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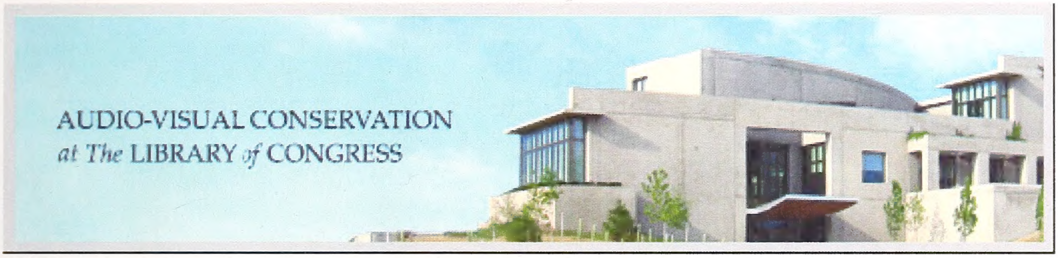
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This is a cumulated issue. It includes all reviews since Vol. 3, Issue No. 52. No further reference to Issues Nos. 1-12 is necessary.

MOTION PICTURE REVIEW DIGEST

Vol. 4 **MARCH 27, 1939** **No. 13**

PUBLISHED BY THE H. W. WILSON COMPANY, 950 University Ave., New York City

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These 40 Laughing and Lugubrious Lads Are the Motion Picture Critics in 40 Nation-Wide Publications.

If you want to leave the theatre smiling—use the *Motion Picture Review Digest* and let the critics be your guinea-pigs. Let them tell you what movies are worth your time and money. In the *Motion Picture Review Digest* each week you can find answers to *Every Movie Entertainment Question.*

1. **Where** can I tell at a glance what a picture is about?
   Directly following the credits on a film, a short summary of each film is given.

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2. **Where** can I find a list of books and plays made into films?
   Look in the index of quarterly numbers under Books (Adapted), Plays (Adapted), Short Stories (Adapted).
3. **Where** can I tell at a glance what reviewers think about a film?
   Look on the alphabetical front cover where the + and — signs are added up for each film.
4. **Where** can I find how long a film is?
   Look up the movie; on the top line after the producer, the running time is given, also the date of release.
5. **Where** can I read of new ideas in film exploitation for libraries?
   In the Tips and Tie-ups Department at the end of the monthly number.
6. **Where** can I find film producers' addresses?
   On the Directory of Producers' page at the end of monthly and quarterly numbers.
7. **Where** can I find out if a film is suitable for my children?
   Under Audience Suitability Ratings, the findings of 20 expert groups who publish evaluations, are gathered together. If they say the film is suitable, let your child go.
8. **Where** can I find out what are the best films of the month?
   On the back cover of the monthly *Motion Picture Review Digest* the best films are selected—not on a basis of one opinion, but on a basis of FORTY nation-wide reviewers' opinions as gathered in the pages of the *Motion Picture Review Digest.*
9. **Where** can I find reviews for films released some time ago?
   Look in the Title Index at back of December cumulative number. It will tell you in what issue you can find the reviews of the film.
10. **Where** can I find out if I have seen a film before?
    Look under its title in the *Motion Picture Review Digest.* If it is a remake, notice is given.
11. **Where** can I find out what actors and actresses appear in a film?
    Look under Cast directly following title line; director, music and screen writer also are given.
12. **Where** can I find reviews of foreign films?
    Look under title in the *Motion Picture Review Digest.*

If you have any other question—just write to us and we'll do our best to find the answer. Motion Picture Review Digest, H. W. Wilson Co., 950 University Ave., New York City.

How to Use the Motion Picture Review Digest

Sample Entry

OF HUMAN HEARTS. MGM 100-105min F 11 '38

Cast: Walter Huston. James Stewart. Gene Reynolds. Beulah Bondi. Guy Kibbee. Charles Coburn. John Carradine

Director: Clarence Brown

Music director: Herbert Stothart

Screen writer: Bradbury Foote

Based on the novel Benefits Forgot by Honoré Morrow. Backgrounded by a village on the Ohio river in the days before the Civil War, this tells the story of a bitter hatred between a young man and his father, a stern and exacting country pastor and of the sacrifice of a mother for that son. After he becomes a successful surgeon during the war, President Lincoln teaches him his filial duty to his mother, now widowed.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency F 17 '38

"It is a beautifully done slice of American life, not geared up to modern pace but truthful and moving. Mature."
+ Wkly Guide F 12 '38

Newspaper and Magazine Reviews

"Truly a great picture. A human document which dignifies the medium recording it. . . Its very simplicity, its honesty, its completeness, sends surging through it an emotional strain which makes 'Of Human Hearts' one of the great things the screen has done. . . Under no circumstances miss seeing 'Of Human Hearts.' "
+ + Hollywood Spectator p5 F 12 '38

"Metro-Goldwyn-Mayer has wrought a strong and fine drama. . . Only the ending is out of joint, disassociated from all that has gone before. Could that have been altered, Metro might have claimed an incontestable niche for one of 1938's 'best ten.' Even as it stands it is an eloquent, brilliantly performed and fascinating document. To cast, writers and to Director Clarence Brown go our compliments, tinged only by our regret about the last act." Frank S. Nugent
+ + N Y Times p23 F 18 '38

Trade Paper Reviews

"Penetrating drama of Mother love, this has definite mass appeal, should garner plenty word of mouth praise from women patrons. . . Preview audience reaction was very good. Estimate: good program drama."
+ Phila Exhibitor p83 F 15 '38

"It is an elaborate production, painstakingly made, containing reproductions of architecture, costumes and manners of the period it depicts. As such, it is an interesting contribution to the screen's library of Americana. Long on narrative and short on romance, the boxoffice reaction is likely to dampen the enthusiasm of those who believe the film possesses any wide public appeal. . . Chief cause for disappointment with the film is its slow pace, and the defeatist mood of the story."
+ — Variety p14 F 9 '38

◆

Starting at the beginning, the title of this picture is *Of Human Hearts.* The producing company is Metro-Goldwyn-Mayer. It is 100 to 105 minutes in length depending on whether or not it has been cut after projection room showing. It was released on February 11, 1938.

The list of principal players, the director, music director and screen writer will require no explanation.

Next comes a brief note describing the picture, its nature, plot and the novel upon which it is based. These notes are written by our staff.

Following the descriptive note, the excerpts from reviews begin. Following each review the source is given, with date of issue and number of the page on which the review appears.

It will be noticed that plus and minus signs sometimes precede the sources. These indicate the degree of favor or disfavor of the review *as a whole* (not just of the quoted excerpt). The meaning of the various combinations of these signs is as follows:

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

The signs are omitted when a review merely reports on a film without expressing a definite critical opinion.

In interpreting these signs, it will be well to remember that their precise significance will vary somewhat according to the source. In general there are three types of sources represented in the MOTION PICTURE REVIEW DIGEST: (1) audience suitability ratings by special reviewing organizations (women's clubs, religious groups and the like); (2) general newspapers and magazines; and (3) trade papers. The purpose of the audience suitability ratings by the special reviewing organizations is chiefly to pass on questions of morality and propriety and to report on suitability for children of various ages. The purpose of the reviews in general magazines and newspapers is to inform the adult patron of artistic and entertainment qualities. The purpose of the trade paper reviews is to inform the exhibitor of probable commercial value.

Motion Picture Review Digest

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Publications from which Digests of Reviews are made

Audience Evaluation Publications

Am Legion Auxiliary—American Legion Auxiliary, Mrs Thomas J. Bonetto, 2819 Manhattan Av, Verdugo City, Calif
See Fox W Coast Bulletin

Books and Films, Mrs Ina Roberts, 6513 Hollywood Blvd, Hollywood, Calif
See Hollywood Spectator

Bulletin on Current Films—Bulletin on Current Films. National Council for Prevention of War, 532 17th St, N. W., Washington, D. C.

Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc, Mrs Leo B. Hedges, 2635 Mt Angelus Av, Los Angeles,
See Fox W Coast Bulletin

Calif Fed of Business & Professional Women's Clubs—California Federation of Business and Professional Women's Clubs (Los Angeles District), Mrs Odessa Davis, 1552 S Canfield Av, Los Angeles, Calif
See Fox W Coast Bulletin

Christian Century—Christian Century. $4. Christian Century Press, 440 S Dearborn St, Chicago

DAR—National Society Daughters of the American Revolution, Mrs Richard R. Russel, 1438 N Gardner St, Hollywood, Calif
See Fox W Coast Bulletin

E Coast Preview Committee—East Coast Preview Committee, Mrs William Dick Sporborg, 28 W 44th St, New York
See Fox W Coast Bulletin

Fox W Coast Bulletin—Fox West Coast Theatres Corporation Bulletin, 1837 S Vermont Av, Los Angeles
(This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; DAR; E Coast Preview Committee; Gen Fed of Women's Clubs (W Coast); Nat Bd of R; Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

Gen Fed of Women's Clubs (W Coast)—General Federation of Women's Clubs (West Coast), Mrs William A. Burk, 359 N Bronson Av, Los Angeles, Calif
See Fox W Coast Bulletin

Motion Pict R—Motion Picture Reviews. $1. Women's University Club, 943 S Hoover St, Los Angeles, Calif

Nat Council of Jewish Women—National Council of Jewish Women, Mrs Florine H. Wolfstein, 617 S Lucerne Blvd, Los Angeles, Calif
See Fox W Coast Bulletin

Nat Legion of Decency—National Legion of Decency. $2. National Legion of Decency, 485 Madison Av, New York

Nat Soc of New England Women—National Society of New England Women, Mrs David H. Ray, 1235 First Av, Arcadia, Calif
See Fox W Coast Bulletin

Parents' M—Parents' Magazine. $2. The Parents' Institute, Inc, 9 E 40th St, New York

Photoplay Studies—Photoplay Studies; Official Organ of the Photoplay Appreciation Movement. 15c per copy. Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York

S Calif Council of Fed Church Women—Southern California Council of Federated Church Women, Mrs M. F. Thomson, 1124 19th St, Santa Monica, Calif
See Fox W Coast Bulletin

Scholastic—Scholastic. $2. Scholastic Corp, Chamber of Commerce Bldg, Pittsburgh, Pa

Wkly Guide—Weekly Guide to Selected Pictures. $2.50 yearly; with Magazine, $1. National Board of Review of Motion Pictures, 70 5th Av, New York

Women's Univ Club, Los Angeles—Women's University Club, Los Angeles, Mrs Palmer Cook, 943 S Hoover St, Los Angeles, Calif
See Fox W Coast Bulletin

School Evaluations

Com on Motion Pict, Dept of Sec Ed, NEA—Committee on Motion Pictures, Department of Secondary Education, National Eduction Association, Room 1418, 1501 Broadway, New York

Newspapers and Magazines

Boston Transcript—Boston Evening Transcript $4. (Thursday and Friday). Boston Transcript Co, Inc, Pub, 324 Washington St, Boston

Christian Science Monitor. (Atlantic ed)— Christian Science Monitor. $9. Christian Science Publishing Society, 1 Norway St, Boston

Commonweal—Commonweal. $5. Commonweal Publishing Co, Inc, 386 4th Av, New York

Cue—Cue. $3. Cue Publishing Co, Inc, 6 E 39th St, New York

Film Wkly—Film Weekly. 3d per copy. Martlett House, 31 Bow St, London W C 2

Hollywood Spectator—Hollywood Spectator. $5. Hollywood Spectator Co, 6513 Hollywood Blvd, Hollywood, Calif (Books and Films is included in back of each issue)

Liberty—Liberty. $2. Macfadden Publications, Inc, Chanin Bldg, 122 E 42nd St, New York

Nation—Nation. $5. Nation, Inc, 20 Vesey St, New York

New Repub—New Republic. $5. Editorial Publications, Inc, 40 E 49th St, New York

N Y Herald Tribune—New York Herald Tribune. $17 (incl Sunday). N Y Tribune, Inc, 230 W 41st St, New York

N Y Times—New York Times. $17 (incl Sunday). New York Times Co, 229 W 43rd St, New York

New Yorker—New Yorker. $5. F-R Publishing Corp, 25 W 43rd St, New York

Newsweek—Newsweek. $4. Weekly Publications, Inc, 350 Dennison Av, Dayton, Ohio; Rockefeller Center, 1270 6th Av, New York

Photoplay—Photoplay. $2.50 Macfadden Publications, Inc, Chanin Bldg, 122 E. 42nd St, New York

Stage—Stage. $3. Stage Publishing Co, Inc, 50 E 42nd St, New York

Time—Time. $5. Time Inc, 330 E 22nd St, Chicago; 135 E 42nd St, New York

Trade Papers

Boxoffice—Boxoffice. $2. Associated Publications, 4704 E 9th St, Kansas City, Mo; 9 Rockefeller Plaza, New York

Film Bulletin—Independent Exhibitors Film Bulletin. $3. Film Bulletin Co, 1239 Vine St, Philadelphia, Pa

Film Curb—Film Curb. $3. Film Curb, Inc, 1270 6th Av, RKO Bldg, Radio City, Rockefeller Center, New York

Film Daily—Film Daily. $10. The Film Daily, 1501 Broadway, New York

Hollywood Reporter—Hollywood Reporter. $10. Wilkerson Daily Corp, Ltd, 6713 Sunset Blvd, Hollywood, Calif

Motion Pict Daily—Motion Picture Daily. $6. Quigley Publishing Co, Inc, Rockefeller Center, 1270 6th Av, New York

Nat Box Office Digest—National Box Office Digest. $10. National Box Office Digest, 5373 San Vicente, Los Angeles, Calif

Variety—Variety. $10. Variety, Inc, 154 W 46th St, New York

Variety (Hollywood)—Variety. $10. (Daily). Daily Variety, Ltd, 1708-10 N Vine St, Hollywood, Calif

Explanations

After the title of the film, the producer is given, next the running time in minutes and then the date of release.

Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of monthly and quarterly issues.

When the date of release is omitted, it has not been determined by the producer.

The running time as given is tabulated after projection room showings and is only an approximation of the actual release length in communities where state or local censorship may result in deletions. Where running times are variously given by our sources, two numbers are shown, as 90-105 min. For final information, consult your local exchange.

Under Cast, only leading members of the cast are listed.

In the reference to the magazine, the number of the page is first given, followed by the month, day and year.

An index will be found at the end of the quarterly cumulated numbers which includes actors, actresses and directors for the productions indexed; also books, plays and short stories from which films have been adapted. In addition the index lists compilers of music, screen writers and dance directors. A complete annual index including all of the material mentioned above appears in the December cumulation; also a complete title index with reference to date or dates of issues wherein reviews appear.

Only those foreign films which are likely to be generally shown are listed.

For system of evaluating favor or disfavor of the reviews, see note at bottom of page 1.

The evaluating symbols indicate the degree of favor or disfavor of each review as a *whole,* not just of the quoted excerpt.

In evaluating films, the women's organizations use "mature" or "adults" when films are unsuited for children; "family" when suitable for all the members of a family; "young people" when suitable for adolescents from 14 to 18 years of age; "children" for those under 14.

Key to Abbreviations

a	adults
Ag	August
Am	American
Ap	April
assn	association
av	avenue
bd	board
blvd	boulevard
c	children (under 14 years)
Calif	California
Cath	Catholic
co	company
com	committee
Cong	Congress
D	December
dept	department
E	East
ed	edition, education
F	February
fed	federated -ion
gen	general
inc	incorporated
incl	including
inst	institute -ion
int	international
Ja	January
Je	June
Jl	July
Lit	Literary
ltd	limited
M	Magazine
min	minutes
mo	monthly
Mr	March
My	May
N	North, November
nat	national
no	number
N Y	New York
O	October
p	page
par	parent -s
Phila	Philadelphia
pict	picture
pub	publisher -ication
R	Review -s
Repub	Republic
S	September, South -ern
Sat	Saturday
sec	secondary
soc	society
sq	square
St	Street
univ	university
vol	volume
W	West
wkly	weekly
y	young people (14-18 years)

Motion Picture Review Digest

Devoted to the Valuation of Current Motion Pictures

March 27, 1939

ADVENTURE IN SAHARA. Columbia 58min N 15 '38

Cast: Paul Kelly. C. Henry Gordon. Lorna Gray. Robert Fiske. Marc Lawrence

Director: D. Ross Lederman

Original story: Sam Fuller

Screen writer: Maxwell Shane

Melodrama. Paul Kelly enlists in the French Foreign Legion to avenge his brother's death at the hands of a sadistic captain.

Audience Suitability Ratings

"A: depends on taste; Y: no value; C: no."
Christian Century p166 F 1 '39

"General patronage."
Nat Legion of Decency D 8 '38

"A: poor; Y & C: no."
— **Parents' M** p50 Mr '39

Newspaper and Magazine Reviews

"The French Foreign Legion can't possibly be as bad as some of the movies they make about it. For instance, take 'Adventure in Sahara.' . . Egad, man, if such were the case the French colonial empire would long since have blown away and France today would be in the sad state of having no possessions left for Italy to demand." B. R. Crisler
— **N Y Times** p19 D 19 '38

Trade Paper Reviews

"A contribution of no particular merit to the desert anthology of the French Foreign Legion. The background has a synthetic quality while the physical construction of the film is along mediocre lines. It has, nevertheless, a fair share of action to make it acceptable for the duals."
— + **Boxoffice** p47 D 24 '38
Film Curb p6 D 31 '38

"Popular dish for thrill fans with hectic action with the Foreign Legion."
+ **Film Daily** p4 D 23 '38
Motion Pict Daily p7 Ja 19 '39

"Film's brevity is its prime virtue. Poor acting is probably accounted for because nobody could take the story seriously. Usually standard performances of Paul Kelly and C. Henry Gordon take a laughable turn at the wrong moments when reading the exceptionally poor dialog. Story is along the lines of the 'Mutiny on the Bounty' theme, wrapped up in a B-minus budget and located on sand instead of sea. . . The cameraman forgot to work, using flock of library stock and duplicate running shots."
— **Variety** p15 D 21 '38

"Designed as filler, 'Adventure in Sahara' is just that. Boasting of little in way of story substance, picture suffers further from uncertain direction. It is devoid of feminine appeal."
— + **Variety (Hollywood)** p3 Ja 27 '39

ADVENTURES OF HUCKLEBERRY FINN. MGM 85min F 10 '39

Cast: Mickey Rooney. Walter Connolly. William Frawley. Elizabeth Risdon. Minor Watson. Lynne Carver. Jo Ann Sayers. Rex Ingram

Director: Richard Thorpe

Music: Franz Waxman

Screen writer: Hugo Butler

Melodrama. Based on the novel of same title by Mark Twain. Mickey Rooney is Huck and Rex Ingram plays the runaway slave Jim in this re-creation of the story in which Rooney leaves the placid household of the strait-laced women with whom he lives and embarks on his escapades. He helps the slave to freedom after adventures with bloodhounds, a wild mob and various well-meaning friends. The background is a river town, the Mississippi shore, shanty boats and catfish.

A guide to the appreciation of the screen version of Mark Twain's The Adventures of Huckleberry Finn, prepared by Mary Imelda Stanton, with additional material by Carol Hovious, is for sale by the Educational and Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City at fifteen cents per copy or as part of the $2.00 annual subscription.

Audience Suitability Ratings

"A: fairly good; Y: good; C: strong but good."
+ — **Christian Century** p366 Mr 15 '39

"Beautiful scenery and fine entertainment. Family." Am Legion Auxiliary

"The picture is well produced and ably directed. Family." Calif Cong of Par & Teachers

"A very good family picture with plenty of suspense and interest. Family." Calif Fed of Business & Professional Women's Clubs

"Mature-family." DAR

"A picture that reflects the able and understanding work of the director, and one that will be thoroughly enjoyed by young and old. All ages." Gen Fed of Women's Clubs (W Coast)

"An excellent screen version. Family." Nat Council of Jewish Women

"For those who have loved and read and re-read the book, the film's scrambling of incidents and realignments of dramatic emphasis will be annoying. In spite of this, the spirit and atmosphere of the original story have been kept. Mature-family." Nat Soc of New England Women

"The plot is well developed and the picture holds interest, although it seems a pity that slick gamblers and crooks are introduced. Mickey Rooney as Huck enters into the spirit of the story and gives a good performance, but is his smoking necessary? On account of this, and the false stories he tells, an explanation to the young children is needed. Mature." S Calif Council of Church Women

ADVENTURES OF HUCKLEBERRY FINN—*Continued*

"Most lovers of Mark Twain have mental images of Huckleberry Finn. To many, Mickey Rooney fits the picture as ideally as anyone who might be chosen to enact the role. Adolescent: fine; children: good, but exciting. Family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** F 18 '39

"General patronage."
Nat Legion of Decency F 16 '39

"A, Y & C: excellent."
+ + **Parents' M** p89 Ap '39

"Family-juvenile. Outstanding. Many of the characters from Mark Twain's classic come splendidly to life on the screen, though Huck is given more conscience than his author endowed him with."
+ + **Wkly Guide** F 11 '39

School Evaluations

"Excellent." . . "I liked it tremendously. I loved the Mark Twain spirit brought out in it. Although it wasn't the classic itself, the Mark Twain characterizations were reproduced." . . "I believe that this is an excellent picture even though it does digress. Excellent social values, good entertainment, splendid characteristics brought out. Any group of young people will thoroughly enjoy this. The ones who have not read it will probably enjoy it and want to read the book." . . "Fine picture for children. It holds the attention throughout and has a strong climax at the end. A splendid lesson in loyalty." . . "Very good picture. Should be interesting to the average high school or elementary school group. I think the children will like the slight change in the plot.". . "Although the Mark Twain spirit and philosophy is largely omitted, the story unfolded on the screen is really worthwhile.". . "This picture has unity and spirit and adapts the essential mood of the story to a medium quite different from Mark Twain's literary style. A good film for American literature and in some instances for history and social studies classes.". . "Prefer classics to follow the classics or else change title saying 'based on' whatever classic. However the picture is a fine one. Deviation in this not so bad as some." . . "Good values although the yarn is pretty naive for an adult audience, especially as it is shifted from the original.". . "The essential difference between cinema rights and stage rights to a play is that the movies may alter, add, contract, revise; but not so, the drama or stage. Deviating from the word of the original stimulates the imagination, the creative power of the child. Perhaps the child, too, can then venture upon some new ideas." . . "Melodramatic in spots but entertaining. Tense for the nervous child.". . "It is very likely that a film which followed the story closely would not be so interesting or dramatic."
+ + 12 votes; + 5 votes. **Com on Motion Pict, Dept of Sec Ed, NEA,** F 15 '39

Newspaper and Magazine Reviews

"Sentimental oldsters who recall with wistful sighs the pranks and adventures of the Huckleberry Finn of their youth will, I am afraid, be disappointed with this film version of their favorite classic. It's a good juvenile, to be sure. But it is much too broad, obvious, and lumbering for satisfactory adult movie fare." Jesse Zunser
+ — **Cue** p43 Mr 4 '39

"Metro has taken some pages from one of the most widely read of all Mark Twain's books and made them live on the screen. Those who have read the original should like the picture; those who have not read it will find the picture agreeable entertainment—that is, I think they will, but perhaps I am not a competent judge. I was well acquainted with Huck Finn before the picture opened, and the screen conception of him was near enough to mine to make me feel I was greeting an old friend."
+ **Hollywood Spectator** p8 F 18 '39

"I regret to report that Hollywood has seen fit to improve upon Mark Twain. Where once poor ignorant Jim sat by trembling, his freedom at stake, to guard the wounded Tom Sawyer, he now does even nobler things. . . Your Beverly Hills would prefer Huckleberry Finn as he was created. You doubtless will like Mickey Rooney as Huck." Beverly Hills
+ **Liberty** p53 F 11 '39

"Anyone would admit that Mark Twain's rambling, almost fabulous story of Huck Finn and his river travels, with their unending bypaths and flavorsome adventures, could not be put between the first and last feet of film with any degree of completeness. The new film with the popular and talented Mickey Rooney, is no exception. . . It is a tight, well-acted and generally amusing screen drama. Yet, however bright and deserving has been the attempt, the film is an uneasy reminder of a comprehensive and utterly delightful story." Robert W. Dana
+ — **N Y Herald Tribune** p21 Mr 3 '39

"It is an average, workmanlike piece of cinematic hokum. Pared down to its melodramatic essentials, or non-essentials, depending on how you look at it, Master Rooney's latest vehicle affords little, if any, insight into the realistic boyhood world of which old Mark wrote with such imperishable humor. How could the story be Mark Twain when the river isn't the Mississippi (it's the Sacramento, if you can stand it) and when the Finn part of the proceedings is more Mickey than Huckleberry?" B. R. Crisler
+ — **N Y Times** p21 Mr 3 '39

"Mickey Rooney naturally had to check off Huck Finn before he got any older. Now he's done his duty, and I don't feel either he or those others involved in this production of 'The Adventures of Huckleberry Finn' did more. It's a perfunctory, commonplace job, pretty creaky and in the manner of those revival pieces some think quaint. . . Aside from being a step for Mr. Rooney, this picture accomplishes nothing." John Mosher
— + **New Yorker** p72 Mr 4 '39

"If 'Adventures of Huckleberry Finn' fails to capture the real flavor of Mark Twain's time on the Mississippi, it does succeed in blending reliable screen ingredients into colorful and palatable entertainment."
+ **Newsweek** p24 F 27 '39

Trade Paper Reviews

"Master Mickey Rooney makes his initial solo flight as a star with exclusive billing, a distinction he doubly earns through a finely-shaded characterization of Mark Twain's beloved boy vagabond. The picture is a gem of entertainment—richly human and imbued with the essential and earthy qualities to assure wide appeal. While the scripters took necessary liberties with the original classic, resulting in the stressing of certain incidents and characters and the total elimination of others, the atmosphere of Mississippi River life which has delighted countless readers has been deftly captured."
+ **Boxoffice** p53 F 18 '39

"Mickey Rooney as Huckleberry Finn was a superb idea when first suggested. Completed, it more than lives up to expectations, emerging as a grand bit of entertainment spelling boxoffice up and down the line." David J. Hanna
+ + **Film Bulletin** p6 F 25 '39

"Disappointing. While the production follows closely Mark Twain's original story of the immortal Huck Finn, the close parallel to the printed word only serves to emphasize how out-dated Mark Twain has really become. It is also no secret among the literati and the critics of belles lettres that Mark Twain while being a consummate humorist and delineator of character was one of the world's worst plot constructionists. This is graphically attested when a too conscientious scripter sticks too closely to the writings of the great humorist and the director tries to take that script and spread it on the harshly revealing screen that shows up all the glaring inconsistencies of the rambling story. . . Mickey Rooney certainly is not the character as portrayed in the subtle delineation of Mark Twain. This goes for all the other characters. And so the bald incidents of the immortal story with this treatment become very flat and mechanical and uninteresting."
— **Film Daily** p6 F 17 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p15 F 16 '39

"Take equal parts of Mark Twain and Mickey Rooney for your box office; take a sincere and intelligent adaptation to the screen of a beloved classic; and add the total up to a box office certainty and entertainment natural."
+ **Nat Box Office Digest** p6 F 17 '39

"No discounting the boxoffice potentialities of Mickey Rooney as Mark Twain's Huckleberry Finn. Combination will attract a wide range of customers—the oldsters who want to revive early associations with the Twain classic and, of course, the youngsters. Combination of 'Huckleberry Finn' and Rooney will do moderately profitable business in the keys and subsequents as a top attraction for regular runs."
+ **Variety** p12 F 15 '39

"Mickey Rooney and Huckleberry Finn. Two of a kind, and a box office pair to draw to—a natural in most districts, in both the ace and the deuce houses. Some permissible liberties have been taken with the classic, but in the main and in spirit the impress of Twain's meandering, melodramatic tale is retained. . . The story is unfolded in the mood of fable, rather than forthright reality, in direction and narrative, as it should be in this case."
+ **Variety (Hollywood)** p3 F 8 '39

ADVENTURES OF JANE ARDEN.

Warner 58-60min Mr 18 '39

Cast: Rosella Towne. William Gargan. James Stephenson. Benny Rubin

Director: Terry Morse

Screen writers: Lawrence Kimble. Charles Curran. Vincent Sherman

Melodrama. Based on a comic strip by Monte Barrett and Russell Ross. This is the first in a new series. The star, Rosella Towne, was chosen by vote of readers of daily newspapers publishing "Jane Arden" strip. A debutante, needing money, joins a band of international gem smugglers and is slain. Rosella, with the aid of her paper, sets out to get the murderer.

Audience Suitability Ratings

"A well chosen cast helps make this a very interesting and entertaining picture. Mature-family." Am Legion Auxiliary

"Murder mystery with beautiful settings, some amusing situations, and fairly interesting story. Adults." Calif Cong of Par & Teachers

"A fairly well directed mystery-detective drama moving quickly with suspense sustained to a satisfactory climax. Adults." Calif Fed of Business & Professional Women's Clubs

"Fair. Adults." DAR

"Entertaining program picture. Will entertain those who enjoy this type. Mature." Gen Fed of Women's Clubs (W Coast)

"A fast moving murder mystery. Mature-family." Nat Council of Jewish Women

"Interesting shots of life in Bermuda. Otherwise the thin plot follows a routine pattern, the dialogue is commonplace, and the attempted comedy relief is rather flat. Adults." Nat Soc of New England Women

"An exciting, virile, melodrama with too much cold-blooded murder and plotting. Adults." S Calif Council of Fed Church Women
+ — **Fox W Coast Bulletin** Mr 4 '39

"It follows the familiar pattern of newspaper-underworld stories and is passably entertaining of its type. Adolescents, 12-16: not recommended because of element of crime; children, 8-12: no."
+ — **Motion Pict R** p4 Mr '39

"General patronage."
Nat Legion of Decency F 23 '39

Newspaper and Magazine Reviews

"Styled to appease the cinematic appetites of that large portion of Americana which is not satisfied with being told one tale—though justifiably most of the time, it must be conceded—'The Adventures of Jane Arden' is a bit of all right for what it is. What it is, as intimated, is another 'B' melodrama." Bert Harlen
+ — **Hollywood Spectator** p14 F 18 '39

Trade Paper Reviews

"Jane Arden's sally into celluloid falls far short of program standards and indicates that the young lady would do better to remain the heroine of the popular newspaper comic strip unless more care and intelligence is used in creating further screen adventures. The picture is weak in every department from story to direction."
— **Boxoffice** p53 F 18 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p7 F 10 '39

"Initialer in another series of newspaper pictures, 'Adventures of Jane Arden' is just filler—nothing more. What might otherwise have come through production mill as strong entertainment trips up on screen play that occasionally dips to the unbelievable, and in direction that wavers and fails to instill confidence in players."
— **Variety (Hollywood)** p3 F 6 '39

AMBUSH.

Paramount 60-65min Ja 20 '39

Cast: Gladys Swarthout. Lloyd Nolan. William Henry. William Frawley. Ernest Truex. Broderick Crawford

Director: Kurt Neumann

Music director: Boris Morros

Original story: Robert Ray

Screen writers: Laura Perelman. S. J. Perelman

Melodrama. The story concerns the efforts of a gang of bank robbers to escape the police. Miss Swarthout portrays a bank secretary whose brother, William Henry, is a member of the gang.

Audience Suitability Ratings

"Gangster melodrama of the usual type with much killing and brutality. Acting and production are fair; direction lacks smoothness. Adults." Calif Cong of Par & Teachers

"Good. This swiftly-paced crime melodrama seems a strange vehicle for Gladys Swarthout. Adults." DAR

"While the story is exciting, the subject matter is not to be commended. Adults and young people." E Coast Preview Committee

"An exciting, fast-moving melodrama. . . It is most disappointing not to hear the lovely operatic voice of Gladys Swarthout. The story and treatment of this picture make it adult fare." Gen Fed of Women's Clubs (W Coast)

"A tense, exciting 'cops and robbers' melodrama. Adults." Nat Council of Jewish Women

"Good direction, altho at times uneven, several bits of good acting, and excellent photography lift this gangster melodrama above the average of its kind, but there is little that is novel or constructive in the plot. A 'cops and robbers' film which reveals too much gangster technique and depicts scenes of vicious killing. Adults." Nat Soc of New England Women

"Just another picture demonstrating to the gangster world a new method to use in a bank robbery. The culprits all pay the price of their crimes, but there is nothing constructive in this type of picture. Waste of time. Adults." S Calif Council of Fed Church Women
+ — **Fox W Coast Bulletin** Ja 28 '39

"If repetition is a factor in learning, we should all have committed to memory the 'crime-doesn't pay'—lesson by now. 'Ambush' chooses a bank robbery and an attempted escape to demonstrate this truism. Among other defects, the picture suffers from addled casting. Adolescents, 12-16: unsuited; children, 8-12: no."
— **Motion Pict R** p4 Mr '39

"Adults."
Nat Legion of Decency Ja 19 '39

"A: poor; Y & C: no."
— **Parents' M** p50 Mr '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 F 18 '39

"'Ambush,' straight cops and robbers stuff, is taken out of the ordinary by several surprises in intelligence, suspense and understatement. (Could Hollywood have possibly learned something from the Alfred Hitchcock technique?) Kurt Neumann's direction of this screenplay by Laura and S. J. Perelman shows what can be done with a commonplace story." Philip T. Hartung
+ **Commonweal** p413 F 3 '39

AMBUSH—*Continued*

"Best film news of the week is 'Ambush,' the unheralded melodrama currently pounding arteries and bating breaths at the Criterion Theatre. The Criterion has at long last hit pay dirt. For this small-budget melodrama, directed by Kurt Neumann, compares very well with the magnificent chillers turned out by the master-bogey-man of them all, plump British Alfred Hitchcock." Jesse Zunser

+ + **Cue** p44 F 11 '39

"One of the best crime pictures Hollywood has turned out, a queer sort of a vehicle for a singer as famous as Gladys Swarthout, who was put into it because Paramount made a mess of the two pictures in which she sang and attributed their lack of success to the fact of her having sung in them. Under her contract, she had one more picture to make and rather than pay her for not working, the studio put her to work in what was to be just another little class 'B' production, but which comes to the screen as one of the best examples of picture-making Paramount has given us in a long time."

+ **Hollywood Spectator** p11 Ja 21 '39

"It is a credible cops-and-robbers film. Not the least of the virtues of 'Ambush' is the way Kurt Neumann, the director, has concentrated on telling an exciting story and on keeping it within reasonable bounds, with no digressions, except a slight romance for tradition's sake. He keeps matters moving at a lively clip and points up the action in brief, well knitted episodes. Back this estimable direction with crisp dialogue by Laura and S. J. Perelman, and the filmgoer has a better than Class 'B' picture on his list." J. P.

+ **N Y Herald Tribune** p17 F 9 '39

"For Gladys Swarthout's first appearance in what is generously referred to as a 'straight dramatic role,' the former song-bird of the Metropolitan Opera and of assorted screen operettas has been assigned to an indifferent role in a sizzling, serio-comic melodrama which reflects an operatic touch only in the liberties it takes with probability. This is not to say that the picture itself is out of kilter. As an unblushing excursion in the cops-and-robbers vein, with just enough comic by-play to keep it unmistakably within the bounds of purest fiction, it is lively, amusing stuff." Bosley Crowther

+ **N Y Times** p17 F 9 '39

"As a satanic killer, Ernest Truex seems oddly cast, yet he adds a nimble note to 'Ambush' and helps to make it another of those minor thrillers which can tide you along over a sinking spell." John Mosher

+ — **New Yorker** p79 F 18 '39

"Gladys Swarthout's new picture, 'Ambush,' in which she neither sings nor hums, was made as a class 'B' product, with the Swarthout salary representing about one-fourth of its modest budget. Nevertheless, the film offers sounder screen narration than most of its overpriced competitors. [It] has been transformed into a taut, suspenseful script which, under Kurt Neumann's direction, is notable for its imaginative detail and its lack of melodramatic clichés."

+ **Newsweek** p24 Ja 30 '39

"This has thrills, romance and an ingenious plot, all blended nicely into a smooth production."

+ **Photoplay** p94 Ap '39

"Gangster item, slightly distinguished from other gangster items by smooth direction and a good performance by Paramount's ubiquitous Lloyd Nolan."

+ — **Time** p29 F 13 '39

Trade Paper Reviews

"Splendid example of a tightly-knit, action-laden, cops-and-robbers yarn, this delivers all that could be desired in the way of melodramatic entertainment. Script has been imbued with considerable freshness and the cast, headed by Gladys Swarthout, Lloyd Nolan and Ernest Truex, turns in sound and solid characterizations."

+ **Boxoffice** p27 Ja 21 '38

"An extremely fast-moving gangster melodrama, which, combined with a very logical plot and an interesting story will serve to hold those who see it in tense suspense throughout."

+ **Film Curb** p7 Ja 28 '39

"The supposedly perfect crime forms the background for this story, but the cops, as usual, get their men, with the aid of the hero. There is plenty of action and suspense in the film and it makes lively program fare. The story is not too far-fetched and has been neatly worked out."

+ **Film Daily** p5 Ja 18 '39

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p8 Ja 18 '39

"'Ambush' has what it takes to keep them entertained for 60 minutes. It's hard hitting, fast moving, and at all times plausible. This cops-and-robbers fable should prove a highly agreeable item for those exhibitors seeking to link something punchy and exciting with a musical or a light romantic film."

+ **Variety** p12 F 15 '39

"Cops and robber melodrama, with enough action to carry over the draggy spots, 'Ambush' should fit nicely into its intended niche. As the finale for Gladys Swarthout on her Paramount contract, vehicle is a decided departure from her previous starts, but presents the singer-actress in a better characterization."

+ **Variety (Hollywood)** p3 Ja 14 '39

ANNABEL TAKES A TOUR. RKO 70min N 11 '38

Cast: Jack Oakie. Lucille Ball. Ruth Donnelly. Bradley Page. Ralph Forbes. Frances Mercer

Director: Lew Landers

Music director: Russell Bennett

Original story: Joe Bigelow. Bert Granet. Charles Hoffman

Screen writers: Bert Granet. Olive Cooper

Second in the Jack Oakie-Lucille Ball Annabel Series. In this Lucille Ball is a dimming motion picture star who tries to regain her prestige with the aid of Jack Oakie, press agent.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A: feeble; Y: poor; C: no value."

— + **Christian Century** p1617 D 28 '38

Newspaper and Magazine Reviews

"In the field of catch-as-catch-can comedy the current exhibit seems to be well above average, although the field is one in which, generally speaking, the average is well below average. Even in admittedly secondary pictures, however, Jack Oakie of the balcony cheeks, remains one of the screen's first comedians, and Lucille Ball still shows to advantage as one of the more attractive of colloquial comediennes."

+ **N Y Times** p15 D 29 '38

Trade Paper Reviews

"Hilarious comedy of star and goofy press-agent carries the laughs for popular entertainment."

+ **Film Daily** p4 D 28 '38

ARIZONA LEGION. RKO 58-62min Ja 20 '39

Cast: George O'Brien. Laraine Johnson. Carlyle Moore. Chill Wills. Tom Chatterton

Director: David Howard

Music director: Roy Webb

Original story: Bernard McConville

Screen writer: Oliver Drake

Western melodrama with music. George O'Brien portrays a drunken outlaw in order to get information on the frontier's criminal element.

Audience Suitability Ratings

"It follows the beaten track so well worn by its predecessors. There is some good comedy, spectacular horsemanship, scenes of great pictorial beauty and a slender thread of romance. Family." E Coast Preview Committee

+ — **Fox W Coast Bulletin** F 11 '39

"General patronage."
Nat Legion of Decency Ja 19 '39

"A, Y & C: good Western."
+ **Parents' M** p50 Mr '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 F 18 '39

"A so-so Western. Children will be its most appreciative recipients, they and the most naive stratum of adult picture-goers. The film is definitely not of the superior type of Western. Acting is obvious, the situations are arbitrary and frequently run outside the bounds of plausibility." Bert Harlen
+ — **Hollywood Spectator** p12 Ja 21 '39

Trade Paper Reviews

"Staple Western fare, containing plenty of bang-bang and chases for the action addicts and providing an entertainment bonus for the George O'Brien fans as one of the better of this star's current series."
+ **Boxoffice** p33 Ja 14 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 Ja 10 '39

"Expertly-woven screen play combining believable plot with plenty of fast action, plus excellent direction and performances, make 'Arizona Legion' topper in RKO's current series of George O'Brien starrers. Sagebrusher enthusiasts will thrill over gun-play, grip seats during mountain chase sequences, find enjoyment in Chill Wills' well-placed vocalizing, and leave theatres satisfied they've had their money's worth."
+ **Variety (Hollywood)** p3 Ja 6 '39

ARREST BULLDOG DRUMMOND.

Paramount 60min N 25 '38

Cast: John Howard. Heather Angel. H. B. Warner. Reginald Denny. E. E. Clive

Director: James Hogan

Screen writer: Stuart Palmer

Based on the novel, The Final Count, by H. C. (Sapper) McNeile. Another in the Scotland Yard series, this has John Howard as Drummond and Heather Angel as the girl he leaves at the altar while he goes after a gang who have stolen a death ray machine and murdered the inventor.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A: good of kind; Y & C: fairly good."
+ **Christian Century** p231 F 15 '39

"A: mediocre; Y & C: no."
— + **Parents' M** p42 F '39

Newspaper and Magazine Reviews

"The whole thing's a weird concoction, with just enough of the usual conglomeration of vicarious celluloid excitements, competently assembled, to keep a not too particular audience from skipping out." Jesse Zunser
— + **Cue** p38 Ja 14 '39

"It is disarming in its honest execution of a successful pulp formula. It is always the same story; the producers might issue the older Drummond pictures with new titles and nobody would notice it." Franz Hoellering
Nation p102 Ja 21 '39

"If you have seen any of the other items in the series, you will be able to anticipate nearly every plot twist in this one. The best it can boast as entertainment is some conventional suspense and melodramatic excitement." Howard Barnes
+ — **N Y Herald Tribune** p12 Ja 12 '39

"Like all the other 'Bulldog' adventures, this one is quite a lark, especially if you've a mind to boo the hero and cheer the villains." Frank S. Nugent
N Y Times p23 Ja 12 '39

Reviewed by John Mosher
New Yorker p67 Ja 21 '39

Trade Paper Reviews

"Average 'Bulldog Drummond' film will hold interest of the mystery addicts."
+ — **Film Daily** p7 Ja 17 '39

Reviewed by Jack Banner
+ **Motion Pict Daily** p6 Ja 19 '39

ARTISTS AND MODELS ABROAD.

Paramount 90min D 30 '38

Cast: Jack Benny. Joan Bennett. Mary Boland. Charley Grapewin. The Yacht Club Boys. Fritz Feld. Phyllis Kennedy. Monty Woolley

Director: Mitchell Leisen

Dance director: LeRoy Prinz

Music and lyrics: Ralph Rainger. Leo Robin

Music director: Boris Morros

Original story: Howard Lindsay. Russell Crouse

Screen writers: Howard Lindsay. Russell Crouse. Ken Englund

This is the second annual edition of the "Artists and Models" series. Instead of being a straight filmusical, the new one is a farce comedy in which Jack Benny leader of a troupe of stranded entertainers in Paris is evicted from his hotel and finds quarters in the Feminine Arts Building where he stages a show. An American heiress, played by Joan Bennett, is added to the troupe under the impression that she is stranded also.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A: very good of kind; Y & C: entertaining."
+ + **Christian Century** p38 Ja 4 '39

Newspaper and Magazine Reviews

"All the routine film musical impedimenta are hauled across the screen. Even Jack Benny can't make the dialogue sound funny. Adults and young people."
— + **Christian Science Monitor** p15 D 24 '38

" 'Artists and Models Abroad,' in spite of its collection of best names that worked on the picture, is no better than most Models, Gold Diggers, Melodies, Broadcasts, etc. . . It's all a bit of froth decorated with Jack Benny's being funny, but not as funny as he might be if he had some new material and Mary Boland's being as exasperated and gauche as usual." Philip T. Hartung
+ — **Commonweal** p330 Ja 13 '39

"Crawling slowly from bore to bore, the latest edition of the annual 'Artists and Models' series touches what seems to me to be a new low for a picture so lavishly furbished, so expensively outfitted, and so obviously Grade 'A' in budget, cast and production." Jesse Zunser
— — **Cue** p47 D 24 '38

"[It has] an extravagant pageant of styles. This should prove sufficient inducement for most women filmgoers. Fortunately for us men, the production also boasts Jack Benny, whose resourceful banter makes the show intermittently entertaining in spite of the inevitably static dress parades. . . It has a number of excellent comic conceits before it runs its course and several that are pretty old hat by this time, but it does offer Mr. Benny an opportunity to do his stuff and he comes through valiantly. . . 'Artists and Models Abroad' is a woman's show, which Jack Benny makes moderately engaging for the men who will inevitably be taken to it." Howard Barnes
+ — **N Y Herald Tribune** p16 D 22 '38

"[It is] a bewildering farce and fashion show. . . A bit of nonchalance is part of every polite comedian's equipment, but Mr. Benny seems to be confusing nonchalance with boredom. . . If the gags aren't good enough for Benny, they're not good enough for us—and if that be treason to 1937's most popular program, it's too bad." Frank S. Nugent
+ — **N Y Times** p25 D 22 '38

"[This] is a minor effort, with Jack Benny, Schiaparelli clothes, and a single bright moment against a background of Paris boulevards." John Mosher
— + **New Yorker** p54 D 24 '38

ARTISTS AND MODELS ABROAD—*Continued*

"Even Jack Benny can't coax more than a few laughs out of this flimsy to-do. For the feminine movie-goer there is a parade of mannequins draped in the latest fashions and a tableau history of milady's primping through the ages."
— + **Newsweek** p27 Ja 2 '39

"Overstuffed musicomedy."
Time p17 Ja 2 '39

AVEC LE SOURIRE. Malmar-Pathé Cinema 90min F 4 '39

Cast: Maurice Chevalier. Marie Glory. Andre Lefaur. Paule Andral

Director: Maurice Tourneur

Music: Marcel Lattes. Borel-Clerc

Drama with songs. Based on play of same title by Louis Verneuill. Also called "With a Smile." French dialogue film with English subtitles. A satirical denial of the adage—honesty is the best policy. Chevalier starts out as a hobo, gets a job as a door man in a theatre, continues to practice rascality but "with a smile" and ends up as a director of the opera. His former employer, by dint of honesty and hard work, has fallen on evil days. Chevalier reinstates him as secretary and teaches him the value of a smile.

Newspaper and Magazine Reviews

"It is substantially the same theme offered in Sacha Guitry's 'Story of a Cheat.' But despite its ingratiating star and bright musical moments, 'Avec le Sourire' has none of the sympathetic understanding and tongue-in-cheek philosophical wit of Guitry's opus." Jesse Zunser
+ — **Cue** p45 F 11 '39

"It is safe to predict that, without his smile, Maurice Chevalier would be a poor box-office gamble. Since the title and the story of the new French film gives him little opportunity to stop smiling and since the situations and dialogue of 'Avec le Sourire' fit him like a glove, the French star's first film appearance in several seasons is definitely welcome. . . If one is equipped to smile, 'Avec le Sourire' will prove a saucy, frothy, entertaining and uneventful piece of cinema fiction." Robert W. Dana
+ **N Y Herald Tribune** p12 F 7 '39

"It is one of those gay, Frenchy little satires. After his prolonged absence, we are happy to welcome back the Chevalier. . . Alas, these French! How wicked they are! But then, how amusing, too! The picture sparkles with little gems of dialogue." B. R. Crisler
+ **N Y Times** p8 F 6 '39

"It is an inconsiderable French trifle." John Mosher
+ — **New Yorker** p79 F 11 '39

Trade Paper Reviews

"Some French souffle, topped off with a generous portion of Maurice Chevalier, makes a neat little entertainment dish. It's not very substantial stuff, but the French singing star carries the major share of the burden in the same style that brought him to the peak of his popularity here. . . The picture needs more subtitles to bridge frequent gaps of unexplained dialogue."
+ — **Boxoffice** p55 F 18 '39

"Absent from the American screen for several years, the fans of Maurice Chevalier will welcome him back in this new French picture. It is amusing and witty, and it has been molded to fit Chevalier like a glove. Despite the fact that the story is implausible and consists of a number of sequences held together thinly, its mechanical defects can be overlooked as it provides pleasing screenfare."
+ **Film Daily** p8 F 9 '39

"It is overlong but wisely calculated to bring out the star's personal charm to the utmost. . . Chevalier's performance is outstanding. He carries the heaviest burden throughout but his work is well-sustained all the way and there are no letdowns. French-speaking audiences in this country should enjoy this one."
+ **Variety** p19 F 8 '39

B

BALDEVINS BROLLOP. Scandinavian talking pictures 100min

Cast: Edvard Persson. Arthur Fischer. Dagmar Ebbesen. Bullan Weidjen

Director: Emil A. Pehrson

Comedy. Filmed in Sweden with English subtitles. Based on the play of same title by Wilhelm Krag. Persson portrays a waterfront tramp who is urged by a friend to forsake his indolent existence and court a rich widow. The film is also known as Baldevin's Wedding.

Audience Suitability Ratings

"Family. A most enjoyable picture with plenty of first-rate comedy. Suffers from loose plot development and bad English titles, but story, acting and fine land and sea scapes definitely outweigh its defects. Instructive Swedish background."
+ **Wkly Guide** D 3 '38

Trade Paper Reviews

"Featuring Edvard Persson, the rotund and highly amusing Swedish comedian, this new importation will particularly please the Scandinavian fans. . . The dialogue is amusing and there are English titles to translate the meaning for the audiences who do not understand Swedish."
+ **Film Daily** p10 Ja 23 '39

THE BEACHCOMBER. Mayflower-Paramount 82min D 24 '38

Cast: Charles Laughton. Elsa Lanchester. Tyrone Guthrie. Robert Newton. Dolly Mollinger

Director: Erich Pommer

Music: Richard Addinsell

Music director: Muir Mathieson

Screen writers: Bartlett Cormack. B. Van Thal

Based on the short story, Vessel of Wrath, by W. Somerset Maugham. Filmed in England and there released under title Vessel of Wrath. Distributed in the United States by Paramount. Charles Laughton is a remittance man on a Malay island who cashes his check each month and then remains drunk until the next one comes. He is of good family, sunk to his present state because his father would not allow him to marry a barmaid in his local town. A missionary from England, Tyrone Guthrie and his sister, Elsa Lanchester, a straight-laced spinster, become Laughton's prosecutors and from detestation, both he and Elsa learn to love each other, marry and return to the public house in his local town and run it—he a real tee-totaler and she a tolerant person.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A: fine of kind; Y & C: by no means."
+ + **Christian Century** p302 Mr 1 '39

"Here is an extremely interesting psychological study. . . The story is unusual and intellectually arresting. Its sophistication is handled with tact and simplicity and the sardonic ending is a masterpiece. The cast is superb and the combination of Erich Pommer and Charles Laughton is a gratifying one. . . To adults who wish something out of the ordinary, we recommend 'The Beachcomber.' Adolescents: too mature; children: no." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bulletin** D 10 '38

"A unique social drama that is exquisitely told and enacted. . . Adults." Am Legion Auxiliary

"Intensely interesting social drama. Adults." Calif Cong of Par & Teachers

"The character delineations are excellent, photographic technique interesting, and the humor cleverly subtle. Adults." Calif Fed of Business & Professional Women's Clubs

"Charles Laughton gives a superb character portrayal. The ending, which is romantic, injects a discordant note into an impressive psychological study. However, the interpretive music is excellent and the lights and shadows of expert photography add materially in pointing up the action. Adults." E Coast Preview Committee

"This rather cumbersome English-made picture, with its flashes of humor, drama and sharp etching of character is marked by Charles Laughton's very excellent and convincing interpretation. The direction is most effective and despite slow movement, interest is held throughout. A picture suitable for ADULTS only." Gen Fed of Women's Clubs (W Coast)

"An implausible and not too pleasant story is made interesting because of superb direction, lovely photography and the magnificent acting of Charles Laughton and Elsa Lanchester who at long last is given a real opportunity to demonstrate her fine ability. Adults." Nat Council of Jewish Women

"A well acted, sardonic comedy, rather too realistic in spots, effectively staged and pungently humorous. For ADULTS, amusing or objectionable according to type." Nat Soc of New England Women

"This is entirely an ADULT picture. The scenes on the Islands with the native girls are primitive and suggestive, and there is a great amount of drinking, all of which, however, is necessary to emphasize a moral conquest. Adults." S Calif Council of Fed Church Women

+ Fox W Coast Bulletin D 17 '38

"A: excellent; Y: too mature; C: no."

+ + Parents' M p42 F '39

Newspaper and Magazine Reviews

"Let Captain Bligh, Henry VIII, Ruggles, Rembrandt and all the others of that notable assembly move over a little and make room for Ginger, 'idle, incorrigible, drunk and immoral,' the remittance man of Somerset Maugham's sardonic tale, 'Vessel of Wrath.' For this is the kind of tongue-in-cheek picture-making that you do not often see, slyly written and drolly acted, with a kind of holiday spirit about it all. . . The whole matter is now one of this department's pleasantest adventures in recent film-going." John K. Hutchens

+ + Boston Transcript p18 F 23 '39

"Adults only."

Christian Science Monitor p15 F 25 '39

" 'The Beachcomber' is only for adults. Mr. Laughton, of course, turns in an expert performance. . . Miss Lanchester plays perfectly her best movie rôle. . . It is hoped 'The Beachcomber' will be followed by more films that credit their audiences with intelligence." P. T. Hartung

+ Commonweal p302 Ja 6 '39

"Charles Laughton lifts this saucy, shameless Somerset Maugham story of righteousness reformed by rascality into a powerful, enormously entertaining comedy-drama. . . The writing is brilliant, with a shameless wit, and bitter with Maugham's biting irony. . . Laughton's performance as the outcast is superb." Jesse Zunser

+ + Cue p46 D 24 '38

"Hefty Charles Laughton can act. . . Mrs. Laughton, Elsa Lanchester, is the sex-hungry Martha Jones and, to your Beverly Hills, she seems to overdo the part. The events of the yarn, I must report, move pretty turgidly, but the film has a certain unconventional, unorthodox freedom from Hollywood inhibitions." Beverly Hills

+ Liberty p53 Ja 28 '39

"Most guests will eat this confection with delight. I did so myself, up to a certain point. Charles Laughton creates again one of his vital characters, which one cannot forget because they are individuals and not the usual types which populate the screen. In this picture, if he had been permitted to follow the fate of the outcast beachcomber through to its true end—to be drowned in the surf and washed away—he might have given us the greatest piece of acting in his career so far; and the whole picture would have been an outstanding movie instead of only first-class entertainment that is nevertheless, too subtle in spots to have the box-office appeal for which it obviously tries." Franz Hoellering

+ Nation p44 Ja 7 '39

"If you want a good picture and fun too, you can go see 'The Beachcomber.' . . While Charles Laughton, Elsa Lanchester, Robert Newton and Tyrone Guthrie dominate the visual play by filling out its characters, this is a show where the camera, the framing and handling of scenes, the music and the writing, all brought their special skill to the total effect. Especially the writing, because that is where the whole good idea comes from." Otis Ferguson

+ + New Repub p231 D 28 '38

"Charles Laughton, the great English actor, dominates the offering from start to finish, making it as gaily impudent and captivating a production as has come to town for some time. . . Mr. Laughton plays the slovenly Ginger Ted with extraordinary versatility and comic persuasion. He is the one to thank, I believe, if you find the photoplay something for which to be definitely grateful. . . All the infinitesimal details of gesture and inflection are so completely right and appealing in Mr. Laughton's performance that the photoplay is utterly delightful. . . Mr. Pommer has caught the whole cast in significant groupings and has pointed up the conflict of opposing wills and personalities beautifully. . . In any case Laughton has created a vivid and vastly intriguing figure which ranks well up with his Rembrandt, Henry VIII or Captain Bligh. 'The Beachcomber' is still another first-rate English film." Howard Barnes

+ + N Y Herald Tribune p17 D 26 '38

"England, which has already done a great deal more than its duty by the cinema in 1938, has carelessly tossed still another of the year's superior productions into the Rivoli this week, as though out of sheer seasonal largesse. In 'The Beachcomber,' Charles Laughton and Elsa Lanchester . . . [present] performances of such brilliance, vigor and psychological rightness that they seem almost startlingly unfamiliar on an American screen. And though script and direction are not always up to the pace set by the Laughtons, 'The Beachcomber' remains an experience emphatically not to be missed." B. R. Crisler

+ + N Y Times p29 D 26 '38

"After a polite introductory note to missionary folk and their subsidizers, whose feelings may be ruffled by certain intimations in the story, 'The Beachcomber' turns out to be part familiar cinema stuff and part material of special fascination. . . The Maugham story is such a gem of its kind, so concise and exact, that any scenario writer needs courage to tackle it. The tackling did lead to some floundering here, I think, especially toward the big climax. . . There is an irrelevant triteness, too, in the conclusion, with our missionary glimpsed at last as the hostess of a nice, wholesome inn back in England. . . You will find the fascination of the picture in the two major characterizations, which no overzealous discretion has enfeebled." John Mosher

+ New Yorker p52 D 31 '38

"In bringing the Maugham character study to the screen, Bartlett Cormack transposes its ironic subtleties into broader comedy—in this he is abetted by Elsa Lanchester's exaggerated characterization of a prissy reformer—and builds up to a melodramatic climax that doesn't quite come off. Nevertheless, it is engaging screen fare that more than compensates for its flaws by virtue of the gusto and freshness of its theme and adds a fascinating portrait to Laughton's impressive gallery."

+ Newsweek p23 D 26 '38

"If you've a knack for translating veddy British accents, you will find much food for inner laughter here. . . Miss Lanchester gives a best performance."

+ Photoplay p52 Mr '39

"If we have a fault to find with this cinematic study in beachcombing, it is that a short story has been stretched into a full-length picture which must of necessity dawdle on its way to complete fulfillment. This dawdling is never boring, merely repetitious; yet with Charles Laughton as Ted and Elsa Lanchester as Miss Jones, repetition becomes a display of

THE BEACHCOMBER—*Continued*

great character acting. *Welcome, Mr. Laughton.*"
+ **Stage** p57 Ja '39

"Laughton's performance ranks with his Captain Bligh and his Henry VIII. The script, by Bartlett Cormack, is suave enough to make the implications of its story acceptable to U. S. censors."
Time p17 Ja 2 '39

Trade Paper Reviews

Film Curb p6 D 31 '38

BEAUTY FOR THE ASKING. RKO 64-68min F 4 '39

Cast: Lucille Ball. Patric Knowles. Donald Woods. Frieda Inescort

Director: Glenn Tryon

Music director: Frank Tours

Original story: Grace Norton. Adele Buffington

Screen writers: Doris Anderson. Paul Jarrico

Drama. This has a background of the cosmetic and beauty shop business and concerns the efforts of Lucille Ball to market a face cream she has concocted. When her sweetheart Patric Knowles weds an heiress she turns to an advertising man, Donald Woods, who aids her and whom she finally marries.

Audience Suitability Ratings

"Mediocre. Trite story. Adults." DAR
— + **Fox W Coast Bulletin** Ja 28 '39

"Adults."
Nat Legion of Decency F 16 '39

"A & Y: mediocre; C: no interest."
— + **Parents' M** p88 Ap '39

"Light and amusing. Mature."
+ **Wkly Guide** F 11 '39

Newspaper and Magazine Reviews

"Somewhat stereotyped drama. Adults and young persons."
+ — **Christian Science Monitor** p15 Mr 11 '39

"If you think 'Beauty for the Asking' is going to be an exposé of the beauty parlor business, you're sadly mistaken. A ridiculous story. . . Hint to RKO: since Miss Inescort is beautiful and does know how to act, why not put her in something worth while?" Philip T. Hartung
— + **Commonweal** p497 F 24 '39

"Pausing briefly on its way to the neighborhood houses, this is a confused little homily on the uses of honesty in business and the importance of beauty in courtship. . . It has six authors, which may be why it wanders in and out of the projectors, getting nowheres at all in 68 minutes of running time." Jesse Zunser
— **Cue** p40 F 18 '39

"Primarily a woman's picture. Typical matinee matrons should smack their gumdrops vigorously over certain aspects of the film, especially a comprehensive low-down on the cosmetic business. . . In portions the action is brisk and whimsical, but at other times it goes slightly too saccharine for all tastes, after the manner of a love story magazine. Similarly, Glenn Tryon's direction is rather subtle at its best, a bit obvious at other times." Bert Harlen
+ — **Hollywood Spectator** p15 F 4 '39

"The inside of the beauty business. That's the background of this so-so yarn. . . The background—the interesting part anyway—shows a beauty salon in full swing, from reception room to steam chambers. . . Here, boys, you can get the lowdown on lure in the making." Beverly Hills
+ — **Liberty** p52 Mr 18 '39

"Fortunately, no one appears to have been bothered too much by it—the players least of all. They have a bit of fun with the situation, especially Miss Ball, whom we suspected of being on the verge of giggles most of the time, and Miss Inescort, who performed with a stateliness and dignity just this side of outright burlesque. Maybe it was a funny idea at that, but the producers never caught on." Frank S. Nugent
+ — **N Y Times** p19 F 11 '39

"The triangle story is stupid, the players not at their medium best and the direction uninspired."
— **Photoplay** p94 Ap '39

Trade Paper Reviews

"Aimed primarily at the feminine trade, this goes to great lengths in exposing secrets of America's immensely profitable cosmetics industry and, at the same time, proves itself worthwhile entertainment of the program variety. Script has been intelligently concocted and is excellently portrayed by Lucille Ball, making rapid strides toward stardom, Donald Woods and a good supporting cast."
+ **Boxoffice** p35 Ja 28 '39

"'Beauty for the Asking' is a weak dualler. This is a trite bit of film-making patently labeled 'quickie.' Story is a jumpy, confused affair, holding little interest for any type of filmgoer. Cast appears to disadvantage, for, with few exceptions, the players have been given roles entirely unsuited to their personalities. Film is secondary dual material only—and very poor in that category." David J. Hanna
— **Film Bulletin** p2 F 11 '39

"Story fails to be convincing despite dressy production value and the best efforts of an able cast."
— + **Film Daily** p6 F 16 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p10 Ja 26 '39

"'Beauty for the Asking' will rate as satisfactory dual fare, without coming up to the top standard recently set by Lee Marcus in this Radio group. Good production values, an excellent cast, and capable direction by Glenn Tryon put it in the 'satisfactory' class; a stodgy scripting job keeps it from rating higher."
+ — **Nat Box Office Digest** p14 Ja 24 '39

"A lightweight double-biller with a fair but draughtless cast, headed by Lucille Ball, who deserves much better material than she has been getting from RKO. The production is unpretentious and the direction by Glenn Tryon, former light comedian of the screen, is routine. Palpably the picture was brought in at low cost. . . Combined efforts of [scenarists] are ineffectual and the dialog very mediocre."
— **Variety** p13 F 15 '39

"Turned out for supporting position on dualers, 'Beauty for the Asking' more than meets requirements. With intriguing story of conflicting loves laid against beauty parlor background, it offers a potent bid for feminine trade. 'Beauty for the Asking' not only parades camera beauty of Lucille Ball, but also showcases her steadily increasing histrionic talents."
+ **Variety (Hollywood)** p3 Ja 20 '39

BLACKWELL'S ISLAND. Warner 71min Mr 1 '39

Cast: John Garfield. Rosemary Lane. Dick Purcell. Victor Jory. Stanley Fields

Director: William McGann

Original story: Wilbur Katz. Lee Katz

Screen writer: Crane Wilbur

Melodrama. This is a highly-colored re-telling of the famous raid made by Austin MacCormick on Welfare Island prison in New York in 1934 which revealed a gangster as being completely in control of the place with private quarters of his own and fine food. John Garfield plays a newspaper reporter out to get the political boss who runs the rackets in New York.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Mr 9 '39

"Mature."
Wkly Guide Mr 4 '39

Newspaper and Magazine Reviews

"It stars John Garfield and wastes his talents on a fourth rate film so bad it might almost be burlesque. Maybe it is. In any case you'd better skip it." Jesse Zunser
— **Cue** p47 Mr 11 '39

"Garfield's striking technique is just as pronounced in 'Blackwell's Island' as it was in his other pictures, but its setting is uninspired and strictly run-of-the-mill. In fact, some of the characters, which play minor parts in this drama of crooked politicians, gangster rule and prison disintegration, are more credible and finely etched than the spirited newspaper reporter." Robert W Dana
+ **N Y Herald Tribune** p15 Mr 2 '39

"It's sound melodrama and amusing, too, in a cynical way. There is bitter laughter in the phenomenon of a protected mobster accepting a face-saving six-month rap in jail and dictating his terms to a pension-conscious warden. . . It seems almost too Hollywood to be true, but, since most of it is, we New Yorkers will have to grin and admit that the laugh is on us, even though the Warners are pretending they had no one especially in mind." Frank S. Nugent
+ **N Y Times** p19 Mr 2 '39

"Scholars of the cinema following John Garfield's career needn't bother about 'Blackwell's Island,' which makes only incidental and quite negative use of the young man. The piece is usual underworld stuff with a few prison garbage cans thrown in for good measure." John Mosher
— + **New Yorker** p91 Mr 11 '39

"The film takes neither its sociology nor its romance very seriously. The result is broad comedy mixed with regulation gangster melodrama, paced at the clip that Warner Brothers usually manage to give to this type of entertainment."
+ — **Newsweek** p34 Mr 13 '39
Time p32 Mr 13 '39

Trade Paper Reviews

"Gangster melodrama filled with hectic incidents and John Garfield featured."
Film Daily p6 Mr 2 '39

"'Blackwell's Island' will make a triple appeal for appraisal—on the basis of sheer entertainment, for its effect upon the rising career of young John Garfield, and for its disclosure of the potentialities of Stanley Fields as stellar timber. That checks up a big order, but credit the Bryan Foy production with packing a whale of a lot of exciting and amusing evidence with each count. It is by heavy odds strong entertainment, and will play to top billing in the important circuits without trouble."
+ **Hollywood Reporter** p3 Mr 2 '39

Reviewed by Jack Banner
+ **Motion Pict Daily** p9 Mr 6 '39

"One of the better prison melodramas in the Warners' penal cycle, spiced and garnished this time with factual recording of almost unbelievable conditions in a penal institution. Picture has three elements sufficiently outstanding to establish boxoffice power. These are enough to outweigh script and production deficiencies which might have made the picture much stronger. Pulling power comes from standout work of John Garfield and Stanley Fields, a strongly exploited title and a portrayal of incredible events taken from real life."
+ **Variety** p18 Mr 8 '39

"While 'Blackwell's Island' is by no means an outstanding picture, it no doubt will do good business in those sectors where theatre customers find relaxation in newspaper, crime and prison pictures. For this, be it known, is a combination of all three. Though there is nothing much new in first half of film . . . it is necessary footage building to main theme."
+ — **Variety (Hollywood)** p3 Mr 2 '39

BLONDIE. Columbia 68min N 30 '38

Cast: Penny Singleton. Arthur Lake. Larry Simms. Gene Lockhart

Director: Frank R. Strayer

Screen writer: Richard Flournoy

Based on the comic strip, Blondie, created by Chic Young. The principals follow the original cartoon characters closely. The Dagwood Bumstead family find themselves in difficulties on their fifth wedding anniversary when they lose their furniture and Dagwood loses his job. How Blondie helps him to set everything straight furnishes the plot.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A: hardly; Y & C: funny."
— + **Christian Century** p166 F 1 '39

"The production rises no higher in artistic or dramatic value than its origin. However, for those who enjoy Blondie as a comic strip, it might afford some entertainment. Family." E Coast Preview Committee
Fox W Coast Bulletin D 24 '38

Newspaper and Magazine Reviews

"2 stars predicted. It's hard to translate a creation of the comic strips to flesh and blood. . . Blondie's future depends on you." Beverly Hills
+ — **Liberty** p55 D 10 '38

"At last the Hardys have competition! 'Blondie,' is remarkably true to its source; its cast is excellently chosen, and its story is developed with fine humor, tenderness and an understanding of domestic eccentricities. One of the nice things about the film is that it is able, at one sitting, to present the Bumsteads in a number of characteristic scenes." Richard W. Dana
+ **N Y Herald Tribune** p16 D 22 '38

"[It] is the first picture we ever saw that was admittedly based on a comic strip. In this case, therefore, it seems quite natural that the characters should be comic-strip characters, the humor comic-strip humor, the story a piece of fiction which obviously belongs somewhere between the Katzenjammer Kids and Boob McNutt. It's a homely, harmless little strip, however," B. R. Crisler
+ — **N Y Times** p25 D 22 '38

BLONDIE MEETS THE BOSS. Columbia 70min Mr 8 '39

Cast: Penny Singleton. Arthur Lake. Larry Simms. Dorothy Moore

Director: Frank R. Strayer

Dance director: Eddie Larkin

Music director: M. W. Stoloff

Original story: Kay Van Riper. Richard Flournoy

Screen writer: Richard Flournoy

Comedy. Based on the comic strip by Chic Young which appears in thousands of newspapers. This is the second of the series. In this one Dagwood leaves his job when his boss will not give him a vacation and is replaced on the job by Blondie. Dagwood wins a jitterbug contest and Blondie ruins a business deal but in the end everything works out satisfactorily.

Audience Suitability Ratings

"A: elementary; Y: fair; C: good."
— + **Christian Century** p66 Mr 15 '39

"Good. Delightful for the family. This second of the series is as hilarious as the Chic Young comic strip from which it is adapted. Family." DAR
+ **Fox W Coast Bulletin** F 25 '39

Newspaper and Magazine Reviews

"It is clean and certainly will please the matinee trade. Never having met Mrs. Dagwood Bumstead in one of her newspaper homes, I had no preconceived notions about what sort of a person she is, but I thought I detected in the picture a too great effort to make all the characterizations conform to the conception of them created by their newspaper appearances—too great, that is, to make them completely entertaining to those, like myself, who will meet them for the first time when this picture is released. . . For family trade, and certainly for the children."
+ — **Hollywood Spectator** p9 Mr 4 '39

Trade Paper Reviews

"This is the second Columbia film based on Chic Young's comic strip, 'Blondie'—and it is better than the first, which was good, wholesome fun. . . An amusing and natural

BLONDIE MEETS THE BOSS—*Cont.*

yarn has been concocted by Richard Flournoy and Kay Van Riper and Frank R. Strayer's direction keeps it moving at a merry clip from start to finish."

+ **Film Bulletin** p3 Mr 11 '39

Reviewed by Vance King

+ **Motion Pict Daily** p6 F 28 '39

"It is plenty entertaining—but at the same time presents its share of worries. In this reviewer's humble opinion if Columbia does not know any more about the human attributes that make 'Blondie' tick than are evidenced in this episode they might just as well wrap the series up. The picture is over-gagged, with the result that there are plenty of laughs, and most audiences won't complain. But the gags are an uninspired collection of two-reel relics, the story is conspicuous by its absence, and the whole doesn't add up to spelling 'Blondie.' "

+ — **Nat Box Office Digest** p7 F 24 '39

"Chic Young's comic strip characters, Blondie, Dagwood, and Baby Dumpling, go another step in Columbia's 'Blondie' series. It's amusing only in spots, and will find itself mostly relegated to duals and the neighborhoods. . . Principal faults are the recurring gags from the previous 'Blondie' "

— + **Variety** p18 Mr 8 '39

"Second in the 'Blondie' series keeps up the pace and calibre of the first as exceptional comedy and family entertainment. Note of freshness and exuberance has been maintained —even topped—and there seems every reason to justify confident exploitation campaigns and exhibitors' expectancy that these pictures will prove a business magnet."

+ **Variety (Hollywood)** p3 F 22 '39

BOUQUETS FROM NICHOLAS. Walch 75min Mr 1 '39

Cast: Noel-Noel. Jacques Varennes. Paul Amiot. Henri Nassiet. Georges Jamin

Director: Maurice Cammage

Screen writers: Noel-Noel. C. Wheeler

Satirical drama. French dialogue film with English subtitles. Called also "L'Innocent." This is a satire on American methods of gangsterism with mention of dope peddling, kidnapping and assorted grim-visaged hoodlums. Noel-Noel portrays a simple flower vendor who becomes involved with them.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Mr 16 '39

Newspaper and Magazine Reviews

"The French have taken to kidding Hollywood's rip-roaring gangster films, and have done it pleasantly, if not hilariously, in 'Bouquets From Nicholas.' . . It's all amiable fun." Jesse Zunser

+ **Cue** p47 Mr 11 '39

"The satirical implications of the new French film at the Cinema 49 are obvious, but not overly entertaining. 'Bouquets From Nicholas' mocks both our gangster films and our gangster problems. . . Unfortunately, it fails to make its tongue-in-cheek treatment sufficiently amusing for a rousing lampoon, while its melodrama is not nearly grim enough to intrigue local filmgoers. Like its predecessor at the Cinema 49, 'Heart of Paris,' the offering is long on performances and short on script and production." Howard Barnes

— + **N Y Herald Tribune** p15 Mr 2 '39

"The French can acknowledge indebtedness with so much charm that it seems almost boorish to press the matter. Yet we must quietly insist that 'Bouquets From Nicholas' is less a satire—as the program hopefully suggests —than a far-too-effective imitation of the American gangster film, Class 'B.'. . 'Bouquets From Nicholas' is one of those Gallic films which excite one's interest with a continual promise to be much more entertaining than they ever actually are." B. R. Crisler

— + **N Y Times** p19 Mr 2 '39

"It may be a satire on our American gangster films. It may be, too, a French attempt to be tough which doesn't come off. Certainly it is more droll than it is exciting, but there is no actual guffaw in it, except in the way censorial blots have smudged the English captions." John Mosher

+ — **New Yorker** p91 Mr 11 '39

Trade Paper Reviews

"Although there are some very fine sequences in this new French film it fails as a satire on American gangsters, and does not have any dramatic high spots to counteract the faltering comedy. The melodramatic scenes are not grim enough to intrigue American audiences."

+ — **Film Daily** p14 Mr 6 '39

BOY SLAVES. RKO 70min F 10 '39

Cast: Anne Shirley. Roger Daniel. James McCallion. Alan Baxter

Director: P. J. Wolfson

Music director: Frank Tours

Original story: Albert Bein

Screen writers: Albert Bein. Ben Orkow

Drama. This is a tale of the evils of child labor as found in turpentine camps. A group of boys are picked up by a sheriff in a small town while they are roaming over the countryside. The sheriff takes them to the local judge who makes them accept employment in the camp where they are held virtual prisoners.

Audience Suitability Ratings

"This is a nauseating picture. . . A foreword to the picture warns mothers of the country that [the conditions pictured] actually exist, but even if this is so, such an orgy of brutality has no place among so-called entertainment films and should not be released for general audiences. Adolescents & children: impossible. Adults." Women's Univ Club, Los Angeles

— — **Fox W Coast Bulletin** Ja 14 '39

"Adults."

Nat Legion of Decency Ja 26 '39

"A: sordid; Y & C: no."

— **Parents' M** p50 Mr '39

" 'Boy Slaves' has the makings of a great picture: a vibrant sociological problem for its theme—child labor; extremely fine and sensitive acting; and clear direction. Where it falls short of greatness is in shifting the accent from realism to melodrama about half way through the film. The story suddenly goes bang-bang. Still, it has the makings."

+ — **Scholastic** p33 F 11 '39

"Family. An excellent presentation of the case against child labor. . . The story is unpleasant but gripping and the acting of the boys is excellent, especially that of Roger Daniel, the suspected stool pigeon, and James McCallion as the leader of the boys."

+ **Wkly Guide** Ja 21 '39

Newspaper and Magazine Reviews

"Your heart cries out for the group of boys and one girl. . . P. J. Wolfson's realistic direction and the acting of the young fellows whose viciousness is not broken by the inhumane conduct of the camp's bosses make an unforgettable impression only partially softened by the promise of greater understanding of these youngsters who suffered too early in life." Philip T. Hartung

Commonweal p413 F 3 '39

" 'Boy Slaves' is not entertainment by any usual standard. Grim, bloody, shocking, it is an indignant demand for penal code revision. . . The melodramatic story is whipped out with a power and lashing fury that is unforgettable— and should be seen." Jesse Zunser

+ **Cue** p45 F 11 '39

"In 'Boy Slaves' is presented perhaps the most abject misery ever to be brought to the screen. Ringing with resentment against social wrongs, the picture will hold especial interest for those having an immediate concern with social reform, but I doubt if the average spectator will regard it as entertainment. True, it keeps one on the edge of his seat, but with no pleasurable sensation, and the piece leaves an abysmal depression. There is nothing more wretched to behold than the suffering of children, and here it is heaped on aplenty." Bert Harlen

+ — **Hollywood Spectator** p15 Ja 21 '39

"This misses being a gripping screen document by a margin. Not a great margin, but it misses. More time, more care, more expert direction—and a grimly forceful film would have emerged from Hollywood." Beverly Hills
+ — Liberty p31 Mr 11 '39

"The theme is timely—the deadline for this column coincides with the deadline for three young boys in Sing Sing; it is true; and it concerns us all. Moreover, it is treated with honesty and real feeling, and is played in an admirably realistic style; the youngsters are better than the 'Dead End Kids,' not touched yet by Broadway. . . Certain shortcomings, especially the lack of explanation for the inhuman behavior of the boys' exploiters, could have been easily overcome if more producer's zeal and money had been invested. Nevertheless, this Class B picture triumphs over the 'Gunga Dins' with real suspense, tragedy, and appealing hope. Every friend of the movie art should see it—for his own good and to encourage Hollywood to do more honest work of this kind." Franz Hoellering
+ Nation p159 F 4 '39

"It is one of the most interesting films, certainly the most courageous, presented so far this year. . . The plot of 'Boy Slaves' is none too strong, but it is closely knit and its sturdiness of theme far outweighs limited technical lapses. . . It is to the great credit of the producer that he doesn't pull his punches. This is terribly real drama. It is nasty and ugly, but it is truthful. That's what makes 'Boy Slaves' a first-rate film." Robert W. Dana
+ N Y Herald Tribune p17 F 9 '39

"It is not a pretty picture, and P. J. Wolfson, its producer-director, does not salve the public conscience either by a prologue or epilogue affirming that 'events herein depicted are fictional or no longer are true.' . . No one will be misled by that. Hollywood, for a change, is actually standing up on its hind legs and saying that something is wrong with the world. It is unfortunately our duty, after raising this half-incredulous cheer for a purposeful film, to add that the drama itself sometimes arouses as much indignation as the theme—indignation against, rather than for. The supplementary story . . . is quite pathetic and not at all convincing. . . Withal, it is an interesting, disturbing and cogently told film. Given the understanding patronage it merits, it should encourage RKO to continue its experiment. Eventually, perhaps, there will be films designed specifically for that portion of the picture audience which doesn't insist on a steady diet of love." Frank S. Nugent
+ — N Y Times p17 F 9 '39

"'Boy Slaves' may cause some discussion and disconcert the smug. It's a harsh, violent tale of our underprivileged children. . . A certain facility at the end weakens the film, as we feel inclined to suspect the whole thing is just a regrettable accident and a very special case. It amounts to a little slap at society rather than a big wallop." John Mosher
+ — New Yorker p79 F 11 '39

"Once again the studio that produced 'A Man to Remember' offers a low-budget film that profits by its lack of starring names. There are awkward sequences in Albert Bein's story. . . P. J. Wolfson directs this grim, disturbing drama—his first—with a courageous avoidance of punch-pulling."
+ — Newsweek p29 F 20 '39

"Here's as dismal a preachment as ever emerged from Hollywood—or anywhere else, for that matter. If you're an inveterate reformer and are wallowing in the current run of pictures which make a point of depicting the unfortunate, you'll probably love this. . . Maybe if this were used purely as humanitarian propaganda it might do some good, but any idea of entertainment is sacrificed to realism."
— + Photoplay p53 Ap '39

"In general the movies may be applauded for trying to attack, instead of to compensate for, U. S. social ills. As example of a trend, 'Boy Slaves' is commendable. Unfortunately it is also an individual product to be judged according to its merits, and as such it is dishearteningly trivial. First requisite of a picture with a moral is that it make its moral seem important. Second is that it make its moral seem true. 'Boy Slaves' fails in truth because its bad characters are not human but monstrous. . . And in addition to being inherently feeble, it suffers from amateurish acting, writing and direction."
— Time p68 F 20 '39

Trade Paper Reviews

"This might have been a powerful document if more restraint were exercised in story and direction. As is, it will serve nobly as an attention-engaging programmer."
+ — Boxoffice p27 Ja 21 '39

"Rates good in action houses, if sold; good dualler. . . This is a sombre, thought-provoking drama of child peonage which will interest those few who prefer entertainment of a sociological type. The ladies may find it too strong for their sensibilities." David J. Hanna
+ Film Bulletin p6 Ja 28 '39
Film Curb p4 Ja 21 '39

"Powerful and grim drama of boy life with emphasis on realism carries punch."
+ Film Daily p5 Ja 18 '39

Reviewed by Roscoe Williams
+ Motion Pict Daily p10 Ja 16 '39

"A preachment against enforced labor of delinquent juveniles, 'Boy Slaves' is devoid of essential entertainment factors for general theatre showings. It is more adaptable for presentation before welfare and social workers interested in abolishing various forms of child labor. Picture is a ponderous, heavily dramatic and boring attempt to transfer a localized social problem into screen fare—and misses. As a filler on the duals, it may get by without too much complaint."
— Variety p12 Ja 18 '39

"For those John and Jane Publics—if any—who go to the theatre to be preached to, 'Boy Slaves' is grade 'A' product. But for those millions who lay their coin on the wicket line to buy screen entertainment . . . well, they'll wait until there comes along something that is more in keeping with the fundamentals upon which the cinema was built. By no stretch of the imagination can one vision lines waiting in front of show houses to see anything so drab as 'Boy Slaves.' . . One sits through its unfoldment wishing the film would break or a projection lamp burn out."
— Variety (Hollywood) p3 Ja 11 '39

BOY TROUBLE. Paramount 70min Ja 27 '39

Cast: Charlie Ruggles. Mary Boland. Joyce Mathews. Donald O'Connor. Billy Lee

Director: George Archainbaud

Music director: Boris Morros

Original story: Lloyd Corrigan. Monte Brice

Screen writers: Laura Perelman. S. J. Perelman

Comedy-drama. Charlie Ruggles portrays the husband of Mary Boland. He has longed for a son but when his wife adopts two energetic boys, he finds he has more than he bargained for as they turn his house into a bedlam. He hopes to get rid of the boys but when one becomes very ill and the other tries to run away, Ruggles finds he really wants them and fights to retain guardianship.

Audience Suitability Ratings

"Good. Mature-family." DAR
+ Fox W Coast Bulletin F 4 '39

"A beautiful, amusing story with pathos. The 23rd Psalm recited by Ruggles at the sick bed of the boy is most impressive and beautiful. Family." Am Legion Auxiliary

"Mildly entertaining social drama developed pretty much according to pattern. Not too convincing, although some of the acting is very good and there is some refreshing humor. Family." Calif Cong of Par & Teachers

"Silly, farcical comedy with many anticipated slapstick gags and stickily sentimental sequences. . . The reading of the Twenty-third Psalm may seem in poor taste to many. Mature." Calif Fed of Business & Professional Women's Clubs

BOY TROUBLE—*Continued*

"The unpretentious story is full of human interest, and is acted and directed with a good understanding of child psychology. Family." E Coast Preview Committee

"A very entertaining, human-interest picture, that is exceptionally well directed and sympathetically acted by a fine cast. Family." Gen Fed of Women's Clubs (W Coast)

"A tear jerking, somewhat overacted bit of hokum. Family." Nat Council of Jewish Women

"Diverting social comedy, well directed and understandingly acted. Mature. Family." Nat Soc of New England Women

"A fairly amusing comedy. . . The story is rather rambling but holds interest. Charles Ruggles good; his repeating of the 23rd Psalm is unusually fine and inspiring. Family." S Calif Council of Fed Church Women
+ — **Fox W Coast Bulletin** F 11 '39

"All in all it is full of moral cliches, not too deeply buried within the text. It may please uncritical audiences with its almost burlesque adult characterizations, and the genuine feeling of Donald O'Connor and Billy Lee. Adolescents, 12-16: passable, but oversentimental; children, 8-12: not recommended."
+ — **Motion Pict R** p4 Mr '39

"General patronage."
Nat Legion of Decency Ja 26 '39

"Family. Anyone who enjoys the domestic complications that Ruggles and Boland can carry off so well, and the antics of little boys, will no doubt like this picture."
Wkly Guide Ja 21 '39

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p15 F 25 '39

"Pretty puerile stuff. So intent is the picture on ringing the bell with family audiences, it makes the mistake of writing down to them. The result is an alternation of childish comedy and broad sentimentality, jerked in at the discretion of the authors." Bert Harlen
— **Hollywood Spectator** p17 F 4 '39

"It is a comedy and the laughs are timed in the unfailing tradition of the two top players. Take your entire family to see this."
+ **Photoplay** p94 Ap '39

Trade Paper Reviews

"Reuniting Charlie Ruggles and Mary Boland in the type of homespun, humorladen vehicle which carried them to the top as a popular comedy-team in years past, this is wholesome entertainment ideally geared for family consumption. It should score solidly as unpretentious diversion and recreate a demand for repeated co-starring efforts by the Ruggles-Boland duo."
+ **Boxoffice** p73 F 4 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p4 Ja 31 '39

"Family audiences. As an entry in the family picture stakes, or as just a good evening of motion picture standing on its own feet, it will rate okay. . . A corking picture for small town and rural trade, a good bet for city houses wanting a 'family' picture to balance the bill, a credit to all concerned anywhere it will be shown."
+ **Nat Box Office Digest** p9 F 1 '39

"Mellow domestic comedy, offering choice family entertainment, 'Boy Trouble' steps out of the modest production groove to surprise in its class. It will find welcome on any neighborhood program and may even travel in faster company where homespun amusement is relished."
+ **Variety (Hollywood)** p3 Ja 26 '39

BRONZE BUCKAROO. Sack-State rights 59min Ja 1 '39

Cast: Herbert Jeffrey. Artie Young. Rellie Hardin

Director: Richard Kahn

Screen writer: Richard Kahn

Western film with an all-Negro cast. The plot concerns the efforts of a gang of villains to obtain a piece of land which they know contains a valuable gold mine.

Trade Paper Reviews

"On a par in every way with the usual run of Western fare is this musical sagebrusher, outstanding selling point of which is its competent all-colored cast. Story packs the customary quota of thrills and excitement and the film should serve well as action fare in both white and colored houses."
+ **Boxoffice** p29 Ja 21 '39

"An all-Negro Western, the story is worked out in an interesting fashion, the outdoor locations are well photographed and show the production off to good advantage, the players all perform capably, and the piece moves nicely. Comedy is played up throughout, but there still is enough of the fighting and shooting to make it a Western."
+ **Film Daily** p10 Ja 23 '39

BURN 'EM UP O'CONNOR. MGM 65-67min Ja 13 '39

Cast: Dennis O'Keefe. Cecilia Parker. Nat Pendleton. Harry Carey

Director: Edward Sedgwick

Music director: David Snell

Screen writers: Milton Merlin. Byron Morgan

Mystery melodrama. Based on the novel, Salute to the Gods, by Sir Malcolm Campbell. This film has an auto racing background. Three drivers are killed in accidents before the culprit who caused the deaths is found out.

Audience Suitability Ratings

"Not very interesting dialogue altho the race at the end of the picture becomes quite interesting. A family picture." Am Legion Auxiliary

"Exciting melodrama. Adult." Calif Cong of Par & Teachers

"Thrilling sequences of auto racing will hold the interest of sports fans, but terrifying scenes of helpless drivers crashing thru fences may be distasteful to others. The acting is labored, the direction uninspired and the whole is lacking in story interest. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Too many accidents for children. Mature." DAR

"Authentic in its details this film should prove of interest to devotees of that sport. However, too much suspense, horror and prolonged dwelling upon the fatal accidents somewhat detract from its general appeal. Adults and young people." E Coast Preview Committee

"Mature audiences." Gen Fed of Women's Clubs (W Coast)

"A mediocre picture. Mature-family." Nat Council of Jewish Women

"A rather over-acted social drama. Adults." Nat Soc of New England Women

"The picture is full of suspense, and is an unethical hodge-podge. Waste of time. Adult." S Calif Council of Fed Church Women
+ — **Fox W Coast Bulletin** F 4 '39

"It shows innumerable authentic scenes of race tracks and crashes, which, for devotees of the sport, will make the film sufficiently entertaining without the addition of the who-caused-the-accident mystery about which the story revolves. Though thrilling, the accidents are not gruesomely pictured. However the idea that a murderous villain is responsible for the death of one driver after another is rather a horrid and sinister thought if the plot is to be considered at all plausible. Adolescents, 12-16: passable; children, 8-12: no."
+ — **Motion Pict R** p3 F '39

"General patronage."
Nat Legion of Decency Ja 19 '39

"A & Y: fairly good; C: tense."
+ — **Parents' M** p50 Mr '39

"Family. Spills, thrills and laughs."
Wkly Guide Ja 14 '39

Newspaper and Magazine Reviews

"First of a series of pictures dealing with sports and featuring Dennis O'Keefe, 'Burn 'Em Up O'Connor' is a rapidly moving and suspensive melodrama, containing well plotted story material and excellent direction." Bert Harlen
+ **Hollywood Spectator** p12 Ja 21 '39

"The value of this picture rests mainly in the pace set by the miniature cars. See it if you like midget racing."
Photoplay p96 Mr '39

Trade Paper Reviews

"For juveniles exclusively is this none-too-believable story of the automobile racing game; for even the most rabid of adult action fans—as well as followers of the speed business—will find the plot development and atmosphere little short of preposterous."
— **Boxoffice** p33 Ja 14 '39

"Mystery melodrama with auto racing background packs real thrills."
+ **Film Daily** p30 Ja 12 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 Ja 12 '39

"Off to a good start, series may hoist O'Keefe to top rungs, as the first one is 95% O'Keefe, in a tailor-made, streamlined part. He breezes through the film in fast-talking likeable style. It is his best part to date. Film is an excellent dualer."
+ + **Variety** p15 Mr 1 '39

"Murder mystery set to the pace and pattern of auto racing, with enough suspense and thrills to hold attention alert throughout, tags this one as satisfactory program material in majority of houses. Minus standout names, but with the capable young Dennis O'Keefe well supported by number of veteran troupers, it relies for entertainment chiefly on the story and unstinted speedway and road race excitements."
+ **Variety (Hollywood)** p3 Ja 7 '39

C

CAFE SOCIETY. Paramount 82-88min Mr 3 '39

Cast: Madeleine Carroll. Fred MacMurray. Shirley Ross. Jessie Ralph. Claude Gillingwater. Allyn Joslyn

Director: Edward H. Griffith

Music: Burton Lane. Frank Loesser

Music advisor: Arthur Franklin

Music director: Boris Morros

Screen writer: Virginia Van Upp

Drama. The background is the haunt of cafe society—a supposed blend of El Morocco and the Colony. Allyn Joslyn plays a composite type of Cholly Knickerbocker, society reporter and Walter Winchell. Madeleine Carroll portrays a jaded heiress who meets Fred MacMurray, ship news reporter. In order to win a bet with Joslyn, she marries MacMurray and from then on a Taming of the Shrew angle begins. Shirley Ross portrays a cafe entertainer who loses her job when Madeleine finds that her husband is friendly with Shirley.

Audience Suitability Ratings

"A: very good of kind; Y & C: by no means."
+ + **Christian Century** p366 Mr 15 '39

"Good. Mature." DAR
+ **Fox W Coast Bulletin** F 18 '39

"A constructive picture that is very true to life. Family." Am Legion Auxiliary

"Not an inspired theme, and further impaired by much manhandling of the bride by her resentful bridegroom after he discovers her motive in marrying him. Adults." Calif Cong of Par & Teachers

"This picture, while unsuited in theme and treatment for the young member of the family, will highly amuse and entertain the adults. . . The work of the director merits high praise, the full quota of entertainment has been extracted from all material, every situation cleverly handled. The free flow of liquor is in accord with the life of the smart, idle rich. Adult." Gen Fed of Women's Clubs (W Coast)

"The entire cast gives an excellent performance. Mature-family." Nat Council of Jewish Women

"Adults." Nat Soc of New England Women
Fox W Coast Bulletin F 25 '39

"This is a picture which is sure to be popular. The theme is a hardy perennial. Adolescents, 12-16: too sophisticated; children, 8-12: unsuitable."
+ **Motion Pict R** p4 Mr '39

"Adults."
Nat Legion of Decency F 23 '39

"A & Y: good sophisticated satire; C; no interest."
+ **Parents' M** p88 Ap '39

"A light and amusing story. Well acted and produced. Family."
+ **Wkly Guide** F 18 '39

Newspaper and Magazine Reviews

"Supposedly a lampoon of that phenomenon of New York life which its title implies, it shoots wide of the point by virtue of a leading man whose opposition to such glamour is merely that of one not sufficiently wealthy to take part in it." John Gibbons, Jr.
— + **Boston Transcript** p18 Mr 10 '39

"Artificial yarn. Adults."
Christian Science Monitor p15 Mr 11 '39

"This started out, I am told, as a devastating satire and 'exposé' of New York's so-called Cafe Society. . . Be that as it may, 'Cafe Society' arises from the cutting-room floor as merely an occasionally amusing, sometimes scintillating, but on the whole not very exciting combination of those two old filmic standbys: the Reporter-Marries-Society-Girl story and the other one about The Taming of the Shrew. It's bright, brittle, and shallow." Jesse Zunser
+ **Cue** p42 F 25 '39

"Exclusively for those who are interested in the most uninteresting phase of contemporary social activity. . . While I have no set rules by which screen entertainment must abide if it is to please me, and do not demand that each picture should preach a sermon of some sort, I do believe those which are not wholly amusing, at least should be somewhat uplifting in theme and treatment. 'Cafe Society' is a series of quarrels between the two principals."
— + **Hollywood Spectator** p10 F 18 '39

"It's a decorative, decadent yarn of the bored, alcoholic strata of our so-called civilization." Beverly Hills
Liberty p51 F 18 '39

"Under Edward H. Griffith's smooth direction the melange of material has been compressed into a showy whole, with moments of persuasive drama, but it is more showy than persuasive. . . Where the film fails most completely is in justifying its title. . . By patting most prospective spectators on the back, 'Cafe Society' looks to me like a money show, but it is short on entertainment as well as distinction." Howard Barnes
+ — **N Y Herald Tribune** p15 F 23 '39

"It is possibly a next-best treatment of the story about the spoiled heiress and the unpressed newspaper man. The best treatment, of course, would be folding the plot back into its cedar chest and tossing the chest on a bonfire. Still, if it has to be remade every month or so, it might as well be handled this way: lightly, with a dredging of wit, agreeable performances and actually a few sequences which seemed freshly made for the occasion." Frank S. Nugent
+ — **N Y Times** p19 F 23 '39

"The film is slight and harmless in spite of everything, and it may put you right in the mood for something tough." John Mosher
New Yorker p62 F 25 '39

"This is the old story of the Taming of the Shrew, combined with the Cinderella theme in reverse and a mild satire on New York's night-club society. Fresh treatment and a capable

CAFE SOCIETY—*Continued*

cast, however, make this comedy brighter than average entertainment."
+ **Newsweek** p25 F 27 '39

"The story is built on the controversial premise that all cafe society is as dull as junket, a social strata composed of females with ignoble ideas and of men without ideas at all. . . All the players have a good deal of vitality, which they certainly need and the picture hops from scene to scene with very few dull moments. You will get a good laugh out of this, in any case."
+ — **Photoplay** p52 Ap '39

"Hollywood has never been notable for its success in reflecting major social changes. This study of a minor one is no exception to the rule. . . It achieves the almost incredible distinction of libeling its subject."
+ — **Time** p31 Mr 6 '39

Trade Paper Reviews

"As bubbling as vintage champagne—and just as prone to go flat if allowed to stand too long, as is the case during some of its mid-footage—here, nevertheless, is de luxe entertainment for the sophisticates; with additional potentialities for mass appeal through erudite exploitation. With more than ordinary success, it subjects that Gotham circle of silk stockingers from which it derives its name to a large dose of plain and fancy spoofing."
+ **Boxoffice** p33 F 11 '39

"Despite its frequent moments of hilarious, pointed humor, this comedy-drama has many dull spots. Further, it bears too marked a resemblance to previous rich girl-poor man stories. The title suggests a sort of expose of the highly publicized 'Cafe Society,' but actually it only hovers around the edge of this theme, revealing little of their activities. . . It is passable entertainment for more sophisticated audiences. Family houses and action spots will not welcome it." David J. Hanna
+ — **Film Bulletin** p6 F 11 '39

"One of the fastest, smartest, and cleverest dialogue jobs heard on the screen in a long time makes this comedy drama, which debunks the ultra social set, most enjoyable. From beginning to end Virginia Van Upp has contributed bright witty lines and a wide variety of wise cracks."
+ **Film Daily** p6 F 8 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p10 F 8 '39

" 'Cafe Society' has highlights of sophistication that will make it a good bet in most key city spots; and it has sufficient of the good old picture entertainment values to ride it through successfully in most mass situations. The fact that the picture doesn't click both ways for better rating can only be due to the handicaps imposed by the first mentioned virtue: Cafe Society."
+ **Nat Box Office Digest** F 8 '39

"Madeleine Carroll, Fred MacMurray, Shirley Ross and a good cast will carry 'Cafe Society' nicely into okay if not wow business. Title is sufficiently exploitive for many types of selling stunts, but actually it's no 'expose,' merely utilizing the chi-chi nitery and its ritzy clientele as background."
+ **Variety** p17 F 8 '39

"Light, frothy comedy, marked by sophisticated dialog, 'Cafe Society' offers a biting satire on its namesake in a pretentious production that should fare well in the key spots. Whether other situations have been educated enough by the society columns of the daily press to appreciate the doings of ermine and top hat is a question. Word-of-mouth and exploitable theme will play a big hand in putting it over."
+ **Variety (Hollywood)** p3 F 4 '39

CALIFORNIA FRONTIER. Columbia-Coronet 54min D 15 '38

Cast: Buck Jones. Carmen Bailey. Milburn Stone. Jose Perez

Director: Elmer Clifton

Screen writers: Monroe Shaff. Arthur Hoerl

Western melodrama. Buck Jones portrays a captain in the United States Army who is sent to California in pioneer times to aid some Mexican landowners who are being driven off their property by American land-grabbers.

Audience Suitability Ratings

"There is too much obviously faked fighting, resulting in mediocre entertainment for the family." E Coast Preview Committee
— + **Fox W Coast Bulletin** Ja 28 '39

"General patronage."
Nat Legion of Decency Ja 12 '39

"A, Y & C: fair Western."
+ — **Parents' M** p50 Mr '39

Trade Paper Reviews

"Western exhibitors can toss away their alibi book when this one comes along. There isn't a flaw in it. In fact, if there was less evidence of typical Western props, the film might easily have represented a commendable dramatization of an early chapter in American tolerance."
+ + **Boxoffice** p47 D 24 '38

"Buck Jones wasted on Western marked by poor story, treatment and direction. A very minor effort in the school of Western action films."
— **Film Daily** p8 D 13 '38

"Unusually ambitious effort for a Western. Besides the customary sagebrush excitements, it's been given a touch of adult realism, with attention to character, mood, suspense and realistic playing. As a result, 'California Frontier' is more credible than the usual horse opera, but it loses a little of its frankly he-man appeal in the civilizing process. Not strong enough for solo billing, but packs ample punch to mop up in the duals."
+ — **Variety** p14 D 14 '38

CAPTAIN GRANT'S CHILDREN. Amkino-Mosfilm 80min Ja 11 '39

Cast: Y. Yuriev. I. Chuvelev. Nikolai Cherkassov. M. Strelkova

Directors: V. Weinstock. D. Gutman

Music: J. Dunayevsky

Screen writer: G. Leonidov

Fantasy. Based on the novel and play of the same title by Jules Verne. Filmed in Russia with English subtitles. An adventure story of a trip around the world in search of a shipwrecked captain who is finally found on a small island off the coast of New Zealand.

Newspaper and Magazine Reviews

" 'Captain Grant's Children,' starts to unroll with disarming slowness and unmitigated, sometimes boring simplicity. This, however, is a false impression, which is soon buried by a succession of absorbing sequences. . . It is noteworthy for its startling imagery, which is largely created by A. Ptushko, director of the provocative 'New Gulliver'; resourceful acting and direction, and a peculiar charm. . . It is a stirring film, which should be popular for its entertainment value alone." Robert W. Dana
+ **N Y Herald Tribune** p12 Ja 12 '39

"Just why any of these minor efforts should be exported, especially to the country where their type originated, seems incomprehensible, unless it is hoped that their rental may bring welcome foreign exchange into the Russian treasury. . . It is likely to amuse the spectators in more ways than V. Weinstock and D. Gutman, the directors, counted upon." H. T. S.
— **N Y Times** p23 Ja 12 '39

Trade Paper Reviews

"[It] will entertain. The picture is slow in spots, but when it gets under way it moves at a good pace."
+ **Film Daily** p10 Ja 23 '39

"Minus even a message, along with everything else, why this feeble fable was ever made is hard to understand. Story and actors are there, but were lost in a muddle of sloppy direction and acute budgetitis on production. . . Sea wrecks, landslides, erupting volcanoes, etc., are so patently phoney as to make for laughs."
— — **Variety** p15 Ja 25 '39

CARREFOUR. See Crossroads

CHAMPS-ELYSÉES. Tri-national 89-100min F 27 '39

Cast: Sacha Guitry. Raymond Galle. Jean Davy. Lucien Baroux. Lisette Lanvin. Jacqueline Delubac. Andre Laurent

Director: Sacha Guitry

Screen writer: Sacha Guitry

Drama. French film with English subtitles. As is customary with M. Guitry, he plays a number of roles in this fanciful reconstruction of a Paris street from 1617 to the present date. He begins the fable as a teacher discussing the famous thoroughfare and during its history portrays Louis XV and Napoleon III.

Audience Suitability Ratings

"Objectionable in part."
Nat Legion of Decency Mr 16 '39

Newspaper and Magazine Reviews

"This is another of those Sacha Guitry items. It doesn't come off quite as well as his 'Pearls of the Crown,' although it follows the same episodic technique. Several scenes will be deleted before being shown to the public, and rightly so, for M. Guitry, the narrator, tells the story to a group of school children as the panorama passes before us. Is M. Guitry pulling our leg or are the flagrant debaucheries of Louis XV's court usually set forth so explicitly to French youngsters?" Philip T. Hartung
+ — **Commonweal** p552 Mr 10 '39

"Le Guitry virtually talks into the ears of his audience for 90 minutes straight! The odd thing about all this is that once you get accustomed to the Sage of the Paris Sidewalks, you enjoy him. . . In the current 'Champs-Elysées' he is charming, amusing, judicial, philosophical, and eternally the expositor." Jesse Zunser
+ **Cue** p43 Mr 4 '39

"It has enough of Parisian wit and irony to be amusing most of the time." Franz Hoellering
+ **Nation** p302 Mr 11 '39

"As in the case of 'Pearls of the Crown,' Guitry has not only written, directed and produced the offering, but plays a half dozen roles to boot. Once more he has had an intriguing idea to start with. Once more it has a tendency to become labored and diffused before the pageant ends. . . [The film] is marked by bravura showmanship and not a little sly wit, but it makes for a stilted and cumbersome photoplay." Howard Barnes
+ — **N Y Herald Tribune** p12 F 28 '39

"Mr. Guitry is an ingratiating scamp with a pleasant humor and the dubious art, borrowed from the French chefs, of disguising bad meat with a piquant sauce. We felt positively churlish in setting only the estimate 'fair' upon his latest enterprise." Frank S. Nugent
+ — **N Y Times** p17 F 28 '39

"I found Sacha Guitry's 'Champs-Elysées' a disappointment all around, the more so as it is somewhat patterned on his very bright 'The Pearls of the Crown.' His idea would seem to have every kind of promise." John Mosher
— + **New Yorker** p73 Mr 4 '39

"It includes a smattering of fact, a large gallery of historical personages, but only occasional flashes of Guitry's sly wit."
+ — **Newsweek** p34 Mr 13 '39
Time p32 Mr 13 '39

Trade Paper Reviews

"When Sacha Guitry appears in a film, it is an almost certainty that he will dominate it at all times, and this release is no exception. He is interesting and entertaining at all times, and it is only when he speaks for other characters in the story that he loses his own personality."
+ **Film Daily** p6 Mr 2 '39

Reviewed by Ed Greif
+ **Motion Pict Daily** p9 Mr 6 '39

CHARLIE CHAN IN HONOLULU. 20th century-Fox 65-67min Ja 20 '39

Cast: Sidney Toler. Phyllis Brooks. Sen Yung. Eddie Collins. John King

Director: H. Bruce Humberstone

Music director: Samuel Kaylin

Screen writer: Charles Belden

Mystery story. Sidney Toler takes over the title role from the late Warner Oland. A man is murdered on board a tramp steamer at anchor in the harbor of Honolulu. Toler clears up the mystery.

Audience Suitability Ratings

"Mediocre. Mature-family." DAR
— + **Fox W Coast Bulletin** D 24 '38

"An exciting tho not too well cast Charlie Chan mystery. Not up to the regular Chan stories. A family and children picture." Am Legion Auxiliary

"Fairly entertaining. . . The whole is rather lightly presented and there are few gruesome details. Mature-family." Calif Cong of Par & Teachers

"Another mystery picture depending upon individual taste for its appeal. The story drags because of repeated attempts to confuse the audience and lack of dramatic suspense. Mature." Calif Fed of Business & Professional Women's Clubs

"Adults and young people." E Coast Preview Committee

"Entertaining for all who enjoy the type. Family." Gen Fed of Women's Clubs (W Coast)

"Long and tiresome mystery. Mature." Nat Council of Jewish Women

"Mature-family." Nat Soc of New England Women

"Entertaining from the standpoint of the success of Sidney Toler in the Charlie Chan portrayal, this film will be gratefully accepted by those who have helped to popularize this series. Mature." S Calif Council of Fed Church Women

"Adolescents: entertaining; children: questionable, depends on temperament of the child. Mature-family." Women's Univ Club, Los Angeles
— + **Fox W Coast Bulletin** F 4 '39

"General patronage."
Nat Legion of Decency Ja 12 '39

"A & Y: fairly good mystery; C: unsuitable."
+ — **Parents' M** p50 Mr '39

"Family. A good murder mystery."
+ **Wkly Guide** Ja 7 '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 F 25 '39

"Sidney Toler was handed a tough assignment when chosen to carry on the 'Charlie Chan' series which the late Warner Oland had made famous and which returned the compliment by making Warner famous. To millions of people Warner was Chan, and now they are asked to accept another as the noted detective. After viewing the first of the Toler series, 'Charlie Chan in Honolulu,' I feel Sidney will win his way through. He gives an excellent performance."
+ **Hollywood Spectator** p19 D 24 '38

"The result is startlingly good. . . All we can say is, bring your smelling salts."
+ **Photoplay** p53 Mr '39

Trade Paper Reviews

"A waiting world in general, and Charlie Chan fans in particular, can now sit back and relax, for this first picture in the venerable series with Sidney Toler as the Oriental hawkshaw measures up in every way to the excellent calibre maintained in the past. Toler is assured of winning the same popularity enjoyed by the late Warner Oland, turning in a convincing and entirely pleasing characterization; while the picture has been given the same production treatment which has made the series a winner."
+ **Boxoffice** p45 D 24 '38

CHARLIE CHAN IN HONOLULU—*Continued*

"Rates average + in neighborhood and action houses. . . Ad tips: give the new Charlie Chan a send-off. Call him the greatest character in mystery fiction—a character that will never die!" David J. Hanna
+ — **Film Bulletin** p7 D 31 '38

"With Sidney Toler playing the Charlie Chan role, a worthy and splendid successor to Warner Oland has been discovered. Toler handles the assignment so well that as the picture unravels one forgets that he is seeing a different player in the part. Toler makes Chan a smooth, clever, and a most enjoyable character and now the series can go along for the Chan followers should certainly like Toler as Charlie."
+ **Film Daily** p8 D 20 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p8 D 21 '38

"Adventures of Charlie Chan get off to a fresh start, with Sidney Toler handling the title role in most capable fashion. His Chan has more poise and lightness, and is less theatric than previously. Followers of the series should quickly accept him as Chan, and if comparisons with the late Warner Oland's conception are made they will generally be in Toler's favor."
+ **Variety** p15 D 21 '38

"Sidney Toler makes his debut in the late Warner Oland's role in 'Charlie Chan in Honolulu.' Making no effort to fill the same figurative shoes that Oland wore, he moves in without any attempt to imitate, and, because of this, he stands better than an even chance of building for himself a following equal to that won by his predecessor."
+ **Variety (Hollywood)** p3 D 17 '38

CHASING DANGER. 20th century-Fox 60min My 5 '39

Cast: Preston Foster. Lynn Bari. Wally Vernon. Henry Wilcoxon
Director: Ricardo Cortez
Music director: Samuel Kaylin
Original story: Leonardo Bercovici
Screen writers: Robert Ellis. Helen Logan

Comedy-drama. This is the second and last in the Camera Daredevils series which will not be continued. Preston Foster and Wally Vernon, newsreel photographers, assigned to cover an Arab rebellion discover the leader of the rebellion and an arms distributing agent.

Audience Suitability Ratings

"A & Y: poor; C: no."
— **Parents' M** p50 Mr '39

Trade Paper Reviews

"Briskly paced, with an action-laden story and a competent cast, this second in the 'Camera Daredevils' series reflects a major improvement over its predecessor and should score solidly with the matinee trade and thrill-fans."
+ **Boxoffice** p69 Ja 7 '39

Reviewed by Gus McCarthy
— + **Motion Pict Daily** p6 Ja 5 '39

"Story weaknesses and uneven direction relegate 'Chasing Danger' to the lower berth on dualers. Planned as second in 'Camera Daredevils' series, it sings swansong of that group in off-pitch voice. What once sounded like an exciting idea for a successful chain of bread-and-butter pictures crashed on the rocks of foreign censorship, leaving a pair of characters portraying American newsreel adventurers floundering in unconvincing roles."
— **Variety (Hollywood)** p3 D 31 '38

A CHRISTMAS CAROL. MGM 69-70min D 16 '38

Cast: Reginald Owen. Gene Lockhart. Kathleen Lockhart. Terry Kilburn. Barry Mackay. Ronald Sinclair. Lynne Carver
Director: Edwin L. Marin
Music: Franz Waxman
Screen writer: Hugo Butler

Romantic fable. Based on the novel of the same title by Charles Dickens. All the actors are British with the exception of Lynne Carver. The fable recounts the familiar story of how the close-fisted miserly Scrooge was changed into an amiable old man as the spirit of Christmas entered his bones.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A, Y & C: very good."
+ + **Christian Century** p38 Ja 4 '39

"Good. A fine lesson, interestingly told. Family." DAR
+ **Fox W Coast Bulletin** D 17 '38

"Delightful for all ages. Family." Calif Cong of Par & Teachers

"Appealingly lovely is this excellent screen presentation. . . A picture to delight all audiences. All ages." Gen Fed of Women's Clubs (W Coast)

"The spirit of the tale is caught by the director and cast with pathos and humor finely shaded and a series of lovely pictures of English life of the time. . . An otherwise up-to-date production is somewhat marred by the tawdriness of its 'spirits.' Family." Nat Council of Jewish Women

"It is a film particularly suitable for holiday showing and one not to be missed. Family." Nat Soc of New England Women

"The picture is a masterpiece in its class. . . An inspiring picture with high ethical standards. Parts will need interpreting to young members of the family. Family." S Calif Council of Fed Church Women
+ + **Fox W Coast Bulletin** D 24 '38

"The picture is just as unpretentious as the book and equally charming. It is delightfully acted by a very able cast, and its endearing qualities easily overshadow its few flaws. Adolescents, 12-16 & children, 8-12: excellent."
+ + **Motion Pict R** p3 Ja '39

"General patronage."
Nat Legion of Decency D 22 '38

"A, Y & C: very good."
+ + **Parents' M** p42 F '39

"Although Dickens' Christmas classic savors best at the time of turkey and 'all the fixin's,' it is possible that the film may not have reached your neighborhood. If not, you can serve yourself a second helping of Christmas spirit along with old Scrooge, the Bob Cratchits and their Tiny Tim, and be thankful for it."
+ **Scholastic** p32 Ja 7 '39

"Family-juvenile."
Wkly Guide D 17 '38

Newspaper and Magazine Reviews

"It is a very heartwarming business. . . You may very well have doubted that M-G-M, with all the good will in the world, could have done justice to 'A Christmas Carol' what with most of the English-reading nations having so special an affection for it and therefore ready to pounce on the slightest slip. . . The great story is finely told—with honest feeling and humor and that sentimentality which is permissible during at least this fortnight." J. K. Hutchens
+ + **Boston Transcript** p20 D 16 '38

"The screen version takes a few liberties, with the Dickens' classic—Bob Cratchit is fired on Christmas Eve, for instance—but on the whole, the original is closely followed. It probably will garner the proper number of laughs and tears, most of them in the right place. Reginald Owen, as Scrooge, doesn't look too comfortable inside his make-up but he manages the regeneration with a convincing number of barks and growls. Family."
+ **Christian Science Monitor** p15 D 17 '38

"Liberties were taken in the filming of 'A Christmas Carol,' but not too many to spoil the cheery spirit of Dickens's lovable book. The picture is somewhat disappointing, principally because Hollywood insists on making things slicker than they are, because the 'Carol's' vivid prose and luscious descriptions of savory foods and Christmas trimmings cannot be captured by the cinema and because the lively Fezziwig Ball is omitted." P. T. Hartung
+ — **Commonweal** p273 D 30 '38

" 'A Christmas Carol' is a sweet and sentimental film version of the classic which will warm the cockles of your heart. Understand me properly: if we are to judge this picture by any usual standard of film construction and entertainment, we would prescribe it 'Not to be opened before Christmas, nor long after it', since it gets somewhat sticky during its 70 minutes of sweetness and light. But that, I think, may be forgiven during this holiday week, if no other." Jesse Zunser

+ — **Cue** p46 D 24 '38

"As screen entertainment, 'A Christmas Carol' truly is a honey. As a moral lesson it is a masterpiece. For weaving together so skillfully and compassionately all the elements composing it, Edwin L. Marin is due a special award of merit."

+ + **Hollywood Spectator** p11 D 21 '38

"It is a film which is unpretentious, jolly and, to a certain degree, moving. It is a specialized production, with a strictly seasonal appeal, but as such, it is honestly engaging. . . If there is a quality of remoteness and vanished sentiment about the photoplay which makes it something of a museum piece today, it is the same quality that I find in the original. . . 'A Christmas Carol' is a special film for specialized audiences, but those who are fond of the Dickens story are likely to find it entertaining and sentimentally stimulating at this particular time of year." Howard Barnes

+ **N Y Herald Tribune** p10 D 23 '38

" 'A Christmas Carol,' Metro's film of Dickens's beloved fable, is the season's most delightful gift. It is good Dickens, good cinema and good for the soul. We recommend it to all you fellow-bustlers who, weary of browsing through the shops and fighting past crowded gift counters, have begun to feel, with old Scrooge, that Christmas is a humbug. Go see it, you sophisticates! Go see it, you dispirited; go see it, you tired shoppers; go see it, all you people! For there is tonic in it and much humanity." Frank S. Nugent

+ + **N Y Times** p16 D 23 '38

"The trouble with 'A Christmas Carol' may be that it's exactly what you expect. The movie people have been loyal to Dickens in their handling of the classic, although they did deposit more snow on the streets of London than Mr. Dickens ever saw in his life. They have been conscientious, but they have not been inspired. Just how one could be inspired by it in this year of grace I do not know." John Mosher

+ — **New Yorker** p53 D 24 '38

"This handsome and thickly sugar-coated adaptation of Charles Dickens' beloved story about the miserly Scrooge and the spirit of Christmas will warm the hearts of youngsters and sentimentalists."

+ **Newsweek** p23 D 26 '38

"This is an amazing picture, alternately touching and corny. In some scenes you never saw such hamming and one of the Spirits comes to Scrooge in a marcelled blond wig topped by what looks like a Christmas tree ornament. Then, just as you are working yourself up to a good laugh at the expense of the production, along comes a sequence so nicely done it floods you with tears."

+ — **Photoplay** p96 Mr '39

" 'A Christmas Carol' leans a little too heavily on the assumption that cinemaddicts' eyes, starved by months of Hollywood's thin fare, will not be able to keep from watering over Charles Dickens' famed classic. . . Consequently, while 'A Christmas Carol' is doubtless an invaluable addition to holiday lists of worthwhile pictures for juvenile audiences, it cannot be recommended unreservedly to adults—unless to those who feel that the mere transposition of such a classic to the Hollywood screen constitutes an excuse for general hosannas. In the deep drifts of artificial snow, cold storage poultry, painfully quaint mannerisms and hideously false joviality which load this tender fable, certain genuine bits stand out by contrast."

+ — **Time** p21 D 19 '38

Trade Paper Reviews

"A superb bundle of Yuletide entertainment, capturing all the heartwarming spirit of Charles Dickens' immortal classic, this has tremendous money-making possibilities for the holiday season. Less tangibly, it can be counted a lasting asset to Metro and to the industry in general, one that can be brought back from year to year for successful seasonal playdates and one whose familiar message is food for thought the year around."

+ + **Boxoffice** p41 D 17 '38

"Modest and unassuming, this M-G-M production is a faithful screen transition of the immortal Dickens' masterpiece. Lines, situations and characters are unchanged and the sets follow closely the Dickens' descriptions. Yarn is a natural for holiday release when it will attract particularly the younger contingent. After the holidays it will serve as an A-1 dualler." David Hanna

+ **Film Bulletin** p4 D 17 '38

"Both director and cast have given their all to put forth a superb picture."

+ + **Film Curb** p7 D 24 '38

Reviewed by Gus McCarthy

+ **Motion Pict Daily** p6 D 14 '38

"It will roll up substantial grosses in the keys and subsequents for holiday bookings. Just how far it will get in the lesser spots several months after the spirit of Christmas has subsided, is questionable. Not much good then, anyway. . . 'A Christmas Carol' welds superb acting, inspired direction and top production values into an intensively interesting exposition of the Dickens' story. . . It emerges as substantial screen entertainment; a picture that will be good for profitable holiday bookings repeatedly during the next several years. . . In total, a grand combination resulting in an impressive picture."

+ + **Variety** p14 D 14 '38

CODE OF THE FEARLESS. Atlas-Spectrum 56min Ja 5 '39

Cast: Fred Scott. Claire Rochelle. John Merton. Frank LaRue. Walter McGrail

Director: Raymond K. Johnson

Screen writer: Fred Myton

Western melodrama with music. Scott is a ranger who sets out to capture some outlaws. Under instructions from his superior he stages a fight and is supposedly dismissed from the rangers under suspicion. He throws in his lot with the outlaws, learns their plans and aids in their capture.

Trade Paper Reviews

"A conventional Western whose budgetary limitations are fairly obvious. It's the old hokum and the plot probably has formed the basis for many similar sagebrush dramas."

+ — **Boxoffice** p27 Ja 21 '39

"A Western in which the combination of fast riding and lively action make it attractive for cowboy fans."

Film Curb p4 Ja 21 '39

+ **Motion Pict Daily** p6 Ja 19 '39

CODE OF THE STREETS. Universal 70min My 26 '39

Cast: Harry Carey. Frankie Thomas. James McCallion. Juanita Quigley

Director: Harold Young

Music director: Charles Previn

Screen writer: Arthur T. Horman

Melodrama. The Little Tough Guys here concern themselves with efforts to save from execution an innocently condemned elder brother of the kids' leader.

Audience Suitability Ratings

"Adults and young people." E Coast Preview Committee

+ **Fox W Coast Bulletin** F 18 '39

"Adults."

Nat Legion of Decency F 16 '39

"Family."

Wkly Guide F 4 '39

Newspaper and Magazine Reviews

"A rather well worked out piece of detective fiction comes from Universal in 'Code of the Streets.' It is simple fare, definitely aimed for family audiences, with boys as the chief pro-

CODE OF THE STREETS—*Continued*

tagonists, but, considered in the light of its purpose, the film is a rather neat job." Bert Harlen

+ **Hollywood Spectator** p14 F 4 '39

"The Little Tough Guys, following closely on the heels of The Dead End Kids, come out in this dreary movie as a thoroughly impossible bunch of youngsters. . . Plenty of moral is pointed about crime not paying."

— + **Photoplay** p94 Ap '39

Trade Paper Reviews

"More stress on the melodramatic and less on the comic features this latest of the 'Little Tough Guys' series, which hits a fast-action level but fails to qualify as anything but passable entertainment."

+ — **Boxoffice** p37 Ja 28 '39

"Despite some highly incredible sequences, this Universal offering emerges as a fast moving and entertaining action piece. It is designed to satisfy the entertainment appetites of the action and juvenile fans." David J. Hanna

+ **Film Bulletin** p21 F 11 '39

Reviewed by Gus McCarthy

+ **Motion Pict Daily** p8 Ja 26 '39

"Another evening out with the Little Tough Guys, and through the appeal of a melodramatic cops and robbers yarn and clear cut direction, an evening that will rate well in this Universal series."

+ **Nat Box Office Digest** p11 Ja 24 '39

"Tailored for the family trade, 'Code of the Streets' fills its niche satisfactorily. Unpretentious and frankly of the dual program calibre, picture provides a romp for the featured Little Tough Guys, while giving Harry Carey and Frankie Thomas solid roles."

+ **Variety (Hollywood)** p3 Ja 21 '39

COEUR DE PARIS. See Heart of Paris

COMET OVER BROADWAY. Warner 69min D 3 '38

Cast: Kay Francis. John Litel. Ian Hunter. Minna Gombell. Sybil Jason. Donald Crisp

Director: Busby Berkeley

Screen writer: Mark Hellinger

Drama. Based on the novel of the same title by Faith Baldwin. Kay Francis goes to work as an actress in order to get money to free her husband from prison. While on the stage she achieves fame and finds love but renounces both to return and start life with her paroled husband.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A: good of kind; Y: mature; C: no."

+ **Christian Century** p1590 D 21 '38

"A: good; Y: mature; C: no."

+ **Parents' M** p42 F '39

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p2 Ja 7 '39

"Her last for Warners under her old contract is one of the best things Kay Francis has done on the screen. Her 'Comet Over Broadway' performance demonstrates the foolishness of her studio in having vented its displeasure over her insistence that it should live up to its contract with her, by assigning her to parts in unimportant pictures. Kay herself makes this one important, as she would have made any picture in which she had been given half a chance. I admire the cheerfulness with which she accepted every part that came her way and the honesty of her performance in each of them."

+ **Hollywood Spectator** p17 D 24 '38

Reviewed by B. R. Crisler

N Y Times p33 D 16 '38

Trade Paper Reviews

"Kay Francis' last time at bat under her Warner contract, this is the statuesque brunette star's best of the last several in which she has appeared. As to story it is typical of the material with which she has been supplied during the past year—a bit on the mawkish side with mother love, burning ambition and ultimate sacrifice providing the plot structure. However, production, direction and cast are of superior grades throughout and the feature is dependable entertainment for most tastes."

+ **Boxoffice** p41 D 17 '38

Film Curb p6 D 31 '38

"It is a heart-throb drama, with Kay Francis the suffering wife who gives up love and her stage career in order to be loyal to the man she married. It has sufficient human interest and weepy material to go strong with the neighborhood spots where the women like a good cry."

+ **Film Daily** p4 D 23 '38

Reviewed by Gus McCarthy

+ **Motion Pict Daily** p7 D 20 '38

"Despite the far-fetched foundation of the narrative, 'Comet Over Broadway' has the sort of heart appeal that will pass with the family trade. No device for tapping the tear-ducts is overlooked. Even rocketing success doesn't ease the strain and what makes it doubly wearing is the lack of comedy relief. . . For the dualers and neighborhoods."

— + **Variety** p15 D 21 '38

CONVICTS AT LARGE. Principal-Selig 57min D 15 '38

Cast: Ralph Forbes. Paula Stone. William Royle. John Kelly

Directors: Scott E. Beal. David Friedman

Original story: Ambrose Barker

Screen writers: Walter James. Scott E. Beal

Comedy with gangster background. A young architect is mistaken for an escaped convict. A gang chief running a night club tries to get some information about stolen jewels from the architect who has fallen in love with a singer in the night club.

Audience Suitability Ratings

"A & Y: poor; C: no."

— **Parents' M** p50 Mr '39

Trade Paper Reviews

"There seems little doubt that this was intended to be a comedy of errors, with gangsterism as the butt of the comedy. It turns out to be a preponderance of errors. Fundamentally, the film suffers from a silly plot, poor direction, inexpert casting, bad lighting and irritating dialogue."

— — **Boxoffice** p47 D 24 '38

"An unskillful attempt is made to do a light comedy with a gangster setting. The attempt fails pretty dismally, for the simple reason that light comedy is the most difficult thing to create, requiring the finest creative artistry in production, direction and acting. And this little offering sadly lacks all the essential elements. It would have been better if they had stuck to a straight gangster thriller, which requires no finesse or subtleties to register with the undiscriminating audiences who will see this production in the smaller houses."

— **Film Daily** p8 D 13 '38

"This one's no jailbreak. It's neither melodrama, farce nor heart-throb romance, but a weakie that flounders about. It's negligible entertainment, has no name rating nor other visible selling points, and is apparently due for starvation returns. Padding for the multiples, if at all."

— **Variety** p15 D 14 '38

CONVICT'S CODE. Monogram 63min Ja 18 '39

Cast: Robert Kent. Anne Nagel. Sidney Blackmer. Victor Kilian

Director: Lambert Hillyer

Music director: Abe Meyer

Screen writer: John W. Krafft

Drama. The story concerns a former football star, out on parole, who is trying to find the gang that framed him and sent him to prison. He falls in love with the chief gangster's sister.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ja 26 '39

Newspaper and Magazine Reviews

" 'Convict's Code' affords interesting bits of information and holds a good deal of suspense in portions, but imaginative lapses in the story and sometimes the direction render the piece suitable only for a supporting position in the neighborhood houses." Bert Harlen
— + **Hollywood Spectator** p14 F 18 '39

Trade Paper Reviews

"Just an average programmer, equipped to qualify for the subsequent runs and neighborhood trade. Production reflects wise spending of a limited budget with maximum entertainment dividends."
+ — **Boxoffice** p55 F 18 '39

"Poor action melodrama. This is more than just a poor picture. It is the sort of film which arouses one's indignation at the type of Hollywood producer who could so blithely okay what would certainly have appeared even to the untrained eye as a meaningless, stupid, unintelligible and definitely unentertaining script. Not only is the premise of the yarn utterly ridiculous but its development is so confusing as to be impossible to follow. As for the dialogue—it ranks with the worst of this or any season. There is absolutely no reasonable excuse for such unadulterated tripe. Monogram should shelve it and Mr. Derr may well hang his head in shame." David J. Hanna
— — **Film Bulletin** p8 F 11 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p7 F 10 '39

" 'Convict's Code' is too apparently 'made for a budget to fit its spots,' for any too serious consideration from a reviewing standpoint. . . The trouble is that while the story derives from formula, it acquires more plotty barnacles, which prevent an acceleration of pace and heightening of the real dramatic moments."
+ — **Nat Box Office Digest** F 8 '39

"An ultra-light programmer on the pattern of the actioners, yet with very little movement, 'Convict's Code' has a good title, but that's about as far as it goes. Will probably do business on the short stands, but will be caught up with if staying long."
— + **Variety** p12 F 22 '39

"Tailored for the lesser situations, 'Convict's Code' falls short in speedy action and suspense but will account well-enough for itself among the smaller houses. Slowness of tempo prevents it from jelling into top-notch small budgeted filmfare."
— + **Variety (Hollywood)** p3 F 2 '39

COSSACKS IN EXILE. Avramenko 82min Ja 28 '39

Cast: Maria Sokil. Michael Shvetz. Nicholas Karlash. Alexis Tcherkassky

Director: Edgar G. Ulmer

Music: Anthony Rudnicky

Operetta. Based on the operetta Zaporozhetz Za Dunayem by Semen Artemowsky. Filmed in New Jersey with Ukrainian dialogue and English subtitles. It portrays the struggle of the Ukrainian people against the oppressions of Catherine the Great.

Newspaper and Magazine Reviews

"The film is interrupted frequently by gay songs and comic doings suggestive of a Gilbert and Sullivan operetta. The story is inclined to ramble on inconclusively and at great length, but the excellent singing, the lively tunes and dances and the burlesque family squabbles make up for the deficiencies. . . The photography is clear and fetching, while the sound reproduction is nearly perfect." J. P.
+ **N Y Herald Tribune** p6 Ja 30 '39

Trade Paper Reviews

"Produced here by a group of Ukrainian singers, dancers and actors, this new film has a high production standard and holds good entertainment value for devotees of the art theaters. The film is tuneful and lively in a light operetta fashion."
+ **Film Daily** p7 F 2 '39

" 'Cossacks in Exile' is a tuneful foreign languager calculated to interest music lovers who appreciate this sort of film done in the native language. It naturally has limited appeal even with the addition of English titles. . . Production has fairly good direction and camera is fair save for too much of the galloping horse feet and several almost ghastly closeups. Film continues on its leisurely way, uniformly following the operetta style of story treatment."
+ — **Variety** p13 F 15 '39

CRISIS. Arthur Mayer-Kline 86min Mr 11 '39

Directors: Herbert Kline. Hans Burger. A. Hackenschmied

Music: H. W. Susskind. Jaroslav Harvan

Narrator: Leif Erikson

Screen writer: Vincent Sheean

Documentary film. Filmed in Czecho-Slovakia. An anti-Nazi film which shows how Hitler followed his policies outlined in "Mein Kampf" in the matter of Czecho-Slovakia and Austria. It details the happenings of the time between the annexation of Austria and ends with the Munich Pact, the betrayal of a republic. Newsreel clips have supplemented film made in the Sudetenland.

Audience Suitability Ratings

"Family. Outstanding. An excellent job of film-making, and a commentary by Vincent Sheean that is often impassioned in its indignation against Nazi tyranny. Referred to Exceptional Photoplays Committee. Recommended for schools and libraries."
+ + **Wkly Guide** Mr 11 '39

Newspaper and Magazine Reviews

"Here is another fine and provocative documentary film to demonstrate that the motion picture is a significant medium for living history, no matter how little the organized industry wishes to think so. . . Taken for the most part in the Sudetenland, the film is a terrible warning as well as a splendid summation of contemporary history. In none of the accounts I have read of the dark days of last September have those days been given so compelling an interpretation as they have in 'Crisis.' " Howard Barnes
+ + **N Y Herald Tribune** p8 Mr 13 '39

"It must be regarded as one of the finest political documentaries ever made. . . Mr. Kline and his crew have succeeded remarkably, where most documentarians fail, in stating the issues and taking their own stand without forgetting the objectivity that is the primary attribute of good reporting, whether it be with words or pictures." Frank S. Nugent
+ + **N Y Times** p12 Mr 13 '39

Trade Paper Reviews

"Even an excellent score, fine music and deft narration by Leif Erikson of Vincent Sheean's pungent commentary fail to overcome the routine nature of the screen shots. Picture is overboard on running time by 25 minutes. It may prove nice box office in certain arty and foreign language theatres of big metropolitan centers because of the new crisis in the political affairs of Czecho-Slovakia, but for outright screen entertainment it has extremely limited appeal. Chief production fault is that photographed scenes fail to live up to the dramatic narration."
+ — **Variety** p16 Mr 15 '39

CROSSROADS. Tri-national-Tusherer 75-80min Mr 13 '39

Cast: Charles Vanel. Jules Berry. Suzy Prim. Tania Fedor. Marcelle Geniat

Director: Kurt Bernhardt

Music: Michael Emer

Original story: Hans Kofka

Drama. Filmed in France with English subtitles. A rich French manufacturer is left with a double personality as a result of shell shock

CROSSROADS—*Continued*

during the war. He finds himself the center of a group of blackmailers who claim he has had a long pre-war criminal record. The film is also known as Carrefour.

Newspaper and Magazine Reviews

"It is a run-of-the-mill French photoplay. It has a comparatively intriguing central idea and characterizations, which often come through with more clarity than the material would predicate. As a whole, though, it is far from distinguished. Little imagination has gone into the plot construction and even less into the actual shooting of the continuity. At best, it might be called a fair-to-middling melodrama in the same general category as Hollywood's Class 'B' offerings." Howard Barnes

+ — N Y Herald Tribune p14 Mr 14 '39

"It is an excellent film from France. . . The quality of the production is on the Hollywood level and the dialogue titles are comprehensive. 'Crossroads' is up to the Filmarte Theatre's standard." Frank S. Nugent

+ + N Y Times p17 Mr 14 '39

"All activities in this photoplay are given an even chance to interest you—all personalities involved are treated indiscriminately. It is the camera's duty, in screen melodrama, to punctuate and select and mystify. Failure to do this results in tedium. There, then, is the fault with 'Crossroads.' A fine plot idea becomes tiresome and monotonous."

— + Stage p54 F '39

Trade Paper Reviews

"An unusual blackmail story that attains forceful dramatic proportions. It is carefully constructed and well-acted. . . The picture could have been speeded up, but, nevertheless, it is an absorbing narrative."

+ Boxoffice p33 D 31 '38

Reviewed by Ed Greif

Motion Pict Daily p7 D 27 '38

" 'Crossroads' is one of the best French films of the late season, and worthy of American attention. Yarn is essentially French, and camera has skillfully combined local color with the action."

+ + Variety p13 N 30 '38

D

DARK VICTORY. Warner 104min Ap 8 '39

Cast: Bette Davis. George Brent. Humphrey Bogart. Geraldine Fitzgerald

Director: Edmund Goulding

Music: Max Steiner. Elsie Janis. Edmund Goulding

Music director: Leo F. Forbstein

Screen writer: Casey Robinson

Drama. Based on the play of same title by George Emerson Brewer, Jr, and Bertram Bloch. Miss Davis portrays a society girl in the "horsey" set who knows she is doomed to die within a certain period. She falls in love with a physician who also is desperately in love with her. Much of the film is taken up with the bravado, frenzied fear and final courageous composure in the anticipation of death.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Mr 2 '39

Trade Paper Reviews

"Warner has made of 'Dark Victory' a picture which rises head and shoulders above any serious effort the screen has yet achieved in mirroring contemporary life. Here is drama so engrossing that it will hold its audience breathless for its entire length. Here is art—and dramatic art—which dwarfs all previous film efforts. And it all sums up to artistic achievement coupled with unquestionable boxoffice bigness."

+ + Hollywood Reporter p3 Mr 8 '39

Reviewed by Roscoe Williams

+ + Motion Pict Daily p4 Mr 13 '39

"Intense drama, with undercurrent of tragedy ever present, 'Dark Victory' is a nicely produced offering. It presents Bette Davis in a powerful and impressive role, which will be mentioned in nominations for top performances of the year. With Miss Davis as top marquee attractor, and both George Brent and Humphrey Bogart for underlines, this film will turn in a good account of itself at the boxoffices, although not rating socko proportions. . . Picture hits close to the borderline of psychological and clinical research, which may prove too strong a dramatic concoction for general audiences. Patrons with friends or relatives suffering from hopeless maladies will not care for the vivid reminder striking so close."

+ Variety p16 Mr 15 '39

" 'Dark Victory' is the triumph of spirit over the flesh, and an exceedingly fine picture has been made of it. A very serious picture, dealing closely with the ultimate dreads and challenges of life in a very forthright way, but carrying also the victory of courage so superbly portrayed as to rob the tragic drama of depression. Bette Davis gives a performance which, even at this long distance from the ballot, looms as a probable entry for the year's best enactment."

+ + Variety (Hollywood) p3 Mr 8 '39

DAWN PATROL. Warner 105min D 24 '38

Cast: Errol Flynn. David Niven. Basil Rathbone. Michael Brooke. Donald Crisp. Melville Cooper

Director: Edmund Goulding

Music: Max Steiner

Screen writers: Seton I. Miller. Dan Totheroh

Aviation melodrama. A remake of the 1930 film which featured Dick Barthelmess, Douglas Fairbanks, Jr and Neil Hamilton. Based on the novel Flight Commander by John Monk Saunders. There are no women in the cast. It tells a story of heroism in a unit of the Royal Flying Corps on the British Front in the World War when such units were pitifully under-manned and staffed with raw recruits.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"Strong meat. Anti-war in the opinion of this reviewer. There is a feeling from some, however, that the very hopelessness of the film's depiction of the slaughter of aviators in the World War could be turned into propaganda for greater air forces. Nevertheless, 'Dawn Patrol' does not glamorize war, and is a superior piece of craftsmanship."

+ Bulletin on Current Films Ja 10 '39

"A: fine of kind; Y: grim; C: no."

+ + Christian Century p103 Ja 18 '39

"Good. Mature." DAR

+ Fox W Coast Bulletin D 17 '38

"Tense, gripping tragedy, presenting the horror of war, the brutality of army discipline, and the courage and loyalty of the army aviators. The acting is excellent. Adults." Calif Cong of Par & Teachers

"A drama of tense, emotional appeal, depicting in a poignant manner the morale-disrupting effects of war, the tragedy of unpreparedness and in the end the sheer futility of it all. Mature." Calif Fed of Business & Professional Women's Clubs

"A powerful picture, stressing the horror and utter futility of war. Mature." Gen Fed of Women's Clubs (W Coast)

"Coming at a time when the world is geared for a new plunge into war this picture is a great and constructive anti-war document and a warning for those who still believe that war is a great adventure. Family." Nat Council of Jewish Women

"Magnificently acted by a distinguished cast of male actors and heartbreakingly real this dramatic film sounds repeatedly the grim futility and waste of war. Adults." Nat Soc of New England Women

"This is one of the finest advocates for peace that has ever been presented on the screen, enabling hotheaded youth to realize the seriousness of armed warfare and, considering the present-day situation, the question can be asked, 'Did all this sacrifice accomplish anything worthwhile, or just stir up more hatred and envy among men and nations?' Mature." S Calif Council of Fed Church Women

"Filmed for the second time, 'Dawn Patrol' justifies the contention that a good story can be successfully re-told. . . It is a picture which will be remembered not for a day but for a long time. Adolescents: strong fare; children: too tense. Adults." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bulletin** D 24 '38

"A & Y: very good; C: too tense."
+ + **Parents' M** p42 F '39

Scholastic p32 Ja 7 '39

"Family. Outstanding."
+ + **Wkly Guide** D 17 '38

Newspaper and Magazine Reviews

"Some eight years ago Warner sent the original 'Dawn Patrol.' [The remake] still gets you. Not the story, which you have a recurrent feeling that you have seen now and then since the first 'Dawn Patrol.' . . Every once in a while there is a little speech about the insanity of war, as if to counteract any notions that it is all gallantry and excitement and Mr. Flynn. But you don't have to think of it as propaganda in either direction. It is simply an able war film." John K. Hutchens
+ **Boston Transcript** p18 Ja 13 '39

"Adults and young people."
Christian Science Monitor p15 Ja 14 '39

"Excitement and tension are so great in 'Dawn Patrol' that one can hardly follow the picture rationally. . . At times, the picture's main purpose is confused: what is being indicted—war or England's muddling unpreparedness that fed so many untrained men to slaughter? Fortunately few mistakes of glorifying war are made—unless the sacrificial dying for one's friend is glorious." Philip T. Hartung
+ **Commonweal** p273 D 30 '38

"In a week dedicated to Peace on Earth, 'Dawn Patrol' roars into the Strand as a blast of death from heaven. It is a grim, gory, mud-caked melodrama of mass-murder in the air, a brutal tale of World War flyers minus the usual glory and trappings of battlefield heroisms. . . The flight scenes are magnificent. The aerial dogfights and ground bombings are splendid examples of the finest type of technical cinematography." Jesse Zunser
+ **Cue** p46 D 24 '38

"Done excellently, but for no apparent reason. It is not that anti-war picture the world is waiting for and producers are afraid to make because it might annoy their good friends, Hitler and Mussolini; it is a plea for better planes and longer training for our boys who go in the air to fight and fall to the earth to die. . . It is not an entertaining picture in theme or substance, even though it is directed brilliantly, acted competently and filled with the thrills of planes in combat."
Hollywood Spectator p13 D 24 '38

"It is an excellent remake of an excellent aviation film. The new version remains such a staunch and uncompromising study of men constantly face to face with death that it is an exciting and terrifying show in its own right. The staging of Edmund Goulding is enormously effective and the performances never fail to point up the futile gallantry and tragedy of the theme." Howard Barnes
+ + **N Y Herald Tribune** p11 D 24 '38

"[It] seems to me more stirring than its predecessor, or perhaps its reference to the futility of war, the underlying plea for peace in its story, strikes closer to us now than it did eight years ago. . . Though perhaps rather too much a conventional picture, with its flying scenes, its continual din of the big guns, its bad nerves at Headquarters, to be one of the great war films, this 'Dawn Patrol' may be more than a mere time-filler—a time-filler plus." John Mosher
+ **New Yorker** p54 D 24 '38

"It is a fascinating adventure tale—with a miraculous climax to lift you right out of your seat. *Exciting is the word.*"
+ **Stage** p57 Ja '39

"Fortunately for cinemaddicts, as Hollywood finds it increasingly hard to say new things, it says the old ones increasingly well. This picture certainly gives no new account of the Royal Flying Corps. . . Audiences are likely to feel that the familiar sound-track crescendo of zooming motors and breaking bottles has rarely been heard to better effect."
+ **Time** p17 Ja 2 '39

Trade Paper Reviews

"Another of those Hollywood offerings which must be accorded superlative critical acclaim but which, at the same time, projects a very definite question mark as to its revenue possibilities. On the asset side are to be found such impressive attributes as: flawless production and direction, a sterling cast, every member of which performs magnificently; and the timeliness of the picture's eloquent preachment against war and its futilities. Its liabilities, however, include the fact that it has a solid male cast, is primarily a man's picture with little appeal for the feminine trade, and unfolds a drab, monotonous, and depressing story."
Boxoffice p45 D 24 '38

"A drama of the wartime airmen, in which we find not only superb acting but excellent direction and photography as well."
+ **Film Curb** p7 D 17 '38

"Superb remake of classic war drama marked by fine acting and excellent direction. . . A really superior war picture in every sense."
+ + **Film Daily** p7 D 14 '38

Reviewed by Vance King
+ + **Motion Pict Daily** p2 D 15 '38

"A powerful, red-corpuscled drama has been concocted by the Warner Brothers as its contribution to the aviation cycle. It comes along as a timely, gripping preachment against the futility of war. But 'Dawn Patrol' will zoom to excellent boxoffice returns simply on its entertainment merits and the manner in which Errol Flynn, David Niven and Donald Crisp live up to their vital acting assignments. Some may question the lack of love interest as a detriment, yet this void is partially covered by the friendships developed by the aviators in the specific squadron about which the action revolves. But in this and in the sad ending, producers have kept to realism at the sacrifice of a sugar-coated, implausible termination."
+ + **Variety** p14 D 14 '38

"Strong legitimate drama of fighting men doing their battle chores is this superbly made 'Dawn Patrol,' so timely in its echoes of the world war and its prophecy, perhaps, of future conflict, as many in any audience will believe, as to grip the emotions fiercely. Performances by the principals in the all male cast are remarkably fine, and not one of the supporting members in lesser roles fails to contribute his share to the general excellence."
+ + **Variety (Hollywood)** p3 D 13 '38

DEVIL'S ISLAND. Warner 60-62min Ja 7 '39

Cast: Boris Karloff. Nedda Harrigan. James Stephenson

Director: William Clemens

Original story: Anthony Coldeway. Raymond L. Schrock

Screen writers: Kenneth Gamet. Don Ryan

Melodrama. This is the tale of a doctor on France's "Devil's Island" who aids a friend shot while trying to escape the horrors of his imprisonment. Warner Brothers have completely withdrawn this film at the request of the French government.

Audience Suitability Ratings

"A: depends on taste; Y & C: no."
Christian Century p198 F 8 '39

"A sordid, morbid tale. . . The audience is given a vivid picture of the evil conditions which once was the common practice on Devil's Island, the intense suffering of the

DEVIL'S ISLAND—*Continued*

prisoners, the futile attempts to escape and the dishonesty which existed among all of the officials. Mature." Nat Council of Jewish Women

Fox W Coast Bulletin Ja 14 '39

"Adults."

Nat Legion of Decency Ja 19 '39

"A: strong; Y & C: no."

+ **Parents' M** p50 Mr '39

Newspaper and Magazine Reviews

"[It is] an exciting dramatic report of one of those subjects which usually gets stuck in melodramatic molasses. By which I don't mean that the current feature is flawless. It has faults such as typically Hollywood coincidence." J. G.

+ **Boston Transcript** p18 Ja 20 '39

"Adults and young persons."

Christian Science Monitor p15 Ja 21 '39

"It's no picture for mild stomachs. It's not badly done, though, in its lurid tale of an innocent man imprisoned, tortured, driven almost to madness, then to escape—ultimately to be pardoned." Jesse Zunser

+ — **Cue** p43 F 25 '39

Trade Paper Reviews

"Grimness is the predominant note of this latest celluloid version of life and death in France's infamous and fearful penal colony, but, paradoxically, its austerity does not depreciate the sterling entertainment values, creditable to well-restrained direction and enactment."

+ **Boxoffice** p69 Ja 7 '39

Reviewed by Vance King

Motion Pict Daily p7 Ja 5 '39

"Grim and horrific is Warners' treatment of prison life on Devil's Island, but well made and attention-compelling in story and enactment. It will have no trouble on the majority of the better duals to hold up its end."

+ **Variety (Hollywood)** p3 D 31 '38

DISBARRED. Paramount 58-62min Ja 20 '39

Cast: Gail Patrick. Robert Preston. Otto Kruger. Sidney Toler. Helen MacKellar

Director: Robert Florey

Music director: Boris Morros

Original story: Harry Sauber

Screen writers: Lillie Hayward. Robert R. Presnell

Melodrama. Otto Kruger portrays a brilliant lawyer who indulges in unethical practices to aid racketeering clients. When he is disbarred he meets Gail Patrick, a young lawyer, and he engages her as defender of his clientele. She becomes disgusted with the whole business when she finds out the type of clients she must serve and she joins the district attorney's office.

Audience Suitability Ratings

"Exciting entertainment. The moral code of 'punishment for crime' is convincingly illustrated. Adults and young people." E Coast Preview Committee

+ **Fox W Coast Bulletin** D 24 '38

"Interesting courtroom drama, lacking in cultural value, stresses the obstacles that hamper our courts of justice in the form of crooked lawyers and perjured witnesses. Adults." Am Legion Auxiliary

"Gangster melodrama, well constructed and well acted. Adults." Calif Cong of Par & Teachers

"The story idea is constructive and fairly interesting and smoothly presented, but dramatic situations are not always convincing and the final outcome a bit too obvious. Mature." Calif Fed of Business & Professional Women's Clubs

"A swiftly paced, well directed and acted melodrama. . . The picture is ably presented and directed and provides food for thought for adults and older young people." Gen Fed of Women's Clubs (W Coast)

"While the ethics of the story are questionable, the cast is an excellent one and the direction smooth, though slow-moving. Adults." Nat Council of Jewish Women

"The value of this type of film is certainly open to question. Adults." Nat Soc of New England Women

"Though disagreeable in theme this picture is interesting due to good direction and a suitable cast. Adults." S Calif Council of Fed Church Women

"The entertainment values are a matter of taste, depending on whether one is interested in seeing the way the law may be (and often is) circumvented; but the unpleasant story is handled in an able fashion by a competent cast and director. Adolescents: mature, social problem; children: no interest and unsuitable. Adults." Women's Univ Club, Los Angeles

Fox W Coast Bulletin Ja 21 '39

"Adults."

Nat Legion of Decency D 15 '38

"A: poor; Y & C: no."

— **Parents' M** p50 Mr '39

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p15 F 4 '39

"The double feature system will have to answer someday for this—the need to run weak Grade 'B' films to bolster up weak Grade 'A's.' 'Disbarred' is a weak Grade 'B.' . . If it weren't for the thoroughly competent performances of Otto Kruger and Gail Patrick, the whole thing might easily sink of its own weight into the morass of what the movie trade terms 'the lower brackets of the dualers.'" Jesse Zunser

— + **Cue** p40 Ja 21 '39

"Possesses smooth enough fictional mechanics and some capable performances, but does not attain quite enough sparkle and punch. About all that can be said for it is that it is another satisfactory dualer." Bert Harlen

+ — **Hollywood Spectator** p13 Ja 21 '39

"What small pretension the show has to freshness has to do with a pretty Portia. . . It is small wonder that the players in this bit of synthetic screen nonsense rarely do more than walk through their parts. . . As is usually the case in these carbon-copy concoctions, the bits emerge with more vitality than the principal parts. . . The direction of Robert Florey is workmanlike enough, but it never conceals the stuff of a sorry script." Howard Barnes

— + **N Y Herald Tribune** p12 Ja 19 '39

Reviewed by B. R. Crisler

N Y Times p17 Ja 19 '39

Reviewed by John Mosher

New Yorker p55 Ja 28 '39

Trade Paper Reviews

"An uninspired expose of the criminal lawyer racket, this is undistinguished as to story but can be tabbed so-so program material chiefly because of competent production and sincere performances by Otto Kruger and Gail Patrick in the leads, Kruger showing especial excellence."

— + **Boxoffice** p33 Ja 14 '39

"This is a gripping program offering, which holds interest from the start. It has some fresh material and was capably directed by Robert Florey."

+ **Film Daily** p6 Ja 10 '39

Reviewed by Gus McCarthy

— + **Motion Pict Daily** p7 Ja 10 '39

"It is moderately entertaining drama that unfolds smoothly. Picture nicely fills the lower brackets of dualers for which it apparently was intended."

+ — **Variety** p13 Ja 11 '39

"'Disbarred' measures up as better class minor budgeted film-fare that will have no trouble holding up its end of the twin bills. Hinged on a well-knit screen play, competent direction and playing keep the action moving to the finish."

+ **Variety (Hollywood)** p3 Ja 5 '39

DRAMATIC SCHOOL. MGM 78-82min D 9 '38

Cast: Luise Rainer. Paulette Goddard. Alan Marshal. Lana Turner. Anthony Allan. Henry Stephenson. Genevieve Tobin. Gale Sondergaard. Melville Cooper. Erik Rhodes

Director: Robert B. Sinclair

Music: Franz Waxman

Screen writers: Ernest Vajda. Mary C. McCall Jr

Based on the Hungarian play, School of Drama, by Hans Szekely and Zoltan Egyed. This is the tale of a poor dramatic student, Luise Rainer, who pays her way through a Paris dramatic school by working at night in a factory. She seeks to escape her drab existence by living in an imaginary world and is aided by a French Marquis, Alan Marshal. He tires of her and she turns to her real love—the stage—and becomes a triumphant star.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A: very good of kind; Y: probably good; C: no."

+ + **Christian Century** p71 Ja 11 '39

"It will be interesting for Luise Rainer's fans to see her in a film which gives her such varied opportunities as 'Dramatic School.' Adolescents: probably enjoyable; children: no interest." Women's Univ Club, Los Angeles

+ + **Fox W Coast Bulletin** D 10 '38

"An intensely interesting portrayal of youthful ambition, will power and the spark of genius exerted against heavy odds. . . The director has admirably portrayed the distinctive European flavor of the story material. Adults and young people." E Coast Preview Committee

+ **Fox W Coast Bulletin** D 24 '38

"Adult." Calif Cong of Par & Teachers

"Interesting cast in a Cinderella-story that will intrigue those fascinated by the theatre, but may have limited appeal because of uninspired direction, and lack of warmth and spontaneity. Mature." Calif Fed of Business & Professional Women's Clubs

"Highly entertaining for adult audiences." Gen Fed of Women's Clubs (W Coast)

"With its carefully selected cast and understanding direction, this social drama serves to introduce many new and attractive young people." Nat Council of Jewish Women

"The plot is not new but it is interestingly handled and characterizations are clearly drawn. Adults." Nat Soc of New England Women

+ **Fox W Coast Bulletin** D 31 '38

"A & Y: good; C: no interest."

+ **Parents' M** p42 F '39

Newspaper and Magazine Reviews

"A rather confused screen play, with plenty of hokum. A good performance by Miss Rainer, but Miss Goddard disappoints hopes roused by 'Modern Times.' Adults and young people."

+ — **Christian Science Monitor** p2 Ja 7 '39

"Because it has a light and fantastic story . . . 'Dramatic School' could have been a delightful movie. As it is, Luise Rainer and her co-workers lack the René Clair touch and perform as if they really had something important to do. The next lesson for this Dramatic School should be on how to play and cast light comedy." Philip T. Hartung

+ — **Commonweal** p245 D 23 '38

"It is as corrupt a version of dramatic art as we ever saw. If this is Hollywood's conception of the theatre, they had better take another look. *Sabotage, that's what it is.*"

— **Stage** p57 Ja '39

Trade Paper Reviews

" 'Dramatic School' is an absorbing and dramatic story of the theatre. With striking sincerity it endeavors to record the story of a devoted dramatic student. . . To some the yarn may appear stilted and artificial. We felt that its very theatrical tone made it authentic and typical, possibly the truest insight into the theatre yet put on the screen. Ad tips: direct your campaign to all the stage-struck young people. Sell the story as one of heartbreak and intense drama." David J. Hanna

+ **Film Bulletin** p4 D 17 '39

DRIFTING WESTWARD. Monogram-Dunlap 47min Ja 25 '39

Cast: Jack Randall. Edna Duran. Frank Yacanelli

Director: Robert Hill

Screen writer: Robert Emmett

Western melodrama. The plot concerns a hidden map which tells the location of a Mexican silver mine. Randall aided by others saves it for a Spanish girl and her father.

Trade Paper Reviews

"It is routine Randall material. The story is slim, but the action moves fast and hard enough to appease the confirmed Western fans."

+ — **Film Bulletin** p5 F 25 '39

"Sprinting from credits to conclusion in 47 minutes, 'Drifting Westward' has snap in more ways than one. It's one of Jack Randall's best sagebrushers, equipped with romance, scraps, narrow escapes and some gunning."

+ **Variety** p13 F 15 '39

DUKE OF WEST POINT. United artists-Small 105-109min D 29 '38

Cast: Louis Hayward. Joan Fontaine. Tom Brown. Richard Carlson. Alan Curtis

Director: Alfred E. Green

Music director: Frank Tours

Screen writer: George Bruce

Louis Hayward, a conceited graduate of Cambridge University, is sent to West Point, where he gets into many scrapes as he tries to protect a fellow student. Emphasis is placed on a hockey match between the Royal Military College of Canada and the West Point team.

Audience Suitability Ratings

"Produced with government aid at the institution named. Intended as a cheer-raiser for West Point, but one critic observed that the film will be liked better by the Navy than the Army. Unintentional though it may have been, the conduct of the cadets as portrayed in 'Duke of West Point' seems shabby and does them no credit when compared with the genuineness, intelligence and moral courage exhibited by the hero who is given a strenuous work-out by the 'code' of the academy. On the entertainment side, 'Duke of West Point' holds up its end. But what has been said too often before, holds true in this case—that is 'Duke' is another of those pictures which the public pays twice to see: once in taxes, again at the box-office."

+ — **Bulletin on Current Films** Ja 10 '39

"A: entertaining; Y: excellent; C: good."

+ **Christian Century** p198 F 8 '39

"A finely acted comedy drama. Family." E Coast Preview Committee

+ **Fox W Coast Bulletin** Ja 14 '39

"General patronage."

Nat Legion of Decency D 22 '38

"A, Y & C: very good."

+ + **Parents' M** p78 F '39

"Family. Outstanding. For those who relish the honor and glory of West Point here is the perfect picture."

+ + **Wkly Guide** D 24 '38

Newspaper and Magazine Reviews

"You know before you see it what 'Duke of West Point' will be about. . . The only difference between this picture and all other military school pictures is that this one is the best. Louis Hayward, as the lad from Cambridge University, speaks a brand of English that would and does make two thousand typical American boys take notice. He and Richard Carlson and Tom Brown act as if they really might be young men at West Point and not Hollywood starlets having a romp through college. And another thing: the hockey game,

DUKE OF WEST POINT—*Continued*

although they win it, is the most exciting hockey game that's been in the films so far." P. T. Hartung
+ **Commonweal** p330 Ja 13 '39

"My personal reaction to another picture with a West Point background is that it has nothing new to offer in a physical way to give the background glamour. We have seen the buildings and the marching cadets in so many pictures. It is to the story, then, we must look for entertainment when another West Point film is offered us. Here we encounter a weak story with a thought in it out of which a strong story could have been written."
— + **Hollywood Spectator** p18 D 24 '38

" 'Duke of West Point' employs the usual narrative cliches of West Point photoplays. It employs them with particular emotional emphasis. There is scarcely a sequence in the show which does not try to give you a catch in the throat. The trouble is that most of the film's assaults on one's feelings are too palpable to be effective, while the production as a whole is too extended and random to achieve much in the way of sustained dramatic interest." Howard Barnes
— + **N Y Herald Tribune** p18 D 16 '38

"We see that we have not mentioned whether the picture is good, bad or indifferent. Since it's never too late for a postscript, call it fairly good entertainment of the service stripe, with pleasant performances. . . The film could have stood a bit of trimming. An hour and fifty minutes is too long an enlistment." Frank S. Nugent
+ — **N Y Times** p33 D 16 '38

"For all the British accent assigned the young and gallant hero of the story . . . 'Duke of West Point' doesn't depart far from the proper military regulations for such pictures. . . It is a solid, respectable affair which plods along for possibly just a few minutes too many." John Mosher
+ — **New Yorker** p54 D 24 '38

"It has an overlong plot. This is standard 'service' make-believe, treated with more than the customary humor."
+ — **Newsweek** p23 D 26 '38

"It's a hotbed of hokum, a melting pot of clichés, a libel on undergraduate life. Cinematic hockey is practically no different from cinematic football. *Please, now, no Duke of Annapolis.*"
— + **Stage** p54 F '39
Time p30 D 26 '38

Trade Paper Reviews

"The usual service school opus which in its early sequences gives way on speed and entertainment to technical excellence in painting a picture of West Point traditions, only to gather speed for a whirlwind finish when a hair-raising hockey game is substituted for the inevitable gridiron climax."
+ **Boxoffice** p45 D 24 '38

"There is nothing new to the story of the 'wise guy' who is reformed by the traditions and customs of West Point. However, the shrewd scripting of George Bruce endows this ancient theme with a refreshing and delightful sparkle which makes it first rate entertainment. . . Ad tips: get behind this as a 'different' West Point story. Give it the management's 'personal recommendation.' Remember how 'Navy Blue and Gold' clicked!" David J. Hanna
+ **Film Bulletin** p5 D 31 '38

"A drama in which life at the famous military academy (West Point) is very carefully reproduced. This, combined with the patriotic aspects of the picture, go to make up an attraction with appeal for everyone."
+ **Film Curb** p7 D 24 '38

"A finely presented and colorful story of life at West Point, which shows painstaking effort in reproducing all phases of life at the famous military academy on the Hudson. . . The colorful scenes of the academy and the timeliness of the patriotic aspects of the subject, make this a strong attraction for the ladies as well as the males. It has been finely directed and the principals catch the spirit of the army tradition, so that the production carries fine emotional appeal that is really stirring."
+ **Film Daily** p9 D 16 '38

Reviewed by C. S. Aaronson
+ + **Motion Pict Daily** p6 D 16 '38

"The first of five pictures Edward Small is scheduled to make for United Artists this season, 'Duke of West Point' is not a highly propitious start, but it assays as fairly good entertainment. In spite of its lack of freshness in theme, the picture forces its way to a point of diversion value that should enable it to score average returns at the boxoffice. . . Except that the action drags considerably, the running time of 107 minutes being much too long, Small's picture travels over rather interesting territory and the love interest is very capably handled."
+ — **Variety** p14 D 21 '38

"A hit picture. It has unquestionable audience appeal of widest scope in a refreshing comedy drama played against the picturesque background and traditions of the military academy. The direction by Alfred E. Green is smart, humanized, handles the romantic hokum with polish and proceeds with sustained pace, despite the picture's length."
+ + **Variety (Hollywood)** p3 D 14 '38

E

EVERYBODY'S BABY. 20th century-Fox 61min Mr 31 '39

Cast: Jed Prouty. Shirley Deane. Spring Byington. Russell Gleason. Kenneth Howell. George Ernest

Director: Malcolm St Clair

Music director: Samuel Kaylin

Original story: Hilda Stone. Betty Reinhardt

Screen writers: Karen De Wolf. Robert Chapin. Frances Hyland. Albert Ray

Comedy. Another in the Jones Family series. The story is woven around the arrival of the first grandchild in the family group. When the young mother, Shirley Deane, decides to rear the baby under the new-fashioned regulations of a phony child psychologist, her husband rebels and they are almost separated. Through the wise guidance of Shirley's grandmother everything is straightened out in the end.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"The popular Jones Family are delightfully entertaining, as always, in this human interest story. Family." Calif Cong of Par & Teachers

"Rollicking comedy. Family." Calif Fed of Business & Professional Women's Clubs

"Another highly amusing chapter in the lives of the interesting Jones Family. Family." Gen Fed of Women's Clubs (W Coast)

"Again we have a normal family, their reactions to joy and sorrow, and above all their loyalty to each other. Family." Nat Council of Jewish Women

"Highly diverting domestic comedy of the Jones Family with likeable actors in amusing situations showing up the foolishness of elaborate methods for rearing children. Family." Nat Soc of New England Women

"Good entertainment for the family although drinking is suggested. Why bring drinking, either real or suggested, into this good family series?" S Calif Council of Fed Church Women
— **Fox W Coast Bulletin** D 24 '38

"The film is broad farce throughout, far removed from reality. Adolescents, 12 to 16: funny; children, 8 to 12: amusing but misleading."
+ — **Motion Pict R** p4 D '38

"Adults."
Nat Legion of Decency Mr 9 '39

"A & Y: good; C: possible."
+ **Parents' M** p78 F '39

"Family."
Wkly Guide Mr 4 '39

EXILE EXPRESS. Grand national-United players 60min Ja 20 '39

Cast: Anna Sten. Alan Marshal. Jerome Cowan. Jed Prouty. Walter Catlett

Director: Otis Garrett

Dance director: Buddy Harak

Music: George Perisch

Screen writer: Ethel La Blanche

Drama. It appears from circumstances that Anna Sten is implicated in the murder of a San Francisco chemist, who has invented an acid that is wanted by a spy ring. She is ordered deported as an undesirable alien. A member of the spy ring who has murdered the chemist helps her to escape from an express train and in order to get the formula offers to see that she marries an American so that she can remain in this country. A reporter, in love with her, marries her himself and at the end of the film she recites the oath of citizenship. Based on a novel of same title by Edwin Justus Mayer.

Trade Paper Reviews

"A deft blend of romance, comedy, adventure and a dash of the new-found Americanism theme mark this as excellent program entertainment, bringing Anna Sten back to the screen after a long absence. The film is of good quality in every department and should find a ready market, particularly in the subsequent runs."
+ **Boxoffice** p55 F 18 '39

"Here is a timely melodramatic espionage offering that holds interest from the start, and has thrills, comedy and romance. It also extols Americanism, introduces patriotic angles, yet is always good entertainment. Anna Sten does fine work and has been splendidly photographed by John Mescall."
+ **Film Daily** p6 F 8 '39

"Fortified with a good cast, a timely story, careful production and excellent photography, 'Exile Express' treads close on the heels of 'A'-picture calibre as a definite box office attraction. . . It is first in the field of many forthcoming films extolling Americanism. It does a very creditable job, both on the patriotic angles and telling an entertaining tale."
+ **Variety (Hollywood)** p3 F 4 '39

EXPOSED. Universal 63min N 19 '38

Cast: Glenda Farrell. Otto Kruger. Herbert Mundin. David Oliver

Director: Harold D. Schuster

Screen writers: Charles Kaufman. Franklin Coen

Glenda Farrell, candid camera reporter, wandering through the Bowery snaps a picture of a once brilliant lawyer now an inmate of a flophouse. He sues her for libel, a gang tries to blackmail her but in the end she aids in rounding up the gang, regenerating the lawyer and finds romance with the public prosecutor.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A racketeer melodrama that is unconvincing and too complicated and long to be interesting. The cast is well chosen but in spite of its efforts, the story is confusing. Adults." Am Legion Auxiliary

"A dramatic, fast-moving story with the right mixture of suspense, excitement, crime, pathos, and romance to sustain interest. . . Adults." Gen Fed of Women's Clubs (W Coast)

"A well directed story with a first-rate cast, sustained action and some new angles to a time-worn plot. . . Adults." Nat Council of Jewish Women

"A complicated plot, at times none too clear, much action and changing scenes. Good acting. An average Class 'B' film resembling several predecessors. . . Adults." Nat Soc of New England Women

"A fairly entertaining treatment of the hackneyed theme. . . Questionable ethics. Adults." S Calif Council of Fed Church Women

"While somewhat complicated in construction, it is a fast-moving film with good acting. Adolescents: too mature; children: no." Women's Univ Club, Los Angeles
+ — **Fox W Coast Bulletin** D 10 '38

F

FAMILJEN ANDERSSON. Scandinavian talking pictures 70min Ja 21 '39

Cast: Sigurd Wallen. Elsa Carlsson. Inga-Bodil Vetterlund. Hilda Borgström. Allan Bohlin

Director: Sigurd Wallen

Screen writers: W. Hildebrand. T. Lundquist

Comedy. Filmed in Sweden with English subtitles. Also known as The Anderson Family. This is a tale in which a socially ambitious wife almost ruins her life with her middle-class husband. When she realizes that social friends are involving her in debt she returns to her husband and their prosperous laundry business.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency F 16 '39

Newspaper and Magazine Reviews

"As director and star, Sigurd Wallen has seen to it that his message is not driven home with a sledgehammer. His portrait of the unpretentious husband is in keeping with the gay mood of the film. It is a restrained bit of acting where the opportunities for over-acting and burlesque are obvious. Mr. Wallen deserves a salute for doing both his jobs well. . . As usual with Swedish motion pictures, the photography is excellent. The English subtitles explain the action and dialogue clearly." J. P.
+ **N Y Herald Tribune** p7 Ja 23 '39

"There are lots of laughs for Swedish-understanding audiences and also, thanks to English super-imposed titles, some fun for non-Scandinavians. For while 'Familjen Andersson,' the current importation from Stockholm, emphasizes the saying that pride goes before a fall, its serious moments are very few and its merry complications are many." H. T. S.
+ **N Y Times** p16 Ja 24 '39

Trade Paper Reviews

"Fairly amusing comedy has cast of favorite Swedish performers."
+ — **Film Daily** p12 Ja 26 '39

"Judging from this picture, Swedish film producers have made strides in almost every phase of production, except continuity and editing. These are the principal reasons why this film fails to hold interest. Otherwise, direction is capable, while camera and other production details are satisfactory. . . On the whole, okay for foreign language houses only."
+ — **Variety** p21 F 15 '39

FAST AND LOOSE. MGM 78min F 17 '39

Cast: Robert Montgomery. Rosalind Russell. Reginald Owen. Ralph Morgan. Etienne Girardot. Alan Dinehart

Director: Edwin L. Marin

Screen writer: Harry Kurnitz

Mystery-comedy. A sequel to "Fast Company." The mystery concerns the loss of some rare editions from the library of Ralph Morgan, a millionaire. Robert Montgomery and his wife, Rosalind Russell are dealers in rare books who turn detectives for an insurance company after three murders are committed.

Audience Suitability Ratings

"Fast moving, with splendid cast, well directed and acted. Adults." Am Legion Auxiliary

"Mystery melodrama with good technical values but with a poorly motivated, unconvincing story not worthy of the two stars. Adults." Calif Cong of Par & Teachers

FAST AND LOOSE—*Continued*

"Excellent. Light, amusing, sophisticated farce. Adults." DAR

"Robert Montgomery and Rosalind Russell give very fine characterizations. They are ably aided by a superior supporting cast, while well-developed suspense, fine photography, smart clothes and lavish settings further enhance this clever mixture of comedy, mystery and melodrama. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Mature-family." Nat Council of Jewish Women

"A well-photographed mystery story, not too cleverly concocted, with some smart dialogue and amusing incidents. . . The plot lags and the picture is not up to the standard we have come to expect from Miss Russell and Robert Montgomery as a comedy team. Adults." Nat Soc of New England Women

"An exciting, clever story. . . The piquant dialogue adds greatly to the entertainment value of this sophisticated mystery picture. Adults." S Calif Council of Fed Church Women
Fox W Coast Bulletin F 25 '39

"Adolescents, 12-16: sophisticated comedy; children, 8-12: unsuitable."
Motion Pict R p5 Mr '39

"Adults."
Nat Legion of Decency F 23 '39

"Family. A gay and lively tale, with a good cast carrying the whole thing off in spirited fashion."
+ **Wkly Guide** F 18 '39

Newspaper and Magazine Reviews

"Montgomery is the fellow to give dash to the dullest of stories—which 'Fast and Loose' is not by any means. And his screen wife, Rosalind Russell, has more of the light, sometimes giddy, charm than Myrna Loy, Powell's partner, ever had." John Gibbons, Jr
+ **Boston Transcript** p18 Mr 3 '39

"Adults and young people."
Christian Science Monitor p17 Mr 4 '39

"It is a reasonably amusing, but not very exciting detective comedy-mystery." Jesse Zunser
+ — **Cue** p46 Mr 11 '39

"It has gaiety which justifies its inclusion in a murder story by virtue of the good taste displayed in the manner of its presentation. It is one of the few murder mystery pictures I have seen which permit the viewers' intellect and sense of humor to function sympathetically. 'Fast and Loose' is fast, but by no means loose. It is a tightly knit drama."
+ **Hollywood Spectator** p10 F 18 '39

"Why any one should suppose that a film like 'Fast and Loose' is fit stuff for even the Class 'B' market is beyond our comprehension. This type of picture, while slickly performed, is artificial, wearisome and, probably, a financial hazard. It relies, for its chief entertainment, on a studied insouciance and rapid-fire banter, throwing its characters into a none too brilliant detective plot and resolving its involved nonsense with characteristic flourishes. Such as it is, we believe it would be more successful if done straight, which is about the same as saying it wasn't worth doing at all." Robert W. Dana
— **N Y Herald Tribune** p16 Mr 10 '39

"It has a sense of humor, a facile style, genial performances and just enough puzzlement to keep us from suspecting the least suspicious member of the cast." Frank S. Nugent
+ **N Y Times** p18 Mr 9 '39

Reviewed by John Mosher
New Yorker p91 Mr 11 '39

"What with bright dialogue and too many red herrings cluttering the trail, chief interest in these current murders in the rare-book world centers on the 'Thin Man' antics of the sleuthing couple."
+ — **Newsweek** p25 F 27 '39

"In 'Fast and Loose,' Robert Montgomery and Rosalind Russell show up as the likeliest pretenders to the places of William Powell and Myrna Loy in 'The Thin Man' tradition."
Time p30 F 27 '39

Trade Paper Reviews

"Class entertainment all the way, this is a topnotch addition to the screwball-mystery school launched by the 'Thin Man,' and something of a sequel to 'Fast Company,' manufactured by Leo some months ago. While the underlying motivation is mystery and murder, the screen play carries an overtone of sophisticated comedy and bright dialogue which should assure the film a warm reception."
+ **Boxoffice** p53 F 18 '39

"Sprightly murder mystery a la 'Thin Man' technique makes light entertainment."
+ **Film Daily** p6 F 17 '39

" 'Fast and Loose' is another entrant from Metro in the cycle started by 'Thin Man' and since continued a bit too frequently for the good of each succeeding subject. The writers are in danger of exhausting the number of ways in which boy and girl—or husband and wife—can bicker with each other for seven reels of film while murders happen to the right and to the left of them."
+ — **Nat Box Office Digest** p8 F 17 '39

"It is a light, fluffy and familiar story, but packed with comedy in both dialog and situations. 'Fast and Loose' is geared for general appeal. Good entertainment for the keys and secondaries, and due for profitable returns in regular runs."
+ **Variety** p12 F 15 '39

"Every device of suspensive suspicion planting is employed in this de luxe mystery to puzzle the murder mystery addicts. But there is enough swell comedy and beguiling romance interwoven with the lethal elements to put the customer in a frame of mind where he will not care a hoot who killed whom or why. Not that these grimmer matters are neglected. They are indeed, most cleverly devised and credibly motivated, so that the clue hunters will not find themselves cheated in matching wits with the screen playwright."
+ **Variety (Hollywood)** p3 F 11 '39

FATHER O'FLYNN. Hoffberg-Butcher 66min D 24 '38

Cast: Tom Burke. Jean Adrienne. Robert Chisholm. Henry Oscar

Director: Wilford Noy

Original story: Frank Miller

Filmed in Ireland. Based on the old Celtic ballad of same title. The story concerns the love affair of Macushla and a young man whose father attempts to break up the romance.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency D 8 '38

Newspaper and Magazine Reviews

"The lilting melody of the old Celtic ballad, 'Father O'Flynn,' will endure far longer than the film of that name. . . 'Father O'Flynn' finds the Irish film-makers in one of their less beguiling moods. The story follows the boy-meets-girl pattern and is presented in uninspired fashion. . . Alas, the luck of the Irish seems to have deserted them, much as we hate to admit it." T. M. P.
— **N Y Herald Tribune** p29 D 26 '38

Trade Paper Reviews

"Based on a famous song, this Irish picture almost captures the lilting melody of the composition. It is good entertainment for Irish audiences."
+ **Boxoffice** p29 Ja 21 '39

"Pleasing Irish film has appealing native humor and fine voice of Tom Burke."
+ **Film Daily** p6 Ja 3 '39

"Producers have spent considerable in creating suitable backgrounds for this tuneful melodrama of present-day Ireland. Cast boasts Tom Burke, who made a cinema reputation with another Irish production, 'Kathleen,' in the leading role. Picture is a better film of the

type turned out by producers of Old Erin, but it still is miles behind ordinary program features of Hollywood origin. Hence it will have only limited appeal in scattered arty theatres."
— + **Variety p13 D 28 '38**

FEDERAL MAN-HUNT. Republic 64min D 26 '38

Cast: Robert Livingston. June Travis. John Gallaudet. Ben Welden

Director: Nick Grinde

Original story: Sam Fuller. William Lively

Screen writer: Maxwell Shane

Crime melodrama. This is the tale of a criminal's escape from prison and his eventual capture. John Gallaudet is the criminal, June Travis an innocent girl who falls in love with him and Robert Livingston portrays her protector.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ja 19 '39

"A & Y: good melodrama; C: no."
+ **Parents' M p74 Mr '39**

"Family. It has some plot surprises and the excitement of a good chase."
+ **Wkly Guide Ja 7 '39**

Newspaper and Magazine Reviews

"It's not very rewarding entertainment. . . It must be confessed that 'Federal Man-Hunt' is occasionally exciting in a very well-worn manner. So was 'Angels With Dirty Faces,' but 'Angels' had superior acting, superior direction and, what is equally important, adopted no dime novel tricks as an excuse for its existence. The acting in 'Federal Man-Hunt' is merely adequate, the excitement is synthetic and the story is, perhaps, too original." Robert W. Dana
— + **N Y Herald Tribune p15 F 2 '39**

"Both in title and content, there is an explicitness about 'Federal Man-Hunt' which disarms the conscientious critic. . . The most apt and generous comment upon the entire melodramatic mischief is offered by an outwitted G-Man in the face of one of the fugitive's more artful dodges. 'These crooks,' says the surprisingly candid sleuth, 'have been seeing too many movies.' So, it would definitely appear, have the fellows who made 'Federal Man-Hunt.'" Bosley Crowther
N Y Times p17 F 2 '39

Trade Paper Reviews

"This is a straightforward escaped-convict subject, with virtually all other elements of dramatic conflict subjugated to developing action. In this respect, showmen have a fairly satisfactory lever for returning admission values, although the discerning mind will undoubtedly detect numerous surprise incidents to be no more than over-imaginative plottage by the scenarists. Motivation for various bits of business is clouded and dialogue frequently gets gabby, but, by and large, the action is suspenseful."
+ — **Boxoffice p33 Ja 14 '39**

"Continuously absorbing and crammed full of fast action and human interest touches, 'Federal Man-Hunt' is excellent fare for action houses. Republic might have even crashed the lesser first-runs by using a stronger name to head the cast but this is no reflection on Robert Livingston, John Gallaudet and other players who turn in ace performances within the limitations of the script. . . Ad tips: splash the title all over the house front. Use 'Wanted' or 'Reward' window cards to attract attention." Frank Leyendecker
+ **Film Bulletin p18 Ja 28 '39**

"A crime story with plenty of action and some very interesting angles which will serve to entertain, and hold the interest of those who see it."
+ **Film Curb p6 Ja 14 '39**

"Paced well from the opening of the picture, the latest Republic venture on the subject of crime makes good entertainment for the neighborhood patrons. It has plenty of action, a hard working cast and some good twists in the story."
+ **Film Daily p6 Ja 10 '39**

"Writer and director have combined to lift this one out of the usual class of prison-break and man-hunt yarns, contributing some refreshing new angles. Okay dualer."
+ **Variety p13 Ja 11 '39**

FIGHT TO THE LAST. Garrison-Chinese Film Co 54min D 21 '38

Cast: Kao Chan-Fei. Lily Lee. Yeh Ping. C. Jen

Director: Y. C. Cheng

Chinese documentary film. Produced in China under the supervision of the Political Department of the Chinese Government Military Commission. English subtitles. Filmed in Taitchang and on the war front. This is a tale of an officer who finds that the Japanese have murdered his family and who goes on with renewed strength to revenge his family. He dies while leading his forces.

Audience Suitability Ratings

"A & Y: strong and gruesome; C: no."
Christian Century p263 F 22 '39

Newspaper and Magazine Reviews

"Noteworthy is the fact that this film marks a departure from the stylized Oriental drama to realistic propaganda. Indeed, the realism is carried to a point in scenes depicting slaughter of Chinese non-combatants where it is a bit upsetting to a person reared on the glossy Hollywood product. . . Badly photographed in spots and with a jumpy continuity, 'Fight to the Last' is, nevertheless, a sincere expression of China's determination to preserve the homeland." J. P.
+ **N Y Herald Tribune p16 D 22 '38**

"This is a bitter reflection upon Man and what war does to him. Do you remember those frightful 'Hate-the-Hun' motion-pictures which were being shown to Americans twenty-odd years ago when we were at war with Germany? . . Well, that is the sort of picture you will see in 'Fight to the Last.' . . To Chinese audiences, this sort of film must certainly prove a powerful stimulus to the intended war-psychosis. But to American audiences, accustomed to newsreels and photographs of war in China which are much more realistic and therefore effective than this elaborately over-acted fiction, it will have slight intellectual appeal. No matter where one's sympathies may lie, it still cannot be regarded as a fair piece of reporting. It is, on the contrary, a distressing example of hate-mongering." Bosley Crowther
— **N Y Times p25 D 22 '38**

Trade Paper Reviews

"Sympathizers with the beleaguered Chinese probably will find this film interesting. Those with curiosity about what the Chinese can do in the way of making films with modern stories probably will find in it something to talk about, but it's hardly commercial product for theatres in this country outside of cities where there is a sizable Chinese population. . . The staged scenes in the home and in the lines are surprisingly well done, but many of the long shots of plane battles and crashes and bombings seem to have been made from duped negative; they are very grainy. Most of the newsreels have presented better shots."
+ — **Variety p13 D 28 '38**

FIGHTING THOROUGHBREDS. Republic 63-65min Ja 6 '39

Cast: Ralph Byrd. Mary Carlisle. Robert Allen. George Hayes. Marvin Stephens. Charles Wilson

Director: Sidney Salkow

Music director: Cy Feuer

Original story: Clarence E. Marks. Robert Wyler

Screen writers: Wellyn Totman. Franklin Coen

Drama. Two families interested in horse racing are enemies. A horse called Sweet Revenge brings about a reconciliation between the families.

FIGHTING THOROUGHBREDS—*Cont.*

Audience Suitability Ratings

"A: hardly; Y: fair; C: doubtful interest."
— + **Christian Century** p263 F 22 '39

"The plot suffers from too great a similarity to 'Stablemates,' but the production as a whole retains the spectators' interest. Cast and direction are satisfactory. Adults and young people." E Coast Preview Committee
+ — **Fox W Coast Bulletin** F 4 '39

"General patronage."
Nat Legion of Decency Ja 19 '39

"A, Y & C: fairly good melodrama."
+ — **Parents' M** p74 Mr '39

"Family. A pretty good love story and some good horse racing elements."
+ — **Wkly Guide** Ja 7 '39

Newspaper and Magazine Reviews

"Horse racing pictures are as old as the screen itself, so full credit to the men who can turn out one of them with a refreshing amount of novelty. 'Fighting Thoroughbreds' is another in a long line of racing pictures, that manages to escape the class of routine films of its kind by virtue of a novel script and imaginative direction. . . A preview of 'Kentucky' preceded this one by a few days. I saw both, and prefer to give 'Fighting Thoroughbreds' the edge on originality. Technicolor never did and never will make up for narrative deficiencies." Robert Joseph
+ **Hollywood Spectator** p15 Ja 21 '39

Trade Paper Reviews

"The brisk pace of this racetrack saga fails to cover the weakness of an uninspired and obviously constructed story. Action is the keynote and there is sufficient to put it over in the subsequent spots."
+ **Boxoffice** p27 Ja 21 '39

"Mediocre dual biller." David J. Hanna
— + **Film Bulletin** p21 F 11 '39

"Lively racetrack yarn carries strong thrills and good human touches. This racetrack saga has some good plot twists that lift it out of the ruck of the old formula story."
+ **Film Daily** p11 Ja 16 '39

Reviewed by Jack Banner
+ — **Motion Pict Daily** p6 Ja 19 '39

" 'Fighting Thoroughbreds' is capably made dualler entertainment that will live up to the promise in its title for your customers."
+ **Nat Box Office Digest** p15 Ja 24 '39

" 'Fighting Thoroughbreds' is a good 'B' picture. . . Republic didn't set out to make an epic with this. Director Salkow was handed a novel horse race story with a chance to mix romance and action on a racetrack background, and he did a good job of it. They'll like it. It won't make the key first runs, but will satisfy in the subsequent runs and smaller towns. It can stand up on single bills."
+ **Variety** p12 Ja 18 '39

"Capable Republic offering that, while making no pretense at being other than a modestly budgeted number, will furnish plenty of entertainment for customers on its half of the bill. Well supplied with laughs and drama, spacing of each ingredient makes all blend into a workmanship-like job that reflects credit on all concerned."
+ **Variety (Hollywood)** p3 Ja 13 '39

FISHERMAN'S WHARF. RKO 70min F 3 '39

Cast: Bobby Breen. Leo Carrillo. Henry Armetta. Lee Patrick. Rosina Galli

Director: Bernard Vorhaus

Music: Max Terr. Victor Young. Charles Newman. Frank Churchill. Paul Webster. Farlan Meyers. William Howe

Music directors: Victor Young. Abe Meyer

Screen writers: Bernard Schubert. Ian Hunter. H. Clyde Lewis

Drama with music. Sixth in the films starring Bobby Breen. The background is Fisherman's Wharf, in San Francisco where every day hundreds of little fishing boats, manned by Italians, put out to sea. Bobby portrays the foster son of Leo Carrillo, a fisherman. Miss Patrick portrays a scheming widow relative of Carrillo's who comes to live with them and drives Bobby away.

Audience Suitability Ratings

"A: good of kind; Y & C: good."
+ **Christian Century** p366 Mr 15 '39

"Family." Am Legion Auxiliary

"Social drama with pleasing music, excellent characterizations and interesting scenes of San Francisco. Family." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Fair. Mature-family." DAR

"While the theme is hackneyed, direction is good and the cast does splendidly. Bobby Breen acts well and his singing voice is pleasant, but the role of an Italian does not suit him. An unusually intelligent trained seal adds much to the entertainment value. Family." E Coast Preview Committee

"Highly entertaining for all ages. Family." Gen Fed of Women's Clubs (W Coast)

"Against a background of the Italian fishermen's colony in San Francisco a simple story unfolds smoothly despite its triteness. Family." Nat Council of Jewish Women

"An appealing and constructive tale. Family." Nat Soc of New England Women

"A clean and wholesome story. . . The cast and director are to be congratulated in the production of a charmingly entertaining, worthwhile picture in which the songs of both Bobby Breen and the chorus of men's voices interweave the plot. Family." S Calif Council of Church Women
+ **Fox W Coast Bulletin** F 18 '39

"It is a charming film for family audiences. Adolescents, 12-16 & children, 8-12: yes."
+ **Motion Pict R** p5 Mr '39

"General patronage."
Nat Legion of Decency F 2 '39

"A, Y & C: good."
+ **Parents' M** p89 Ap '39

Newspaper and Magazine Reviews

"It has a slender story thread, and the result is a neat little picture which will please you, raise Bobby's stature as a screen attraction, return a nice profit to Sol Lesser, thereby achieving the end for which it was created. The whole is more a series of impressions with musical interpolations than a motion picture made from the standard pattern."
+ **Hollywood Spectator** p11 F 4 '39

"It is pumped full of commercialized sentimentalism, is helped somewhat by the presence of Leo Carrillo, Henry Armetta, Lee Patrick and a trained seal, but still has Master Breen, who sings with all the arch theatricality of Alice Faye. . . It is obviously the intention of Sol Lesser, Master Breen's indefatigable sponsor, to continue producing the Breen series for the small ends of double bills until either Bobby's voice or the double-feature system changes, neither of which seems likely." B. R. Crisler
— + **N Y Times** p15 F 24 '39

"With Bobby Breen's face and super-sweet young voice to work with, any of his pictures is limited to a certain type of sentimental treatment. This is less saccharine than its predecessors."
Photoplay p94 Ap '39

"More yelps by Child Actor Bobby Breen."
— **Time** p32 Mr 13 '39

Trade Paper Reviews

"Running more to story and with less emphasis on song than was the case in his five former pictures, this Bobby Breen starrer is wholesome entertainment for the family trade."
+ **Boxoffice** p73 F 4 '39

" 'Fisherman's Wharf' is entertaining and thoroughly delightful—in many ways superior to preceeding Bobby Breen vehicles. Boxoffice grosses will be good where the lad is popular. Elsewhere this is an above average dualler." David J. Hanna
+ **Film Bulletin** p7 F 11 '39

"This one has all the ingredients of a sentimental tear-jerker, but they wisely put the emphasis on the comedy and laughs, and it proves to be diverting fare with a very unusual setting that will please as a novelty."
+ **Film Daily** p10 Mr 1 '39

Reviewed by Vance King
+ **Motion Pict Daily** p4 Ja 31 '39

"It is above average for audience entertainment. Bobby is growing older, not too handy for his playing, but resulting in what seems to be improvement in his voice. At least in this one, either the voice, the numbers, or the handling of them seems to register to better effect."
+ **Nat Box Office Digest** p8 F 1 '39

"Cut from an obviously familiar story pattern, 'Fisherman's Wharf' is lightweight entertainment which will find its level in the duals. Yarn tugs and strains in its unfolding, unable to generate much sincerity, and winds up in stereotyped fashion. Original idea of fish harbor background in San Francisco presents a novel setting, but story fails to measure up to opportunities."
— + **Variety** p17 F 8 '39

"Written to formula, 'Fisherman's Wharf' comes through as standard Bobby Breen. Juvenile's voice shows improvement over previous starts, and picture, as a whole, will satisfy those who have followed his screen efforts."
+ **Variety (Hollywood)** p3 Ja 24 '39

FLIGHT TO FAME. Columbia 59-67min O 12 '38

Cast: Charles Farrell. Jacqueline Wells. Hugh Sothern. Alexander D'Arcy

Director: C. C. Coleman, Jr

Screen writer: Michael Simmons

Melodrama. The story deals with an inventor who wishes to sell to the United States Army a death ray which destroys raiding airplanes.

Audience Suitability Ratings

"A: mediocre; Y: little value; C: no."
— + **Christian Century** p1526 D 7 '38

"While there are interesting features in the production, due to the extraordinary ability of an ingenious director to hold attention, and the acting is satisfactory, the production suffers from too many improbable situations. Adults and young people." E Coast Preview Committee
+ — **Fox W Coast Bulletin** N 19 '38

"General patronage."
Nat Legion of Decency N 3 '38

"A & Y: fair melodrama; C: possible."
+ — **Parents' M** p42 Ja '39

Trade Paper Reviews

"Fair thriller. Registers a fair amount of thrills in a murder mystery with some lively stunt flying."
+ — **Film Daily** p6 D 21 '38

"Science film which will attract the youngsters with a super-mechanics bug, give the thrill hunters a fair portion, and be generally acceptable, if not a hit in the action spots."
+ — **Variety** p15 D 14 '38

FLIRTING WITH FATE. MGM-David L. Loew 70min D 2 '38

Cast: Joe E. Brown. Leo Carrillo. Beverly Roberts. Wynne Gibson. Steffi Duna

Director: Frank McDonald

Lyrics: Charles Newman

Music: Walter G. Samuels

Music director: Victor Young

Original story: Dan Jarrett. A. Dorian Otvos

Screen writers: Joseph Moncure March. Ethel La Blanche. Charlie Melson. Harry Clork

Farce comedy. This time Joe E. Brown finds himself in South America in the midst of the gaucho country. He is an American theatrical leader who is trying to get his troupe back to Broadway.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A: stupid; Y & C: no value."
— **Christian Century** p38 Ja 4 '39

"There are some genuinely amusing scenes, but the story as a whole lacks smoothness and has in it much that is obvious. Moderately entertaining. Family." E Coast Preview Committee
— + **Fox W Coast Bulletin** D 24 '38

"Adults will find the story weak but amusing. Some parents would object to drinking scenes." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Its sheer nonsense and general hilarious abandon will appeal to many seeking relaxation. Mature." Calif Fed of Business & Professional Women's Clubs

"The fans of this comedian will be highly entertained by his antics, dialogue and amusing comedy. Family." Gen Fed of Women's Clubs (W Coast)

"A fitting vehicle for the antics of Joe E. Brown. Family." Nat Council of Jewish Women

"A rather labored slapstick farce with a few really hilarious incidents which allow opportunity for Joe E. Brown's genuine gift for clowning. Harmless, but not up to the best standards for this popular entertainer. Family." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women
+ — **Fox W Coast Bulletin** Ja 21 '39

"Even the combination of Joe E. Brown and Leo Carrillo fails to save a poor story. The comedy is forced and trite, the plot a labored one. . . The interpolated songs are only fair, and some of the dialogue has a sophisticated flavor which is regrettable in a Joe E. Brown film. Adolescents, 12-16 and children, 8-12: no value."
— **Motion Pict R** p5 D '38

"A: mediocre; Y & C: no value."
— + **Parents' M** p78 F '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p17 Mr 4 '39

"It is an even thinner than usual Joe E. Brown comedy." Jesse Zunser
— **Cue** p49 D 17 '38

"Joe E. Brown contorts his mammoth mouth overtime in 'Flirting with Fate,' but the new offering still misses being an entertaining screen comedy by a wide margin. It is not entirely the star's fault. The production in which he appears is such a jumble of antiquated slapstick gags that it would have taken a consummate piece of clowning to have achieved anything like sustained amusement. Mr. Brown tries hard and sometimes successfully to make the proceedings funny, but his particular brand of zany humor is too limited and too familiar to carry a show by itself." Howard Barnes
— + **N Y Herald Tribune** p16 D 15 '38

"Joe E. Brown's past slapsticks have had their amusing moments, but this has none. It is as devoid of humor as it is of originality; and its barrenness in that latter particular can be realized by a simple statement of some of the comic novelties the film contains. . . Sorry, Mr. Brown." Frank S. Nugent
— **N Y Times** p35 D 15 '38

Trade Paper Reviews

"A lively comedy in which Joe E. Brown gives his usual brisk performance. He is ably supported by a strong cast."
+ **Film Curb** p7 D 17 '38

"While the production brings the usual quota of laughs because Joe can get the giggles by simply making faces and doing his usual antics regardless of the material, the plot structure is more on the plan of the two-reel comedy school and does not seem to be up to the Brown standard. It is too gaggy and slapsticky. Joe deserves better than that. Besides, with the present friendly neighbor stuff going on between this country and Latin America during the Lima conference, the sensitive South Americans might take exception to making the

FLIRTING WITH FATE—*Continued*

population below the Rio Grande appear as a bunch of musical comedy characters engaged in undignified antics."

— + **Film Daily** p10 D 16 '38

"With South American background, 'Flirting with Fate' allows two comedians, Joe E. Brown and Leo Carrillo, to split honors in a moderately funny story, which slightly misses 'A' playing. It rates as a good Brown flick, he having had trouble getting going on most of his recent pictures. In the duals, it will support its end handily."

+ — **Variety** p15 D 14 '38

FLYING IRISHMAN. RKO 73min Mr 17 '39

Cast: Douglas Corrigan. Paul Kelly. Robert Armstrong. Gene Reynolds. Donald MacBride

Director: Leigh Jason

Music: Roy Webb

Screen writers: Ernest Pagano. Dalton Trumbo

Adventure. This is a re-telling of the life of Douglas Corrigan who made a famous "wrong-way" flight to Ireland. It starts with his boyhood ambition to pilot a plane and details the obstacles, lack of funds, family disapproval and finally it shows his sensational flight in an old crate and his ovation. An off-screen narrator carries on much of the story in the manner of March of Time.

Audience Suitability Ratings

"Good. Douglas Corrigan makes no pretense towards being an actor but he is better than the average non-actor would be. Mature." DAR

+ **Fox W Coast Bulletin** Mr 4 '39

Trade Paper Reviews

"It is our opinion that not many people are sufficiently interested in Douglas ('Wrong-Way') Corrigan to pay admission to see him try his luck as an actor. However, 'Flying Irishman' happens to be a rather interesting little picture, simply, but effectively done." David J. Hanna

+ — **Film Bulletin** p3 Mr 11 '39

"There may be those who think RKO missed its market with the Doug (Wrong Way) Corrigan picture, but once they get a look at it, there's hardly a question but what they will change their mind, for at long last, 'Flying Irishman' was previewed, and, although not a big smash attraction, it's a highly interesting and very entertaining picture. It should do business, even though many theatre patrons have forgotten about the wrong-way flyer and his amazing aviation exploits."

+ **Hollywood Reporter** p3 Mr 1 '39

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p8 Mr 6 '39

"It can make money for you. . . It is a whale of an audience picture, without being an epic."

+ + **Nat Box Office Digest** p8 Mr 4 '39

"Rather late for RKO to take advantage of the brief popularity and public adulation Douglas Corrigan enjoyed last year for his wrong-way flight across the Atlantic. Picture must be tabbed as a novelty attraction, gathering light coin in a few spots where interest in Corrigan can be revived by exploitation, but generally slipping into the lower duals where the children will give it a healthy response. . . Corrigan's attempt to re-create his early experiences before the camera is decidedly amateurish. He's self-conscious to an extreme, delivering dialog in a nasal monotone. Script confines his dialog to a minimum, which helps somewhat."

— + **Variety** p18 Mr 8 '39

"Essential problem in selling 'Flying Irishman' as entertainment is whether or not producer and exhibitors with adroit and concentrated ballyhoo can recreate a boxoffice interest in Douglas Corrigan. In a time of tumultuous world events, it seems a long time since Corrigan made his 'wrong way' flight to Ireland and found himself a hero in the eyes of millions."

Variety (Hollywood) p3 Mr 1 '39

THE FOOLISH VIRGIN. See La vierge folle

FORBIDDEN MUSIC. World 63min D 24 '38

Cast: Jimmy Durante. Richard Tauber. Diana Napier. June Clyde. Derrick de Marney. Esme Percy

Director: Walter Forde

Music: Oscar Straus

Original story: Fritz Koselka. Armin Robinson

Screen writers: L. du Garde Peach. Marion Dix. Rudolf Bernauer

Satirical operetta. Filmed in England. This film satirizes dictatorships. A princess of a small country signs a proclamation making the playing of an instrument or singing a song a penal offense. She is impelled to this decree by her subjects' love of music and indifference to farming and paying taxes.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ja 12 '39

Newspaper and Magazine Reviews

"It is courageously billed as a musical satire on dictatorships, but it is only a gentle echo, in these days of caustic writings and indignant tongues. As operetta, it is only occasionally spirited; as satire, its barb is without a prick. Surely one would think that Jimmy Durante, with his flair for down-to-earth comedy, and Richard Tauber, with his fine voice, could do something about creating a passable satire. Unfortunately, Durante has never been less funny and Tauber is powerless to do more than exercise his lungs now and then." Robert W. Dana

— **N Y Herald Tribune** p17 D 26 '38

"It has an amusing idea, but the film scarcely demonstrates it. Mr. Tauber strikes his attitudes with such vigor that they never rise again. Mr. Durante's nose is in everything but a good script. Although the film had an excellent opportunity to be merry, sly and imaginative, the picture's humors are forced, its dictatorial spoofing has no subtlety at all and its pattern is that of the old, old operettas: 'Scene One, the stage is filled with happy villagers singing and dancing.'" Frank S. Nugent

— **N Y Times** p13 D 27 '38

"'Forbidden Music,' music by Oscar Straus, is a gentle operetta of the old school, without really much Durante in it." John Mosher

New Yorker p52 Ja 7 '39

"It is mildly entertaining."

— + **Newsweek** p34 Ja 9 '39

Trade Paper Reviews

"This is rollicking, light and very ingratiating entertainment. Done in 'The Gay Desperado' vein of music and mirth, it boasts substantial production mountings, good performances, Richard Tauber's splendid tenor voice, a few scenic delights and a potential 'comer' of winning proportions for Hollywood in Diana Napier."

+ **Boxoffice** p33 Ja 14 '39

"A British production that gives Jimmy Durante a chance to do his eccentric comedy to his heart's content, combined with the very fine singing of Richard Tauber, furnish an hour of light and satisfying entertainment. The plot is pretty thin, but it serves its musical comedy purpose adequately enough."

+ — **Film Daily** p4 D 28 '38

Reviewed by C. S. Aaronson

Motion Pict Daily p7 D 27 '38

FORGED PASSPORT. Republic 64min F 15 '39

Cast: Paul Kelly. June Lang. Lyle Talbot. Billy Gilbert

Director: John H. Auer

Music director: Cy Feuer

Original story: James Webb. Lee Loeb

Screen writers: Franklin Coen. Lee Loeb

Melodrama. Paul Kelly goes after the leader of an alien smuggling gang who operates along the Mexican border.

Audience Suitability Ratings

"Adults and young people." Nat Council of Jewish Women
Fox W Coast Bulletin Mr 4 '39

"Family."
Wkly Guide Mr 4 '39

Trade Paper Reviews

"There's plenty of standardized action for the juvenile and bang-bang trade in this two-fisted story of smugglers and the border immigration patrol, although the handling is strictly to formula throughout."
+ — **Boxoffice** p33 F 11 '39

"The racket of smuggling people into the country as pictured here should do all right as action entertainment. Due to the manner in which John H. Auer, associate producer and director, presents the material, there is something doing all the time, and comedy is nicely interplayed to enliven the regular business of the piece."
+ **Film Daily** p6 F 8 '39

Reviewed by Vance King
— + **Motion Pict Daily** p7 F 8 '39

" 'Forged Passport' is definitely not the sort of picture that the new Republic is starting to ballyhoo, but on the other hand, it is just the sort of hot foot action melodrama that a number of Republic customers will have a good time with. So perhaps it should be reported as a 'sustaining program.' "
+ — **Nat Box Office Digest** F 8 '39

"Although highly hoked, 'Forged Passport' has an exciting story to tell and tells it fairly well. Full of action that stutters only now and then, it should be good meat for the duals and profitable considering its meager production budget. It will suffer, if from anything, by its trite title, which doesn't even come close to describing the nature of the flick."
+ — **Variety** p12 F 22 '39

"Constructed on unconvincing tale that goes overboard on hokish side, 'Forged Passport' deserves nothing better than secondary spot in smaller houses. Its title is meaningless, in that passports—forged or otherwise—play no part in plot unfoldment."
— **Variety (Hollywood)** p3 F 2 '39

FORTY LITTLE MOTHERS. National-d'Aguiar 90min D 22 '38

Cast: Lucien Baroux. Little Philippe. Madeleine Robinson. Gabrielle Dorziat. Pauline Carton

Director: Leonide Moguy

Original story: Jean Guitton

Comedy. Filmed in France with English subtitles. Also known as Le Mioche. It tells the tale of a middle-aged bachelor school teacher who adopts a foundling and finds his forty little students joining him in the problems of parenthood.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Ja 5 '39

"A & Y: excellent; C: mature."
+ + **Parents' M** p78 F '39

Newspaper and Magazine Reviews

" 'Forty Little Mothers' is a warm, friendly, and beautifully acted French importation. . . The skillful handling of the story, the delicacy of its unfolding, and beauty of the photography throughout make it an enchanting thing." Jesse Zunser
+ **Cue** p47 D 24 '38

"It will delight all the admirers of 'La Maternelle' and 'Ballerina.' It has the same humane qualities and is in its theme quite different from the normal run. . . By all means see this picture! It is especially recommended to expectant fathers and ordinary pessimists. One leaves it happy." Franz Hoellering
+ + **Nation** p702 D 24 '38

"Little Philippe, as the program lists him, steals the picture from under the Gallic noses of some very competent actors. 'Forty Little Mothers' is a field day for Baby Philippe, a natural and charming one-year-old who would stand an even chance on the screen with, for instance, Shirley Temple. Not that the drama has no other attractions—there is a touching and heart-warming portrayal of a lonely professor by Lucien Baroux. Add to that a lively plot, under the skillful direction of Leonide Moguy, which makes a ninety-minute film interesting all the way." J. P.
+ **N Y Herald Tribune** p11 D 24 '38

"No one is likely to strain a tendon rushing forth to tell the world what a marvelous picture is 'Forty Little Mothers.' . . It isn't that sort of pudding. But it is a sincere and heart-warming little sentimental comedy. . . It is just the thing for junior holiday fare." Bosley Crowther
+ **N Y Times** p16 D 23 '38

"The French have worked out another pretty thing, which we over here have managed to weigh down with the title 'Forty Little Mothers.' Paris just called it 'Le Mioche,' and was happy about it. I must blush, a shy blush of advanced years, when I confess that the delightful star of this picture is only eighteen months old." John Mosher
+ **New Yorker** p53 D 31 '38

"Although this sentimental French comedy gets under way slowly, its appealing theme is developed with considerable humor and skill."
+ — **Newsweek** p27 Ja 2 '39
Time p37 Ja 9 '39

Trade Paper Reviews

"Here is a warm, lovable film, filled with Gallic charm and naivete, that should have no trouble at all in meeting with a pleasant reception. The picture, however, could stand considerable tightening in the delineation of the story to accelerate the pace."
+ **Boxoffice** p33 D 31 '38

"The French have done it again. This time with a sensitive, altogether human and heart-warming story. . . This 18-months baby, Philippe, will have all the ladies in a dither it is so lovable. The English titles are in great part not necessary, for the action of the story is self-explanatory."
+ + **Film Daily** p4 D 23 '38
+ **Motion Pict Daily** p6 Ja 3 '39

"The French seem to have an uncanny but sure knack of touching the heartstrings with their emotional or romantic delineation of fundamental humanity and this one, while not of tremendous importance, is a good example of what will please feminine fans. It is faintly reminiscent of 'Maedchen in Uniform,' but without the sex-psychosis angle. . . On the whole, it is a tasteful well-directed comedy, without a single naughty sequence, despite its Gallic origin. It is a setup for women and men who remember what it is to be a parent."
+ **Variety** p14 Ja 4 '39

FOUR GIRLS IN WHITE. MGM 70-72min Ja 27 '39

Cast: Florence Rice. Una Merkel. Ann Rutherford. Mary Howard. Alan Marshal. Kent Taylor. Buddy Ebsen. Jessie Ralph

Director: S. Sylvan Simon

Original story: Nathalie Bucknall. Endre Bohem

Screen writer: Dorothy Yost

Drama. The film shows the training course which three girls undertake in order to become nurses. Suspense is introduced during a rail-

FOUR GIRLS IN WHITE—*Continued*

road wreck in a terrific storm when doctors and nurses aid the victims.

Audience Suitability Ratings

"Interesting and emotional. Adults." Am Legion Auxiliary

"Exciting, emotional melodrama, with a hospital background, convincingly presented, with good production and with commendable social values. Adult." Calif Cong of Par & Teachers

"There is something both awe inspiring and fascinating about a hospital and when it serves as a background for romance and a story deftly sprinkled with touches of human interest, the picture becomes appealing entertainment. . . The interest is focused upon a young girl who enters training for purely selfish, mercenary reasons. . . The picture would have been ethically more commendable if such a selfish, mercenary character had not dominated the action or more subtlety in motives offered. Sudden reformation is not convincing—even on the screen. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"A realistic and most entertaining picture. . . Scenes too tragic for children. Adult." Gen Fed of Women's Clubs (W Coast)

"The direction is sound and human, a carefully selected cast give excellent delineations and the picture introduces fresh personalities. Family. Mature." Nat Council of Jewish Women

"Interesting and informative. Mature-family." Nat Soc of New England Women

"A well produced picture appealing to those who will grasp its significance. Mature." S Calif Council of Fed Church Women

+ **Fox W Coast Bulletin** F 4 '39

"Here is a light, superficial melodrama which points no moral and settles no problems. While set in a hospital environment, it gives a somewhat burlesqued idea of hospital procedure and the training of nurses. . . It is mildly entertaining but will soon be forgotten. Adolescents, 12-16 & children, 8-12: no."

— + **Motion Pict R** p4 F '39

"Adults."

Nat Legion of Decency F 2 '39

"A: fair; Y & C: unsuitable."

+ — **Parents' M** p89 Ap '39

Newspaper and Magazine Reviews

"Adults only."

Christian Science Monitor p17 Mr 4 '39

"It generates some grim interest in the operating-room scenes. But when it glides into the romantic sequences which are supposed to tie the story together, it grows cold. The result is just a passable Grade-B production." Jesse Zunser

— + **Cue** p43 F 25 '39

"Quite satisfactory entertainment. . . Quite as much as the story itself, will the background hold your attention. I know nothing about modern hospital routine, but I am willing to accept as authentic the great deal of it which 'Four Girls' includes. The picture is acted so well and directed so ably, it has an air of authenticity which makes you believe you are looking at the real thing."

+ **Hollywood Spectator** p11 F 4 '39

"Since this is a deliberate Class 'B' film there is no use expecting it to be another 'Men in White' or 'Citadel.' MGM has turned it out for the Criterion customers with dispatch and smooth efficiency. It has all the accuracy and mechanical dexterity of setting up exercises, and it compels the thought that the script was thrown to the director, cast, art director, settings man and the rest of the technicians as a little workout to keep them going between super specials. The regular MGM mechanics get credit on the program, and they certainly give the show a slick appearance. . . This is a good, solid Class 'B' film, the backbone of the industry, probably." Herbert Drake

+ — **N Y Herald Tribune** p15 F 23 '39

"It is a modest but entertaining little case-history bearing the obvious title of 'Four Girls in White.' . . Free as such pictures usually are in the liberties which they take with harsh reality, this one probably makes student-nursing much more amusing and attractive than it is. Also, it makes a big disaster much more convenient for grandstand playing than such things are. . . But it also makes a lively little program picture, which is what the customers want." Bosley Crowther

+ — **N Y Times** p19 F 23 '39

"Hollywood seems incapable of making a picture just for the fun of it. Even minor efforts, like this, must make a plea for something. 'Four Girls in White' pleads with medicine to stop trying for the big dough and start worrying about the health of the poor."

Photoplay p53 Ap '39

Trade Paper Reviews

"A penetrating study of hospital routine and the training period of nurses, this is far more noteworthy for the educational factors it contains than for the humdrum story thread, which is, at best, unoriginal and only mildly interesting."

— + **Boxoffice** p35 Ja 28 '39

"Quite some time is taken with the training that the girls go through in becoming nurses, and when the plot does get going, average story material holds the piece to the regular program classification. That the picture does develop a fair amount of interest is due in the main to the direction and the splendid work of the players. . . Una Merkel is seen much too little for the swell trouper that she is. Whatever comedy there is is supplied by her and Buddy Ebsen."

+ — **Film Daily** p6 Ja 24 '39

Reviewed by Vance King

+ **Motion Pict Daily** p4 Ja 27 '39

"A neatly made MGM 'B' offering that won't burn up any rivers—as it was not expected to, probably—but which will generally satisfy in its proper spot on the bills."

+ — **Nat Box Office Digest** p15 Ja 24 '39

"Regulation formula for a hospital yarn, and without draw names in the cast, 'Four Girls in White' will suffice as support in the dualers."

+ — **Variety** p11 Ja 25 '39

"Creditable program offering which will satisfy in the support spot. Has to overcome lack of names, but supplies enough entertainment in subject matter and good direction and performances to put it well on the plus side."

+ **Variety (Hollywood)** p3 Ja 19 '39

THE 400 MILLION. Joris Ivens-Garrison films 60min Mr 7 '39

Commentator: Fredric March

Music: Hans Eisler

Screen writer: Dudley Nichols

Documentary film. Joris Ivens has attempted to do for China what he and Ernest Hemingway have done for Spain. With the full co-operation of the Chinese government he and John Ferno, his cameraman, have filmed scenes in South Shantung, Inner Mongolia, the Yellow River, Hankow and Canton just before it was captured by the Japanese.

Newspaper and Magazine Reviews

"It lacks the lyric beauty and taut unity of Joris Ivens' and John Ferno's memorable tribute to loyalist resistance ['The Spanish Earth']. The essential quality of a fine documentary film, though, is the same. It is a brilliant piece of camera rapportage. . . As in the case of 'The Spanish Earth' the work is never the random collection of newsreel clips, which is so often passed off as a documentary film. . . 'The 400 Million' is a worthy companion piece to 'The Spanish Earth.' " Howard Barnes

+ **N Y Herald Tribune** p16 Mr 8 '39

"The sound track is invariably more succinct, more logical, perhaps more ideological than the pictures it accompanies. But not more eloquent. Here, as in 'Spanish Earth,' Mr. Ivens does his best war correspondence with portraiture. The faces of China mute the sound track. They tell the whole story of war. Ivens would have made a better film, I think, and made a more potent brew from the bitter caldron of war had he studied those faces longer. . . He has fulfilled

a measure of the documentarian's purpose in filming some part of the human story of a page of history now being written and still wet with the blood of its writing." Frank S. Nugent
+ **N Y Times p19 Mr 8 '39**

Trade Paper Reviews

"War in China presented impressively as a people's struggle in a fine documentary film."
+ **Film Daily p5 Mr 9 '39**

"This picture was made to cash in on the enthusiasm for China's cause in its struggle against Japan. It measures up okay in comparison to similar documents made by Soviet producers and others, but for general consumption, even in arty houses, it contains the minimum of entertainment."
— + **Variety p18 Mr 15 '39**

FRAM FOR FRAMGANG. Scandinavian talking pictures 85min

Cast: Jussi Bjorling. Ake Ohberg. Aino Taube. Anders Boman

Director: Gunnar Skoglund

Screen writer: Gunnar Skoglund

Musical comedy. Filmed in Sweden with English subtitles. Also known as Road to Success. A young playwright and an actress contrive a debut for a young friend trying to break into radio. At first they are disastrous but later their plans aid their young friend.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency D 22 '38

"Pleasant entertainment, and splendid singing by a coming great tenor. Family."
+ **Wkly Guide D 10 '38**

Trade Paper Reviews

"The Scandinavian film fans will find good entertainment value in this new Swedish importation. Starring Jussi Bjorling, Swedish tenor who is currently here to appear at the Metropolitan, the film gives him ample opportunity to use his fine voice. There is an amusing story that has a number of comedy complications which are finally unraveled satisfactorily."
+ **Film Daily p7 D 8 '38**

FRIENDS. Amkino 85-97min Ja 2 '39

Cast: Boris Babochkin. I. Zarubina. Nikolai Cherkassov. S. Kayukov. K. Daushvili

Director: L. Arnshtam

Music: Dmitri Shostakovich

Screen writers: N. Tikhonov. L. Arnshtam

Drama. Filmed in Russia with English subtitles. The plot concerns the efforts of the Cossack, Ossetian, Inguishi and Kabardan tribes to weld themselves into one people and to gain a victory over Czarist princes and landlords.

Audience Suitability Ratings

"A: depends on taste; Y & C: no."
Christian Century p166 F 1 '39

Newspaper and Magazine Reviews

"The new Soviet film, 'Friends,' turns back to the comparatively simple dialectic and the straightaway action of revolution. . . The continuity is frequently episodic and has a tendency to fall back on static scenes of speechmaking, but it gathers momentum for a stunning climax. These final sequences . . . are filled with superb and exciting screen spectacles. The early portions of the film are likely to weary you, if you have seen more than a few photoplays from the U. S. S. R." Howard Barnes
+ — **N Y Herald Tribune p10 Ja 3 '39**

Trade Paper Reviews

"There are a number of factors which go to make this an interesting picture for Russian film followers. . . Unfortunately, the picture was given everything but pace, and the tendency to drag nullifies a considerable number of its virtues. The film's highlights are the grand acting performances."
+ — **Boxoffice p29 Ja 21 '39**

"The friends of new Russia may be entertained by this film, but for the average moviegoer it will prove to be dull and boring as the mills of propaganda spout unceasingly. However there is a rousing battle sequence at the end of the picture. . . There are some good character portrayals and the cast is adequate to the picture."
— + **Film Daily p10 Ja 23 '39**

FRONTIERS OF '49. Columbia 54min Ja 19 '39

Cast: Bill Elliott. Luana de Alcaniz. Charles King. Hal Taliaferro. Charles Whittaker

Director: Joseph Levering

Music: Lee Zahler

Screen writer: Nate Gatzert

Western melodrama. Bill Elliott, young army man, is sent out to southern California to protect the owners of Spanish granted lands who are being swindled by a semi-official government company.

Audience Suitability Ratings

"The atmosphere of the mission country is well reproduced and the plot based on historical fact. Fair entertainment. Adults and young people." E Coast Preview Committee
+ **Fox W Coast Bulletin F 4 '39**

"General patronage."
Nat Legion of Decency Ja 26 '39

Trade Paper Reviews

"Vehicle shapes into a very modest Western, of doubtful chances. . . For so-so box office, no mo'."
— + **Variety p12 F 22 '39**

G

GAMBLING SHIP. Universal 60min Ja 20 '39

Cast: Robert Wilcox. Helen Mack. Edward S. Brophy. Irving Pichel. Joseph Sawyer

Director: Aubrey Scotto

Music director: Charles Previn

Screen writer: Alex Gottlieb

Melodrama. Based on the short story, Lady Luck, by G. Carleton Brown and Emanuel Manheim. A crook desires to take over a honestly-operated gambling ship run by a young girl. When an officer in love with the girl masquerades as a criminal he foils the crook.

Audience Suitability Ratings

"A: mediocre; Y & C: no."
— + **Christian Century p334 Mr 8 '39**

"The film has an entertaining plot and is well cast and directed, but it is questionable whether it is a good idea to glorify gambling, as this film tends to do, even for a good purpose. Adults." E Coast Preview Committee
+ — **Fox W Coast Bulletin D 31 '38**

"Adults."
Nat Legion of Decency F 9 '39

"A: mediocre; Y & C: unsuitable."
— + **Parents' M p89 Ap '39**

Newspaper and Magazine Reviews

"The parade of the Grade 'B's' marches merrily onward, with the old cops-and-robbers plot still camouflaged with Virtue Triumphant over machine-gun villainy. . . And again, it is melodramatically overplayed, and cinematically underdone." Jesse Zunser
— + **Cue p40 Ja 21 '39**

" 'Gambling Ship,' foundered yesterday at the Palace. The story is listed in the credits as an original work by G. Carleton Brown and Emanuel Manheim, but for information of the authors even their title lacks originality. In 1933 Paramount used the same title. That, of course, is a minor point, but the new 'Gambling Ship' is a minor item, too." T. M. P.
— **N Y Times p15 Ja 20 '39**

Trade Paper Reviews

"A commonplace crook melodrama, undistinguished as to cast, plot or direction, this strikes a novel note only in that the action takes place, for the most part, aboard a vessel of chance. The story is slow-moving and presents little in the way of originality, the thespic honors going to Irving Pichel."
— + **Boxoffice** p45 D 24 '38

"This Universal offering holds interest from the start and has been ably directed by Aubrey Scotto, who has blended the action and comedy effectively. . . One of the highlights is the trouping of Edward S. Brophy, who as a dumb gangster, supplies most of the comedy."
+ **Film Daily** p8 D 20 '38

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p7 D 20 '38

"A dawdling cheapie with a light cast which topples to the status of a 'C' programmer. Tripped by mediocre production and direction, stilted performances and a trite story, this picture is just a filler."
— **Variety** p11 Ja 25 '39

"Given second position, spot for which it was designed, 'Gambling Ship' is capable of strengthening any dualer. While it is lacking in imposing cast names and makes no claim to pretentiousness, it emerges from the hopper as worth-while entertainment with mass appeal."
+ **Variety (Hollywood)** p3 D 16 '38

GIRL DOWNSTAIRS. MGM 75-77min D 23 '38

Cast: Franciska Gaal. Franchot Tone. Walter Connolly. Reginald Gardiner. Rita Johnson

Director: Norman Taurog

Music: Bob Wright. Chet Forrest

Original story: Sandor Hunyady

Screen writers: Harold Goldman. Felix Jackson. Karl Noti

Farce. A wealthy young man, portrayed by Franchot Tone, has difficulties with his sweetheart's father. In an attempt to enter her home, he poses as a chauffeur and engages a maid to help him. The Cinderella ending shows Tone falling in love with the little serving maid, Franciska Gaal.

Audience Suitability Ratings

"A: fairly amusing; Y: entertaining; C: no interest."
+ — **Christian Century** p334 Mr 8 '39

"Good. Mature." DAR
+ **Fox W Coast Bulletin** D 31 '38

"A well-rounded and amusing story. Family." Am Legion Auxiliary

"Lavishly produced social comedy, with excellent production and direction. Drinking. Adults." Calif Cong of Par & Teachers

"Naive treatment brings out a certain pathos and wholesomeness in this whimsical Cinderella-story. . . Franciska Gaal's characterization arouses sympathy and lends a refreshing atmosphere to an otherwise trite story. Mature." Calif Fed of Business & Professional Women's Clubs

"The picture is well directed, the settings very lovely, lines amusing, though the drinking may offend. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Pleasant entertainment for the family." Nat Council of Jewish Women

"A light little social comedy with a thin plot sustained largely by the naive charm of Franciska Gaal. . . Definitely class 'B' film for general audiences." Nat Soc of New England Women

"[It] provides light entertainment. The charming simplicity and winsomeness of Franciska Gaal as Katherine is especially pleasing, but why should Franchot Tone, to provoke comedy, have to appear so often in drunken scenes? Mature." S Calif Council of Fed Church Women

"The cast is excellent and the picture is beautifully directed. Entertaining for adolescents. Children: mature. Family." Women's Univ Club, Los Angeles
+ — **Fox W Coast Bulletin** Ja 14 '39

"General patronage."
Nat Legion of Decency D 29 '38

"A & Y: good comedy; C: no interest."
+ **Parents' M** p74 Mr '39

"Family. A light and amusing story."
+ **Wkly Guide** D 24 '38

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p15 Ja 28 '39

"Delightful entertainment; beautifully directed, capable cast, meritorious screen play, imposing production. Norman Taurog has made this intimate story into one of the nicest little comedies the screen has presented in a long time."
+ **Hollywood Spectator** p9 Ja 7 '39

"It is about time Hollywood realized that Hungarian comedies are no better box-office proof than many of the loose jointed, bewildering tales concocted by coast scenarists in recent seasons, which is a roundabout way of reporting that 'Girl Downstairs' is as exciting as a Hungarian derivative of early 1938, 'The Baroness and the Butler.' Somewhere in this heap of slapstick and hokum one will find a wistful charm, and this charm will be obvious whenever Miss Franciska Gaal is before the camera." Robert W. Dana
— + **N Y Herald Tribune** p12 Ja 26 '39

"[It] is an outrageously silly picture, no more plausible than a Dr. Seuss cartoon, made halfway enjoyable by some quaintly amusing touches and the performances of Mr. Tone, Walter Connolly and Reginald Owen. Miss Gaal, compelled by the script to play an exceedingly dumb Dora, does so with almost suspicious veracity, and is appealing only when her mouth is drawn into a tiny bow and her eyes are filled with dew. It is a moderate program number, but hardly the sort of picture to justify a gala day in Times Square." Bosley Crowther
— + **N Y Times** p17 Ja 26 '39

"Franchot Tone must have been glad to clear out of the movies after that nonsensical comedy called 'Girl Downstairs.' " John Mosher
— **New Yorker** p61 F 4 '39

"When a girl can shine in a rôle like this, she's great cinema material. . . The picture isn't much, but Franciska is; see this for the scenes in which she appears."
+ — **Photoplay** p96 Mr '39

Trade Paper Reviews

"Certain to please every type of audience is this gay new version of the Cinderella fairy tale, given a continental background and M-G-M's usual tasteful production mounting."
+ **Boxoffice** p33 D 31 '38

"Charming performance by Franciska Gaal makes weak Cinderella story passable."
+ — **Film Daily** p8 Ja 31 '39

Reviewed by Gus McCarthy
+ — **Motion Pict Daily** p8 D 28 '38

"Exceptional direction and a fine cast overcome deficiencies of a rather incredible Cinderella yarn to make 'Girl Downstairs' mildly entertaining fare. Due to get by for moderate take along the line, depending on how combination of Franciska Gaal, Franchot Tone and Walter Connolly stacks up for 'draw' ability in individual situations. In the keys, support will be required."
— + **Variety** p13 D 28 '38

"Masterful direction and fine performances boost 'Girl Downstairs' above its story material, and save it from becoming mere average fare. General audiences will find it only mildly entertaining. Picture, aimed to swell the prestige of Franchot Tone, will partially accomplish its purpose. It will not serve similarly, however, for his romantic team-mate, Franciska Gaal, for, appearing at her best, she is too handicapped by the scripters' efforts to develop a screen play around a short story that met defeat through its own shortcomings."
— + **Variety (Hollywood)** p3 D 21 '38

GOING PLACES. Warner 84min D 31 '38

Cast: Dick Powell. Anita Louise. Allen Jenkins. Ronald Reagan. Walter Catlett. Harold Huber. Louis Armstrong. Maxine Sullivan

Director: Ray Enright

Music and lyrics: Harry Warren. Johnny Mercer

Music director: Leo F. Forbstein

Screen writers: Sig Herzig. Jerry Wald. Maurice Leo

Farce comedy with music. Based on the play, The Hottentot, by Victor Mapes and William Collier, Sr. Filmed as a silent in 1923 and in sound in 1929 as "The Hottentot" with Douglas MacLean, Patsy Ruth Miller and Edward Everett Horton. Changed a little, the story was again filmed in 1936 as "Polo Joe" with Joe E. Brown. Dick Powell, clerk for a firm of outfitters, prevails on his boss to let him attend a society steeplechase posing as a famous rider. Powell who has never been on a horse is forced to ride in a race in order to win his girl.

Audience Suitability Ratings

"A: stupid; Y & C: little value."
— **Christian Century** p103 Ja 16 '39

"Good. Mature-family." DAR
+ **Fox W Coast Bulletin** D 24 '38

"A fast-moving, hilarious comedy. . . Music has been added to this screen version with delightful results. Family." Nat Council of Jewish Women
+ **Fox W Coast Bulletin** Ja 14 '39

"The story has been modernized with highly effective musical interludes notably the swing number, 'Mutiny in the Nursery,' in which Louis Armstrong, his colored band and chorus, and Maxine Sullivan are starred. . . The comedy is good, the music catchy, and the steeplechase effectively thrilling. Adolescents, 12-16: excellent; children, 8-12: good."
+ + **Motion Pict R** p4 Ja '39

"General patronage."
Nat Legion of Decency Ja 12 '39

"A, Y & C: good musical comedy."
+ **Parents' M** p74 Mr '39

"Family. A farce comedy with music, and an amusing one."
+ **Wkly Guide** Ja 7 '39

Newspaper and Magazine Reviews

Boston Transcript p18 Ja 6 '39

"Adults and young people."
Christian Science Monitor p2 Ja 7 '39

"The complicated doings have a familiar ring, having been repeated in one form or another many times in recent years. But the film is amusingly played, and without getting too finicky about it all, I think you'll find it quite passable entertainment." Jesse Zunser
+ **Cue** p12 Ja 7 '39

"All there. Some bang-up musical numbers, good comedy situations, amusing patter, and fast and exciting action combine to create a musical which rates well above the average. With that old dependable 'The Hottentot' for their inspiration, Sig Herzig, Jerry Wald, and Maurice Leo have turned out a screen play which has easy movement, a sustained farcical spirit, and an unusually punchy climax." Bert Harlen
+ **Hollywood Spectator** p20 D 24 '38

"It is about time, I thing, that 'The Hottentot' should be put out to pasture. The venerable stage farce has been ridden to death so many times by the screen that it is both spavined and sway-backed. The latest film version of the show, 'Going Places,' has some parenthetical merriment, to be sure, but it is purely parenthetical." Howard Barnes
+ — **N Y Herald Tribune** p6 Ja 7 '39

"New Yorkers may be interested to hear that Maxine Sullivan went to Hollywood and has now turned up in a film. The film is 'Going Places,' a Dick Powell rattletrap, and it would be my suggestion to wait till Maxine has got herself better placed, for this is a gabby and dreary show." John Mosher
— + **New Yorker** p52 Ja 7 '39

"Innocuous and amiable, the familiar comedy is aided by a lively score."
+ — **Newsweek** p34 Ja 9 '39

"Never mind the story; just go to hear Louis Armstrong's trumpet and to listen to 'Mutiny in the Nursery', 'Jeepers Creepers' and 'Oh, What a Horse Was Charlie.' "
+ **Photoplay** p96 Mr '39
Time p26 Ja 16 '39

Trade Paper Reviews

"Dick Powell is given a fling at more comedy and fewer songs in this mirthful funfest which should prove extremely acceptable entertainment for Mr. and Mrs. Average Patron and their offspring. The story, although far from original, and leaning somewhat toward the Joe E. Brown screenplay formula, moves at a lively clip and introduces enough novel situations to make it appear a new celluloid package."
+ **Boxoffice** p45 D 24 '38

"Merry comedy with music should have no trouble in pleasing."
+ **Film Daily** p4 D 28 '38

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p8 D 21 '38

"In its musicalized version, with Dick Powell up as the jockey, the old farce runs a pretty fair race and should prove satisfactory, though not smash boxoffice. . . Powell is held down severely on the singing end, however, but is benefited hugely by the work of numerous others, notably Armstrong, who features 'Jeepers Creepers,' vocally and on his horn."
+ — **Variety** p12 Ja 11 '39

"It is a boisterous comedy hand-ridden by a company which obviously enjoyed the assignment and brings it under the wire for a photo finish with almost any running mate. Picture makes no pretensions beyond entertainment bid for average audience. Swing music has been neatly saddled onto the entry, with Louis Armstrong's trumpet and band leading some hot jitterings to accompany the hoofbeats of the hilarious climaxing race."
+ **Variety (Hollywood)** p3 D 17 '38

THE GREAT CITIZEN. Lenfilm-Amkino 114min Ja 14 '39

Cast: N. Bogoliubov. I. Bersenov. O. Zhakov. Boris Chirkov

Director: Friedrich Ermler

Screen writers: Friedrich Ermler. M. Bleiman. M. Bolshintsov

Documentary film. Filmed in Russia with English subtitles. This is the official Soviet version of the party schism which led to the mass trials and purges in recent years in Russia. It shows the early struggle of the Stalinists and Trotskyites.

Newspaper and Magazine Reviews

"Propaganda gets the upper hand of screen artistry in the new Soviet film. . . What with an endless succession of political and economic discussions, too little attention has been paid to producing a dynamic photoplay. The acting is superior and there are effective sequences toward the end, but the screen is used more often as a blackboard than an instrument for dramatic expression. While the film's exposition of doctrine is lucid and instructive, it has an extremely limited appeal." Howard Barnes
+ — **N Y Herald Tribune** p6 Ja 16 '39

"Its appeal is a highly specialized one. It presupposes, for example, a passionate interest in matters like party discipline, dialectic and the organization of workers' committees; it assumes—unwarrantedly in our case—the presence of a naive delight in endless speechmakings, demonstrations of proletarian solidarity, hole and corner bickerings, plottings, mutual accusations and recriminations, and, above all, talk—interminable talk. . . This, we submit, is a wasteful misuse of the cinema, which deserves better, even of the Soviets, than to be debased into a mere party weapon." B. R. Crisler
— + **N Y Times** p11 Ja 16 '39

THE GREAT CITIZEN—*Continued*

Trade Paper Reviews

"For its documentary value, the film should engender more than an academic interest among Socialist sympathizers. For its simon-pure entertainment value, as a consideration for average audiences, it registers close to a blank. The only relief from reels and reels of dialogue is an occasional flash of humor. Otherwise, it is a lugubrious piece, constantly shifting from one unidentified scene of party workers and plotters to another."
Boxoffice p37 Ja 28 '39

"It moves slowly, but has fine dialogue. Deviating from the usual big action scenes used to put zip in the propagandistic Russian films, this new release puts all the action into the suspenseful and excellently written dialogue. The most amazing thing about the film is the fact that the traitors are not lined up against a wall and shot, but apparently freed. It must be a new technique that has not received any publicity outside of Russia to date."
Film Daily p12 Ja 26 '39

"'The Great Citizen' is one of the most ambitious productions yet turned out by Soviet film makers. But it's scarcely one of their most successful efforts—at least from the standpoint of American entertainment. To put it bluntly, picture is unilluminating and dull. Viewed soley as entertainment, 'Citizen' is a distinct failure."
— **Variety** p19 Ja 18 '39

THE GREAT MAN VOTES. RKO 70min Ja 13 '39

Cast: John Barrymore. Peter Holden. Virginia Weidler. Katherine Alexander. Donald MacBride. Bennie Bartlett

Director: Garson Kanin

Screen writer: John Twist

Comedy drama. Based on the novel of same title by Gordon Malherbe Hillman. An ex-college professor, played by John Barrymore, becomes a drunken derelict and drifts into a job as night watchman when his wife dies. With him are his two children, Peter Holden and Virginia Weidler. A political press agent finds out that Barrymore, sole voter in his precinct, is of importance in judging the way the election will go. During all the political hullabaloo of finding out Barrymore's stand, he reforms and at the picture's end he starts a new life with his children.

Audience Suitability Ratings

"A & Y: mostly entertaining; C: little interest."
+ — **Christian Century** p167 F 1 '39

"An odd and amusing comedy. . . The power of the voter is shown, and though the story is thin it gets by on the acting and dialogue. Family." Am Legion Auxiliary

"Entertaining social drama, with good characterizations and fairly interesting story. Adults." Calif Cong of Par & Teachers

"A deeply-moving human interest story cleverly relieved by sly humor directed at present-day politics. . . The story develops with interest and charm. Mature." Calif Fed of Business & Professional Women's Clubs

"Unusually interesting story. . . Good comedy relief, excellent characterizations by John Barrymore and Virginia Weidler. Mature-family." DAR

"A drama of subtle seriousness, sordid implications, squalid atmosphere and vivid character portrayals, exposing cheap types of civic political bosses and the misuse of power. . . Thought-provoking entertainment, embellished with humor, and clever character impersonations. Adults." Gen Fed of Women's Clubs (W Coast)

"The results are questionable. While there is much comedy throughout, a certain poignancy pervades the entire production and there are many thought-provoking scenes. There is excessive drinking, perhaps necessary to support the plot. Family." Nat Council of Jewish Women

"Dubious ethics. Mature." Nat Soc of New England Women

"While this picture holds interest, is well cast and directed, it does not produce a pleasant atmosphere. . . There is definite lack of something to make the story convincing. Adults." S Calif Council of Fed Church Women

"Mr. Barrymore alone could put over the verbose and loquacious witticisms, but Peter Holden and Virginia Weidler are close seconds for acting honors. For sheer good fun we recommend this unpretentious comedy. Family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** Ja 14 '39

"General patronage."
Nat Legion of Decency Ja 19 '39

"A & Y: excellent; C: mature but good."
+ + **Parents' M** p74 Mr '39

"The plot here is pure hokum, but it provides a perfect picnic of acting for John Barrymore. . . No doubt much of the credit for the film should go to Garson Kanin, who burst upon the Hollywood horizon recently as the director of 'A Man to Remember,' one of the outstanding films of last fall."
+ **Scholastic** p31 F 4 '39

"Family."
Wkly Guide Ja 14 '39

School Evaluations

"Good comedy with an interesting civic lesson. The picture presents an opportunity to provide good entertainment and stimulate a little thinking about bad politics." "Many excellent points here for discussion pro and con. Good points in practical politics and in ethical practices can be discussed. The picture contains many excellent parts for 'controversial' discussion in re: politics, ethics, and 'bringing up children.'" "Bright, witty film. Good picture of machinery of politics. I believe it will not corrupt morals." "Fine dramatic effects. Good acting. Too much liquor propaganda." "This picture has so many good points about it that are offset by so many bad ones that I think it would make excellent laboratory material for a photoplay appreciation class. Fine acting and good directing vs claptrap and improbable situations." "Excellent citizenship training for a younger generation exposing old party habits of a negative nature. Entertaining; good humored; hints at political reform for a younger group. An attention-holding film with satirical thrusts at party politics." "Well directed, unusual. Gets away from stereotyped material. Good humor, sharp dialog. The drinking is likely to raise questions as to desirability, also selling of vote." "Recommended for adults; not for children."
+ **Com on Motion Pict, Dept of Sec Ed, NEA** Ja 16 '39

Newspaper and Magazine Reviews

"It's fair enough. . . Directed by Garson Kanin, who performed the same service for the excellent 'A Man to Remember,' this one, too, is simple in narrative and lightened by amusing, homely moments." John K. Hutchens
+ — **Boston Transcript** p12 Ja 26 '39

"Adults and young persons."
Christian Science Monitor p15 Ja 28 '39

"'The Great Man Votes,' only mildly the lesson in citizenship that its title implies, is really a very funny comedy that might have been an exceptional picture if it weren't for its preposterous and slight story. Its greatest charm lies in the two delightful children, Virginia Weidler and Peter Holden. . . Garson Kanin's direction, though good, does not come up to 'A Man to Remember.'" Philip T. Hartung
+ **Commonweal** p386 Ja 27 '39

"On the whole, John Barrymore's first starring vehicle in five years turns out to be good, and occasionally excellent, film entertainment. It is a pleasant mixture of fact and fancy, delicate satire and broad comedy, subtle irony and slapstick burlesque. Unexpected bits of fantasy pop up quite suddenly and disconcertingly, when you least expect it; so that, finally, you decide to settle back in your seat and let Barrymore tell the story of 'The Great Man Votes' in his own way." Jesse Zunser
+ **Cue** p40 Ja 21 '39

"One picture—'A Man to Remember'—gave Garson Kanin a place among Hollywood's leading directors. His latest—'The Great Man Votes'—in no way lowers his rating. It is a rather unusual screen offering, a mixture of sound philosophy and comedy at times bordering on slapstick, raised to classification as good screen entertainment by the expert direction given it, and three superlative performances, one by John Barrymore, the other two by children, Virginia Weidler and Peter Holden."

+ **Hollywood Spectator** p9 Ja 21 '39

"This easily may be one of those films that sticks in your memory. The night watchman should be right up Barrymore's precinct alley; watch young Mr. Holden; keep your eye on the Weidler lassie, and observe the direction of Garson Kanin, who recently made a pleasant little film, 'A Man to Remember.' The fellow has talent." Beverly Hills

+ **Liberty** p47 D 31 '38

" 'The Great Man Votes' rises above Hollywood stereotypes, but only on feeble wings, ending its flight before it really gets started. John Barrymore gives an interesting comic character study." Franz Hoellering

+ — **Nation** p159 F 4 '39

"There is a simplicity and sincerity about 'The Great Man Votes' which makes it at once a disarming and enchanting film. The story of the new offering is no great shakes, but it has been told with such warmth and such a sure sense of screen values that you will be making a mistake to miss it. The treatment has little in it of Hollywood's conventional production tricks. . . Not a little of the charm of 'The Great Man Votes' comes from the utterly right performing of little Peter Holden and Virginia Weidler." Howard Barnes

+ **N Y Herald Tribune** p13 Ja 20 '39

"Though it has little social significance and less than no grasp on reality, 'The Great Man Votes' is a picture with its heart in the right place. . . [It is lifted] now and again into charm, and pity, and tenderness. But a certain unevenness of structure is apparent when the author emerges from these sentimental reveries to tell of an outside world with which he seems to have little first-hand acquaintance. Its amateurish approach and the fact that its secondary characters exist merely as comical, priggish, or sentimental set-ups to be bowled over by the protagonistic Vance family do not impair the story's freshness, yet the story itself would have been more amusing for sounder characterizations and a few facts of life to base them upon." B. R. Crisler

+ **N Y Times** p15 Ja 20 '39

"Not as an outlaw, but as a mere social outcast, John Barrymore gives a crisp, easy, and offhand account of himself in 'The Great Man Votes.' . . Master Holden's grave and sober elucidation of childhood's somber problems has all the charm that it had upon the stage. . . All this makes for the mildest sort of comedy, but it's the kind to tide you over a bad afternoon hour." John Mosher

+ **New Yorker** p67 Ja 21 '39

"Last fall Garson Kanin, formerly assistant stage director to George Abbott, directed his first film, 'A Man to Remember' which was rated high among the year's best films. . . [This one] is disappointing in view of that first success. . . Too often the satire and sentiment of 'The Great Man Votes' slough over into broad travesty and hokum. The result, if uneven, is an engaging film chiefly notable for the fact that it gives John Barrymore his fattest role in recent years and marks the screen debut of Peter Holden."

— + **Newsweek** p26 Ja 16 '39

"The great personal story of John Barrymore's transition from a young romantic star to a middle-aged dramatic star reaches its climax in this picture. He has never given a finer portrayal. In addition, the piece is directed with understanding and produced with simplicity; the supporting cast works smoothly and the story idea itself is not only original but creates an entertaining character study. You could ask little more from a motion picture."

+ **Photoplay** p52 Mr '39

"Director Kanin, in his accustomed style, makes capital of its entertainment assets far beyond its cost. . . [He has given it] a maximum of warm, perceptive humor, a decent minimum of emotional climaxes."

+ **Time** p26 Ja 23 '39

Trade Paper Reviews

"Delightful and wholesome comedy, with a well-modulated understrain of satire, this is deluxe entertainment for the family trade; and, through a trio of flawless performances by John Barrymore and Moppets Peter Holden and Virginia Weidler, will even manage to make the seekers of romantic film fare forget the lack of a boy-meets-girl element. A steady hand on the directorial reins keeps the story moving at lively clip throughout, at the same time exercising admirable restraint in situations which might have easily become unacceptable."

+ **Boxoffice** p33 Ja 14 '39

"Rates fair as dualler. Despite the deft directorial touches of Garson Kanin and the splendid trouping of an A-1 cast, this unpretentious production remains just that. The story, which is merely an incident, is too weak to sustain interest for any length of time." David J. Hanna

+ — **Film Bulletin** p6 Ja 114 '39

Film Curb p6 Ja 14 '39

"A combination of brilliant writing, directing, and acting make this down-to-earth tale a grand piece of entertainment. It should be a joy for any audience and its financial showing should be very gratifying."

+ + **Film Daily** p7 Ja 11 '39

Reviewed by Roscoe Williams

+ + **Motion Pict Daily** p6 Ja 12 '39

" 'The Great Man Votes' is fine entertainment for general and wide appeal. It will also be hailed by class audiences as a fine example of the film art, yet carrying sock appeal for mass patronage. Picture dovetails brilliant direction, fine script, and excellent portrayals that make it wholesome and enjoyable throughout. Add an abundance of humorous situations and dialog, and result is capital entertainment."

+ + **Variety** p12 Ja 11 '39

"On rare occasions Hollywood picture makers toss into the production mill the ingredients for what is planned as an average picture, only to have the finished product emerge, not as run-of-the-mine material, but as something that sparkles with value and brilliance that amazes even those sharing in its manufacture. Such is the case with 'The Great Man Votes.' "

+ + **Variety (Hollywood)** p3 Ja 7 '39

GUNGA DIN. RKO 120min Ja 27 '39

Cast: Victor McLaglen. Cary Grant. Douglas Fairbanks, Jr. Joan Fontaine. Sam Jaffe. Montagu Love. Eduardo Ciannelli

Director: George Stevens

Original story: Ben Hecht. Charles MacArthur

Screen writers: Joel Sayre. Fred Guiol

Based on the poem of same title by Rudyard Kipling. The film was made at the foot of Mount Whitney, near Lone Pine, 200 miles from Hollywood where the rocky terrain resembles India's Himalayan peaks. The story concerns three sergeants of the English Army encamped near the Khyber Pass. They are sent on a desperate mission to repair a telegraph line, cut by a vicious tribe of natives, worshippers of the Goddess Kali. Douglas Fairbanks is awaiting his discharge from the army so that he may marry Joan Fontaine. McLaglen and Grant cannot bear the idea of breaking up the strong friendship of the three and they plot endlessly to get Fairbanks to remain. When Grant is held in a jungle temple, they come to his rescue and in turn, Sam Jaffe, as Gunga Din, the native water carrier who wanted to be a soldier, brings the Highland Regiments to the temple for a smashing climax. Gunga Din, killed during a brave display of loyalty is extolled as "you're a better man than I am, Gunga Din."

Audience Suitability Ratings

"A & Y: very good; C: too strong."

+ + **Christian Century** p231 F 15 '39

"Excellent. Mature." DAR

+ + **Fox W Coast Bulletin** Ja 28 '39

GUNGA DIN—*Continued*

"Outstanding entertainment for all who like strong, exciting drama. Mature-family." Calif Cong of Par & Teachers

"Excellent. Amusing, thrilling; ethics fine. Mature." DAR

"Spectacular film. It is a stirring story. . . Scenery, acting and direction leave nothing to be desired, but one cannot help but feel that in these days of actual war and carnage perhaps the same effort should have been given to depicting something that would glorify peace and security. Adults and young people." E Coast Preview Committee

"A fascinating picture of great magnitude. . . A stirring picture for the mature members of the family. Scenes of cruelty too exciting for the younger members. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"An excellent, stirring musical accompaniment adds materially to it. Mature-family." Nat Council of Jewish Women

+ + **Fox W Coast Bulletin** F 4 '39

"This is a film which, for battle smoke, knife wounds, charging cavalry, and magnificence of outdoor scenery, has never been surpassed. . . The film is a triumph of direction, especially in the mass scenes. Though it makes no entirely new contribution to screen stories of its type, it is different enough from its forerunners to stand on its own merits. Adolescents, 12-16: entertaining, though long and violent; children, 8-12: too long and exciting."

+ + **Motion Pict R** p4 F '39

"General patronage."

Nat Legion of Decency F 2 '39

"A & Y: very good; C: too tense."

+ + **Parents' M** p74 Mr '39

"We can't help wondering if it was worth the trouble. Maybe so. . . Certainly, the photography is of the finest, the handling of the mob scenes is a directorial triumph, and the Grant-McLaglen-Fairbanks Jr., comedy threesome is first-rate. But we were more than a little disappointed in the Gunga Din part of the story. Sam Jaffe is so right in the part that he makes you wish there had been more of him, whatever the cost."

+ **Scholastic** p33 F 11 '39

"Family. Outstanding."

+ + **Wkly Guide** Ja 21 '39

School Evaluations

"Excellent in human interest, historical background." "Splendid spectacle; marvelously directed." "I do not like the imperialistic propaganda; the improbable timely acts of bravery; the great interest in murder and bloodshed. This picture is true to Kipling's spirit and feeling about British imperialism—that's why I don't like it—although from a technical viewpoint it is a good job; good mass direction but otherwise elaborate flapdoodle." "Highly entertaining, a unique film in many respects; sound character studies; feats of strength are overdone." "An excellent example of motion picture technique." "Good material for showing the evils of territorial acquisition." "This is a powerful picture but we do not want to stress the glories of war now. The heroism and loyalty of the men is stirring and teaches a great lesson. The fighting in early part of film is carried too far." "An excellent story; basis for discussion of Kipling in literature, British history re: India, and for dramatic and film clubs and classes." "An excellent story, a clever mixture of 'Gunga Din', 'Soldiers Three' and the 'Relief of Lucknow,' but a well told tale in itself. Those who have seen 'Drums' and 'Lives of a Bengal Lancer' may find it repetitious in retrospect but cannot help but enjoy it while the picture is in process of presentation." "Worthwhile entertainment for all school levels from an artistic and entertainment point of view." "Would work in well with study of literature in schools and increase circulation of Kipling's works in libraries." "Thrilling entertainment but too much on the brutal side for me." "Could be seen with profit by any audience. Some impossible situations such as men flogged, stabbed with bayonets, losing blood for hours and still being able to maneuver." "Provokes interest of student enough to find out more about period." "I feel this is splendid claptrap—but still claptrap. Magnificently photographed with extraordinary scenic and mob effects, it has a feeble, incredible and rather silly story."

+ + 14 votes; + 7 votes; + — 6 votes; — 1 vote. **Com on Motion Pict, Dept of Sec Ed, NEA** Ja 19 '39

Newspaper and Magazine Reviews

"Other films, and good ones, have carried the white man's burden in a cinematic India, but this one must really do the job up for good. It not only carries the burden but runs with it for two exciting hours. . . It is, in a word, colossal—like a whole serial telescoped into one picture, including those climaxes that used to leave you hanging in mid-air from one Saturday morning until the next. . . The intellectuals may emerge muttering of chauvinism, but everyone else will have a swell time listening to the guns and looking at the mountains and elephants."

+ **Boston Transcript** p20 F 2 '39

"Adults and young persons."

Christian Science Monitor p15 F 11 '39

"It is incredible that any film on which $2,000,000 was reputedly spent, for which villages and a temple were built, which is authoritatively costumed, well cast and has thrilling battle scenes against beautiful mountain backgrounds, couldn't have spent some effort on an intelligent, adult story. But perhaps we are asking too much of a super-spectacle like 'Gunga Din.' Perhaps we should overlook the plot's inconsistencies, the glorification of war (which is to be expected in any film that is even suggested by a poem of the imperialistic Kipling), the ungentlemanly treatment of Joan Fontaine (who is forgotten because there's a fight going on somewhere), the ham acting of the villains, and the overly robust boyishness of the heroes. We are grateful for Jaffe's gentle, patient, underplayed Din." Philip T. Hartung

+ — **Commonweal** p441 F 10 '39

"This is the sort of picture Hollywood terms a 'box office natural.' It's a large-scale, $2,000,000 production-composite of 'Lives of a Bengal Lancer', 'Drums', 'Storm Over Bengal,' and other British India military film melodramas—crammed full of fight, spectacle, excitement, thrills, suspense, and fine comedy. This is a grand adventure tale." Jesse Zunser

+ + **Cue** p40 F 4 '39

"Wholehearted action, racy humour and spacious settings provide suspense, excitement and spectacular appeal. The acting, especially that of Cary Grant, is excellent. Grand entertainment."

+ + **Film Wkly** p31 F 25 '39

"The best of the bigger ones. It is a rather remarkable picture, its disregard for the regular Hollywood formula being most refreshing. . . Visually 'Gunga Din' is among the cinematic masterpieces, Joseph August's camera bringing to the screen a series of pictures of surpassing beauty and majestic grandeur."

+ + **Hollywood Spectator** p10 F 4 '39

"Kipling always makes ideal camera fodder. And there's a strong cast. Three vigorous actors—and a director whose best work to date is a pallid telling of Barrie's 'Quality Street.' This all depends on the director, George Stevens." Beverly Hills

+ **Liberty** p49 D 24 '38

"Three Black Shirts could not indulge in an orgy of brutality with more gusto than do the three Khaki Shirts (Cary Grant, Victor McLaglen, Douglas Fairbanks, Jr.), who dash laughingly across the screen killing right and left and exhibiting themselves as practically bulletproof by nature. The picture is ghastly and disgusting to one who knows what war really looks like. But you are expected to leave your better feelings and your brain at home. That such a picture should be produced in the greatest and freest democracy of the world and with the approval of the Hays office and the state boards of censorship, which protect us from the sight of a baby being born but have nothing against the inspiring influence of wholesale massacres, may be only a symptom of the cultural level on which the great industry and its mentors operate. Provided it is hypocritically disguised, the appeal to the lowest instincts is still legitimate business. . . So much for the content of 'Gunga Din.' In form it is a technically perfect show." Franz Hoellering

— Nation p158 F 4 '39

"The movie 'Gunga Din' is to me a sad marker of the decline Hollywood has gone into since the days a few years ago when it could bang out 'Lives of a Bengal Lancer,' a film that was Kipling without the credit title and such a good show. . . At this time we haven't got Kipling or anything else but indecision and a lavish splash. . . Cary Grant, Douglas Fairbanks Jr., and Victor McLaglen do nicely in spite of everything, though I regret to say that Sam Jaffe was persuaded to play Gunga Din, a part to which he brings everything, including the apparent belief that East is South and that Little Eva was the natural son of Uncle Tom. . . If this 'Gunga Din' had been made with the right tongues in the right cheeks it might have passed as a fine burlesque. But it remains a miscomprehending lark." Otis Ferguson

— + New Repub p73 F 22 '39

"The pattern of the action is familiar, but it has been executed with such a shrewd sense of imagery and excitement that 'Gunga Din' becomes a striking pageant of frontier warfare and a rousing adventure photoplay. . . Thanks to a clever script and superb direction, [it] is chiefly a spectacle, and, as such, it is great." Howard Barnes

+ + N Y Herald Tribune p13 Ja 27 '39

"It is as jaunty as a Barrack Room Ballad, as splendid as a Durbar, as exciting and at times as preposterous as a Pearl White serial. . . Although its mid portions tend to sag a bit under the weight of Victorian destiny, it blossoms at both ends into sequences of magnificently explosive action. All movies, as a matter of fact, should be like the first twenty-five and the last thirty minutes of 'Gunga Din,' which are the sheer poetry of cinematic motion. . . Although it is not an adult picture, when it gets going you might as well try to question the ideology of a parade of Seaforth Highlanders. Our own impulse was to run along happily beside it, dodging between the solemn grown-up legs that line the way, occasionally skipping rope." B. R. Crisler

+ + N Y Times p17 Ja 27 '39

"The literary talent, Kipling, the good actors, and the spirit of Empire might have gone for much the usual thing had it not been for the direction of George Stevens. Mr. Stevens, who hasn't done anything very special before, and his staff of cameramen have finished off the whole film with a polish that's a beauty." John Mosher

+ + New Yorker p60 F 4 '39

"Capably acted, and given the most elaborate production in RKO-Radio's history, the blood-and-blundering heroics of 'Gunga Din' make for sweeping, spectacular melodrama. The preposterous story, smartly directed by George Stevens, has the further advantage of starting off with a skirmish exciting enough to serve as climax for less ambitious juvenilia and proceeds fast and spuriously to combat on a mammoth scale."

+ Newsweek p25 F 6 '39

"Given unlimited budget and a great cast, Director George Stevens has told the story of Kipling's poem with such drama, such terrific action, such blood-curdling pace as to wear you out."

+ Photoplay p93 Ap '39

"As an individual product of the cinema industry, there is practically nothing to be said against 'Gunga Din.' First-class entertainment, it will neither corrupt the morals of minors nor affront the intelligence of their seniors. But unfortunately, 'Gunga Din' is not an isolated example of the cinema industry's majestic mass product. It is a symbol of Hollywood's current trend. As such it is as deplorable as it is enlightening. . . Hollywood even when it was not deliberately repeating itself, repeated itself unconsciously. 'Gunga Din' is an example of this unconscious repetition. Whatever there is to be said about the minor matter of barrack-room life in India has been more than sufficiently said by the cinema many times. . . That Hollywood can supply no better salute to 1939 than a $2,000,000 rehash, however expert, of Rudyard Kipling and brown Indians in bed sheets, is a sad reflection on its state of mind."

Time p36 F 6 '39

Trade Paper Reviews

"Two-fisted, swaggering yarn of British military adventure. . . 'Gunga Din' is done in the big and lavish manner all the way. . . However, it isn't so much story content as treatment and the alert direction by George Stevens that count. 'Din' has what it takes."

+ Boxoffice p73 F 4 '39

"'Gunga Din' is the sort of movie that revives one's faith in the limitless scope and unique qualities of motion pictures. It is the sort of movie to make any exhibitor feel again that he is part of a magnificent, dynamic (not dying) industry. It is a challenge to the radio and, yes, to television. It fairly shouts: 'Let's see any other entertainment medium match that!'"

+ + Film Bulletin p5 F 25 '39

"This is truly an action-packed melodrama in which the background of rugged cliffs and wide rolling plains of India are used to advantage in bringing forth this mighty epic of the men who are called upon to keep order in the land where superstition runs rampant."

+ + Film Curb p1 Ja 28 '39

"A slam-bang melodramatic tale cut to the Kipling-esque imperial pattern and throbbing with action from opening ambush to closing battle—that's 'Gunga Din.' Frankly exploited and otherwise sold as such, it should get big money. And the greater the exploitation and the selling, the greater the gross for any sized house, large or small. The appeal of the picture is as elemental as its plot, as elemental as its telling."

+ + Film Daily p8 Ja 25 '39

Reviewed by Charles S. Aaronson

+ + Motion Pict Daily p1 Ja 25 '39

"Here is straight-shooting, one hundred per cent 'moving pitcher.' It will smash box office records for regular runs, it will mop up for all the extra days you can give it. And don't forget those extra days. It has been a long time since you have had a feature that will get so much mass word of mouth."

+ + Nat Box Office Digest p5 F 1 '39

"Spectacular in its sweep and tremendous in its dramatic portrayals, 'Gunga Din' is certain to hit peak spots on the boxoffice front. One of the big money pictures this year, both in coin represented in its production and what it means to the exhibitor. Numerous extended runs and resounding grosses appear certain for domestic field while in the foreign market it should mop up if only because of actionful, melodramatic content. Picture has numerous exploitation angles and is backed by a giant ballyhoo and advertising campaign."

+ + Variety p11 Ja 25 '39

"If Kipling had been writing for pictures this is the kind of poetic melodrama he would have contrived. It is fabulous, rather than realistic. A magnificent narrative poem spun into vigorous, ecstatic action. In writing, direction, performance and production lavishness it comes close to perfection in the kind of entertainment tailored for men and children in any land or language. An army of men who know 'Gunga Din' better than almost any celebrity of flesh and blood will lay it on the line at the box office."

+ + Variety (Hollywood) p3 Ja 25 '39

H

HEART OF PARIS. Tri-national 85min Ja 12 '39

Cast: Raimu, Michèle Morgan, Gilbert Gil, Jean Worms

Director: Marc Allegret

Original story: Marcel Achard

Screen writer: H. G. Lustig

Drama. Filmed in France with English subtitles. Previously called "The Valiant." "Gribouille" and "Coeur de Paris" are other titles

HEART OF PARIS—*Continued*

under which the film is known. Raimu portrays a dreamer and idealist who owns a bicycle shop. When he serves on jury duty he helps to gain acquittal for a Russian girl in a murder trial and is so touched by her tragedy that he takes her into his home. His family is suspicious and his son falls in love with the girl causing many complications.

Audience Suitability Ratings

"Objectionable in part."
Nat Legion of Decency Ja 26 '39

Newspaper and Magazine Reviews

"Best film of the week is this new French importation, a beautifully wrought, superbly played drama. The earnestness of its writing, the glowing warmth of its story, the mute eloquence of its photography and skilled direction, bring it into that small, select circle of film importations that includes such pictures as 'Mayerling', 'Un Carnet de Bal,' and 'Grand Illusion.' " Jesse Zunser
+ + **Cue** p38 Ja 14 '39

"Michèle Morgan impersonates the innocent girl with such simplicity that she will not easily be forgotten. Marcel Achard has written excellent dialogue. Here, again, is a French picture worth seeing—an essentially true story sincerely told." Franz Hoellering
+ **Nation** p102 Ja 21 '39

"It was made out of very little on very little and apparently went on location during the September rains. Yet its honest details from life and the marvelous character sketch of Raimu (remember that as the mayor in 'Carnet de Bal' he almost stopped the projection machines) stretch it out into a comfortable and rather gay evening. . . As the central character here Raimu is so much the fumbling and human but serene good spirit as to hold all together in interest and belief. He should for such services be hereby discovered, decorated and charted as an honorary new range in the Delectable Mountains." Otis Ferguson
+ **New Repub** p17 F 8 '39

"It is heartening, so early in the new year, to be able to report on another fine French film. . . It is a film that will certainly be remembered when the time comes to appraise the better pictures of the year. Substituting excellent direction and equally fine acting for elaborate settings, 'Heart of Paris' tells a weighty story, which is constantly on the brink of deep tragedy. . . Raimu has the same qualities as the expert Harry Baur, and he ranks with those fine actors of all countries, who are able to make the spectator forget that this is just another role." Robert W. Dana
+ + **N Y Herald Tribune** p11 Ja 13 '39

"Without exaggerating the merit of so slight a comedy of domestic humors, it is only fair to say that it moves with an agreeable plausibility of incident and characterization to a climax which—as so often happens in family affairs—proves to be a stirring anticlimax." B. R. Crisler
+ **N Y Times** p17 Ja 13 '39

"This is an absorbing character study of an idealistic bourgeois juryman. . . The persuasive performances of Raimu and the promising newcomer, Michèle Morgan, make this one of the better French importations."
+ + **Newsweek** p24 Ja 30 '39

"The melodramatics of the screenplay are piled on rather thickly, but always there is the smooth and interesting handling of detail that marks every better-class French production. There are personality and wit and friendliness here. *Charming is the word.*"
+ **Stage** p55 F '39

Time p27 Ja 23 '39

Trade Paper Reviews

"Foreign film fans who might have been discouraged by the recent crop of undistinguished French films, can take heart again. For here is a splendid film that will rank with the best of the importations. It is a simple story, so deftly sprinkled with human and poignant touches, that what few imperfections there may be are inconsequential."
+ + **Boxoffice** p29 Ja 21 '39

"One of the most distinguished contributions to come from the French studios. A finely sensitive portrayal of a Parisian family in its everyday life, so skillfully acted by all the principals that you could understand it without the assistance of the English titles."
+ + **Film Daily** p5 Ja 18 '39

Reviewed by Sherwin A. Kane
+ — **Motion Pict Daily** p7 Ja 10 '39

"Principal tenets of this story appear simple and undramatic, but it is the treatment of human values and affairs of the heart, so typically French, which redeem the picture. Raimu's performance is a fine example of repression."
+ **Variety** p12 Ja 18 '39

HEART OF THE NORTH. Warner 74-85min D 10 '38

Cast: Dick Foran. Gloria Dickson. Patric Knowles. Allen Jenkins. Janet Chapman. James Stephenson. Anthony Averill. Joseph Sawyer

Director: Lewis Seiler

Screen writers: Lee Katz. Vincent Sherman

Melodrama. Based on the novel of the same title by William Byron Mowery. Filmed in Technicolor. Dick Foran is a sergeant in the Royal Northwest Mounted Police. In chasing a thief he is involved in fights, near-lynchings, chases by airplane and boat and a last minute rescue.

Audience Suitability Ratings

"A: good of kind; Y: thriller; C: no."
+ **Christian Century** p1617 D 28 '38

"It is a lusty tale of adventure, set in magnificent country. If some of the action is faked, it is so cleverly done that no hint is given the audience who sit breathless through scenes of violent action and cheer when the 'Mounties' get their men. Very entertaining of its type. Adolescents: entertaining; children: depends on taste. Family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** D 24 '38

"The production furnishes lusty entertainment of a somewhat sinister variety. Adults." E Coast Preview Committee
+ — **Fox W Coast Bulletin** D 31 '38

"General patronage."
Nat Legion of Decency D 22 '38

"A, Y & C: good."
+ **Parents' M** p74 Mr '39

"Family."
Wkly Guide D 17 '38

Newspaper and Magazine Reviews

"High spot of the film is a grim man-to-man tussle in the fine old horse-opera tradition, complete with the cliff-brink finish and rescue by panting conqueror. This is really a good scrap, atoning somewhat for the weighty melodrama paving the way for it." B. C. B.
+ — **Boston Transcript** p18 D 9 '38

"This one depends entirely upon taste. If you like a combination of sentimental clichés and he-man melodrama set against the most beautiful scenery Technicolor can photograph, you will find it excellent entertainment. Family."
Christian Science Monitor p17 D 10 '38

Reviewed by Philip T. Hartung
Commonweal p245 D 23 '38

Reviewed by Jesse Zunser
Cue p10 D 31 '38

"Bryan Foy has done himself proud with this one. He takes us outdoors to what doubles for the Canadian Northwest—and looks enough like it to make the doubling reasonable—and there shows us the Mounties at work in surroundings which the picture makes us feel are the stages on which the noted force presents the dramas which have made it famous."
+ **Hollywood Spectator** p15 D 24 '38

"At the risk of offending the Rialto regulars I would suggest that even shootings can become exceedingly monotonous. In 'Heart of the North' there is so little plot invention and so little suspense that the show becomes a very ordinary melodrama. Perhaps you can still get a big kick out of watching hero and villain

struggling around on the lip of a cliff, but I prefer my violence motivated in some sort of dramatic unity. There is very little in this film. . . The feminine members of the cast, from Gloria Dickson to little Janet Chapman, merely make the show look worse than the random violence would have had it in any case." Howard Barnes
— + N Y Herald Tribune p17 D 21 '38

"To the Rialto, has come 'Heart of the North,' which Arthur Mayer has subtly rechristened 'Wild Heart of the North.' It's a 'wild heart' all right; palpitating, hardened by usage, fed entirely by red corpuscles (each beautifully Technicolored). It hasn't a dull moment chromatically and only a few dramatically. The Rialto's trade chewed its cigar butts contentedly, and effortlessly kept two jumps ahead of the plot." Frank S. Nugent
N Y Times p29 D 21 '38

Time p21 D 19 '38

Trade Paper Reviews

"As a lightning-fast, thrill-crammed action picture, this will be a joy for those who relish screen fare of virile variety; as a masterpiece of breath-taking scenic backgrounds, photographed in the grandeur of their natural colors by Technicolor, it will be comparably welcome to the more artistically inclined; as a combination of the two, it is pure, unadulterated boxoffice."
+ Boxoffice p41 D 17 '38

Film Curb p6 D 31 '38

"Crammed with action and thrills plus a superb background of mountains and rivers filmed to perfection in Technicolor, this new Warner film will provide any type of audience with real entertainment. The cast, headed by Dick Foran, Gloria Dickson and Allen Jenkins, is bolstered by seasoned veterans who leave nothing to be desired in the way of performance."
+ Film Daily p6 D 22 '38

Reviewed by Gus McCarthy
+ Motion Pict Daily p8 D 14 '38

"An exceptional job of Technicolor photography makes the picture an attraction of solo importance, despite lack of marquee potentialities in the cast. It's a vigorous yarn of the Canadian Northwest, and although rather stereotyped in its unfolding, contains all the ingredients of adventure melodrama which audiences expect in a picture of its type. 'Heart of the North' will ring up satisfactory business in the key runs, but will hit its proper stride in the subsequents and smaller bookings."
+ Variety p14 D 14 '38

"There is a big ready-made audience for frank and unabashed melodrama of this kind when it's as well made and vigorous as 'Heart of the North.' It brings the Mounties back in full panoply of Technicolor and offers such a collection of thrills, battles and assorted sensations against the northwoods background as to insure a welcome spot on any program, especially where the customers have been somewhat overfed on film milksop. Normal reception of picture of this type requires no heavy draw names."
+ + Variety (Hollywood) p3 D 10 '38

HIS EXCITING NIGHT. Universal 55-61min N 11 '38

Cast: Charles Ruggles. Ona Munson. Maxie Rosenbloom. Marion Martin

Director: Gus Meins

Music director: Charles Previn

Screen writers: Pat C. Flick. Edward Eliscu. Morton Grant

Comedy drama. Based on the play of the same title by Katharine Kavanaugh. Charles Ruggles is again the timid lamb turned lion who almost loses his bride when his employer tries to frame him in order to keep a rich client.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A: only fair; Y: probably amusing; C: hardly."
+ — Christian Century p1617 D 28 '38

"Family." Am Legion Auxiliary

"Farcical comedy offering little that is entertaining either in story or development. Adults." Calif Cong of Par & Teachers

"A light mediocre farce. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"Ineffectively presented is this farcical story. The cast merits better material. The situations are too absurd and there are too many climaxes to make the picture really amusing. Mature." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Mildly diverting, with a hackneyed plot, commonplace dialogue and indifferent direction. Adults." Nat Soc of New England Women

"This is an inane would-be farce. Waste of time. Mature." S Calif Council of Fed Church Women
— + Fox W Coast Bulletin D 17 '38

"Charlie Ruggles is amusing. Otherwise this is a below-average slapstick farce. Adolescents, 12-16: poor; children, 8-12: no."
+ — Motion Pict R p1 Ja '39

"Adults."
Nat Legion of Decency D 22 '38

"A: fair; Y & C: no."
+ — Parents' M p78 F '39

Newspaper and Magazine Reviews

"Adults and young persons."
Christian Science Monitor p15 Ja 21 '39

Trade Paper Reviews

"This is one of those utterly ridiculous screwball comedies designed for hilarity and missing by too wide a margin. Yarn is one of those completely implausible things only slightly entertaining and amusing. It is for secondary dual duty only." David J. Hanna
— Film Bulletin p4 D 17 '38

HOME ON THE PRAIRIE. Republic 58-65min F 3 '39

Cast: Gene Autry. Smiley Burnette. June Storey. George Cleveland

Director: Jack Townley

Screen writers: Arthur Powell. Paul Franklin

Western melodrama with songs. Autry and his pal Burnette are deputies in the Animal and Agricultural Commission and are called upon to fight an epidemic of hoof-and-mouth disease.

Audience Suitability Ratings

"The plot develops somewhat slowly and clumsily, but the production offers some good riding and fighting shots and Gene Autry sings western songs acceptably. Family." E Coast Preview Committee
+ — Fox W Coast Bulletin Mr 4 '39

"General patronage."
Nat Legion of Decency F 23 '39

Newspaper and Magazine Reviews

"Your Beverly Hills has a weakness for Autry. Besides, this has pleasant scenery, action, and Anna May. Anna is the elephant. Whatta personality!" Beverly Hills
+ Liberty p51 Mr 18 '39

Trade Paper Reviews

"A standard Gene Autry musical Western which means satisfactory entertainment for the Republic's star wide legion of fans."
+ Boxoffice p55 F 18 '39

"A few brand-new story twists and better-than-average comedy touches put this Gene Autry vehicle ahead of the general run of Westerns as regards entertainment value." Frank Leyendecker
+ Film Bulletin p18 F 25 '39

"The Autry fans will like the picture all right, but it is not up to the standard set by other pictures he has made recently. Gene sings several songs pleasingly and wallops the villain in a couple of wild and wooly fist fights."
+ — Film Daily p7 F 6 '39

Reviewed by Jack Banner
— + Motion Pict Daily p6 F 6 '39

HOMICIDE BUREAU. Columbia 59min Ja 5 '39

Cast: Bruce Cabot. Rita Hayworth. Marc Lawrence. Richard Fiske. Moroni Olsen

Director: C. C. Coleman, Jr

Music director: Morris Stoloff

Screen writer: Earle Snell

Melodrama. Bruce Cabot, detective, finds out that a racketeer is selling scrap metal to foreign powers. There are some murders and protests to the police about a crime wave. In the end Cabot aids in solving the mystery.

Audience Suitability Ratings

"A: hardly; Y: no value; C: no."
— + **Christian Century** p167 F 1 '39

"The production, though somewhat lacking in conviction, has the advantages of a capable cast and an interesting, timely theme. Adults and young people." E Coast Preview Committee
+ — **Fox W Coast Bulletin** F 18 '39

"General patronage."
Nat Legion of Decency F 16 '39

"A: poor; Y & C: no."
— **Parents' M** p89 Ap '39

Newspaper and Magazine Reviews

"Except for a gun-blazing climax, 'Homicide Bureau' is an anemic melodrama. The new offering goes through the usual motions of a cops and robbers film, but with a rare lack of excitement. . . When the show attempts to document the prosaic, scientific side of crime detection, it is downright dull. When it tries to make a case against the shipping of scrap metal abroad to be used as munitions, it is more ponderous than persuasive." Howard Barnes
— + **N Y Herald Tribune** p15 F 2 '39

Trade Paper Reviews

"Puerile melodrama. The story is unconvincingly told, with little action and suspense to lift it into the entertainment class."
— **Boxoffice** p33 F 11 '39

"Rates fair for action spots, duals. 'Homicide Bureau' is obviously aimed at the action houses. It moves speedily all the way thanks to C. C. Coleman's trigger-like direction. The story isn't very much concerned with logic or plausibility, but the gun fire, sirens, etc. will keep everyone awake and the dyed-in-the-wool action fans will doubtless be sitting on seat edge. For the popular houses, this will serve the purpose."
+ — **Film Bulletin** p6 Ja 28 '39

"Fast thrill melodrama has good gangster material in strong story that clicks."
+ **Film Daily** p7 F 2 '39

"Hits new low in cycle of Columbia crime-wave opuses, with every department of production way below par for this type of picture. Will even find it tough going in the duals. Bruce Cabot's efforts are hamstrung by the script and bad direction."
— **Variety** p19 F 8 '39

HONOLULU. MGM 80-85min F 3 '39

Cast: Eleanor Powell. Robert Young. George Burns. Gracie Allen. Rita Johnson. Clarence Kolb

Director: Edward Buzzell

Dance directors: Bobby Connelly. Sammy Lee

Music: Franz Waxman. Merrill Pye. Harry Warren. Gus Kahn

Music director: Georgie Stoll

Screen writers: Herbert Fields. Frank Partos

Comedy with music. A Hollywood film star portrayed by Robert Young meets a Honolulu plantation owner who greatly resembles him. They decide to switch identities. Eleanor Powell meets the screen star on board ship and after complications concerning his identity, they marry. A shipboard costume ball is the scene of a satirical presentation of film personalities including Bing Crosby, Stokowski, and the Marx Brothers.

Audience Suitability Ratings

"A & Y: very good of kind; C: if it interests."
+ + **Christian Century** p302 Mr 1 '39

"Good. Mature." DAR

"Settings are lavish, music is popular, and the production is lightly entertaining. A costume ball in the Night Club sequence proves that although the Marx Brothers' looks may be copied, their comedy is inimitable. Adolescents, 12-16 & children, 8-12: a matter of taste. Family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** F 11 '39

"A fast moving and highly entertaining picture. An excellent story fashioned for laughter and entertainment. Family." Am Legion Auxiliary

"Sophisticated comedy with good story, delightful music, beautiful settings and smooth, skillful direction. Family." Calif Cong of Par & Teachers

"A gay, frivolous comedy romance with lilting music and graceful dancing. Family." Calif Fed of Business & Professional Women's Clubs

"The result is good, light entertainment with a pleasing cast, comic situations, appealing music and attractive settings. Adults and young people." E Coast Preview Committee

"Interesting and thoroughly entertaining for the older members of the family. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Diverting musical comedy. . . Despite an improbable story, much entertainment is provided by a well selected cast. Family." Nat Council of Jewish Women

"Entertaining. Amusing film for the family." Nat Soc of New England Women

"A musical farce with pleasing songs, some interesting dancing, and a light plot. . . Light and interesting for the mature." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** F 25 '39

"Adults."
Nat Legion of Decency F 9 '39

"A & Y: good; C: possible."
+ **Parents' M** p89 Ap '39

"Although the story is no great shakes as a plot, it does well enough as an excuse for some of Eleanor Powell's best dancing and Gracie Allen's most delightful nit-wittery. And, after all, Honolulu is a pleasant change of atmosphere and, certainly, there is no more beautiful native dance than the hula, when it is done beautifully, as it is here in one island scene."
+ **Scholastic** p34 F 25 '39

"Family."
Wkly Guide F 4 '39

Newspaper and Magazine Reviews

"If you don't like Miss Powell's tap dancing and Miss Allen's wisecracks, you'd better stay home—but you'll miss Gracie's delightful singing of 'Who Will Buy My Violins?' " Philip T. Hartung
+ **Commonweal** p497 F 24 '39

"Write this down as a fairly pleasant musical—not too funny, not too tuneful, but reasonably entertaining as it skips blithely through its allotted 80 minutes of songs, dances, gags, and musical comedy plot situations." Jesse Zunser
+ — **Cue** p42 F 25 '39

"Good enough for any audience. Jack Cummings has used atmosphere as a substitute for money in producing a musical picture. . . In some scenes the story strains too hard to be funny, but on the whole it is well told."
+ **Hollywood Spectator** p12 F 4 '39

"Eleanor Powell is rated the best tap dancer in these United States, but she never has gotten over in a big way in the films. She has danced enchantingly, but her personality has been as tight as baled cotton. Here she is given another shot at popularity with a strong supporting cast. . . Another spectacular dance

film designed to show the best of Eleanor Powell, her twinkling toes." Beverly Hills
Liberty p47 F 4 '39

"The new film is another potpourri of song, dance, romance and farce, with several specialists and a few amiable side-liners striving nobly to make cohesive entertainment out of a hodge-podge script. . . 'Honolulu' is a mixture of bits, some good, some bad, all of which adds up to pretty confusing entertainment." Robert W. Dana
— + **N Y Herald Tribune** p15 F 23 '39

"On the movie barometer—our own unpatented invention designed as an answer to the 'moviemeter' and the fractional star system—'Honolulu' would get a charitable reading as just another tropical disturbance centering a good deal nearer West Fiftieth Street than the Hawaiian Islands. There was a recent period during which tropical pictures were almost as common along Broadway as tropical drink stands: no doubt the painful recollection of this unblessed era has dulled the effectiveness of the present exhibit." B. R. Crisler
— + **N Y Times** p19 F 23 '39

"Further to help our mental state this week, Gracie Allen has rushed to the front. She's the girl friend of the heroine in 'Honolulu,' and I am afraid that without her 'Honolulu' might just as well have been Hoboken. . . Eleanor Powell is the lady of the piece. She doesn't manage so much dancing, but her Bill Robinson item I thought very refreshing." John Mosher
New Yorker p62 F 25 '39

"Robert Young's suaveness in the dual role, Eleanor Powell's dancing, and the loopy comedy of George Burns and Gracie Allen help turn a sluggish script into a fairly engaging screen musical."
+ — **Newsweek** p31 F 13 '39

"Gracie Allen's newest starring picture has comedy, music and plenty of fast action to keep you happily occupied. . . Metro intended this to be Miss Powell's picture, but, somehow, Gracie Allen seems to have appropriated it."
+ **Photoplay** p93 Ap '39
Time p68 F 20 '39

Trade Paper Reviews

"Sparkling comedy, the rhythmic feet of Eleanor Powell, a generous sprinkling of catchy music and several impressive production numbers, staged against a Hawaiian background, all combine to make this one of the season's most brilliant screen offerings, and one whose financial success in all spots seems certain."
+ + **Boxoffice** p73 F 4 '39

"This gay and funny film will gladden the hearts of theatergoers everywhere. It is written to order from an original, cut right to the pattern for the four principals. All of them are given opportunity to do the things that they can do so well."
+ **Film Daily** p12 F 3 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 F 1 '39

"MGM has a good piece of entertainment in 'Honolulu.' The picture's marquee value must depend on the draw that can be expected from a combination of factors, none of them surefire top rankers, but a group measuring up to good strength."
+ **Nat Box Office Digest** p8 F 1 '39

"Fairly amusing comedy with music geared for moderate grosses. Attractive selling title and starring quartet of Eleanor Powell, Robert Young and Burns and Allen groove 'Honolulu' for the top brackets in the duals. Story fails to maintain a smooth and steady pace, with several slow stretches detracting."
+ — **Variety** p13 F 1 '39

"Light, wacky comedy which will not create any extraordinary boxoffice hullabaloo, but is amusing enough to serve entertainingly in combination. . . Miss Powell does a series of three dances, a Hawaiian native drum number, an elaborate hula and her version of the native dance translated into taps. All three are spirited and mechanically impressive, but are lacking in fire and passion usually associated with South Sea terpsichore. . . The songs are not socked and therefore seem inconsequential."
+ — **Variety (Hollywood)** p3 Ja 27 '39

I

I AM A CRIMINAL. Monogram 73min D 7 '38

Cast: John Carroll. Martin Spellman. Kay Linaker. Lester Matthews. Craig Reynolds. Mary Kornman

Director: William Nigh

Music director: Abe Meyer

Original story: Harrison Jacobs

Screen writer: John W. Krafft

Melodrama. A gambling racketeer, desiring to square himself in the eyes of the law, devotes himself to a youngster first for publicity purposes and later because he learns to care for the boy.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A: hardly; Y & C: fair."
— + **Christian Century** p231 F 15 '39

"The story, while not new, is well handled and intelligently directed. Adults and young people." E Coast Preview Committee
+ — **Fox W Coast Bulletin** D 24 '38

"General patronage."
Nat Legion of Decency D 22 '38

"A & Y: good; C: too mature."
+ **Parents' M** p78 F '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 F 25 '39

"One of the best films to come from this minor studio, it has a competent cast including Mary Kornman—original heroine of the 'Our Gang' comedies—in her first adult role."
+ **Newsweek** p23 D 26 '38

Trade Paper Reviews

"Good. This is undoubtedly the best picture ever produced by Monogram. John W. Krafft has written a screen play well balanced with action, comedy and drama, and packing a punch as strong as any picture we've seen this season." David J. Hanna
+ **Film Bulletin** p5 D 17 '38

"A good melodrama."
+ **Film Curb** p7 D 17 '38

"'I Am a Criminal' is an action item of modern merit, which is important in that it brings forth a very promising child personality in Martin Spellman. . . Spellman looks a find all over and should go on from 'Criminal' to much better things. 'Criminal' also offers another future box office possibility in John Carroll. . . Derr's production is above average for the independent field and William Nigh's direction, backed by years of turning them out, is fully capable in every respect."
+ **Variety** p15 Mr 1 '39

I WAS A CONVICT. Republic 62-65min Mr 6 '39

Cast: Barton MacLane. Beverly Roberts. Clarence Kolb. Janet Beecher

Director: Aubrey Scotto

Music director: Cy Feuer

Original story: Robert D. Andrews

Screen writers: Ben Markson. Robert D. Andrews

Melodrama. The underlying theme of the film is the rehabilitation of criminals after they have served prison sentences. Clarence Kolb, a millionaire sent to prison for income tax evasion, meets two gangsters whom he takes home when their prison sentence is concluded.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Mr 16 '39

Newspaper and Magazine Reports

"'I Was a Convict' has more than enough interesting action, and the plot moves along at an even pace. I felt, however, that excessive

I WAS A CONVICT—*Continued*

and often unnecessary dialogue slowed down what might have been an otherwise smooth-moving story." Robert Joseph
+ — **Hollywood Spectator** p13 Mr 4 '39

Trade Paper Reviews

"The glorification of the crook is carried out with a new slant, this time the ex-convicts being taken into a partnership with the big business man. It is all very improbable and far-fetched, and as it is lacking in the essentials of reality it fails to carry much weight. It is a nice fairy story done in the thrill motif, for those who like this sort of thing."
— + **Film Daily** p14 Mr 6 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 F 28 '39

"So full of action, finger-biting episodes and climaxes that it suffers from an over-abundance thereof, this melodrama is slated for the sustainer portion of the multiples. Plot line is slim and there is so much hung on it, it's bound to sag. Obstacles and climaxes come in such quantities they give the audience an unpleasant case of jitters. A many-times-told yarn, it's implausible from the start and gets more so as it moves along."
— **Variety** p18 Mr 8 '39

"Incredible story, made more so by faulty direction relegates 'I Was a Convict' to filler division. Planned as melodrama, and actually starting out as such, picture suddenly switches to comedy before first reel has been unwound, then see-saws back and forth."
— **Variety (Hollywood)** p3 F 17 '39

ICE FOLLIES OF 1939. MGM 81min Mr 10 '39

Cast: Joan Crawford. James Stewart. Lew Ayres. Lewis Stone. Bess Ehrhardt. Lionel Stander

Director: Reinhold Schunzel

Music: Roger Edens

Music directors: Franz Waxman. Georgie Stoll

Original story: Leonard Praskins

Screen writers: Leonard Praskins. Florence Ryerson. Edgar Allan Woolf

Drama. A combination of ice carnival and love story. Partly filmed in Technicolor. Joan Crawford plays the feminine member of a skating trio consisting of James Stewart and Lew Ayres. She marries Stewart and leaves for Hollywood where she becomes a film star while he continues with an ice carnival. In the end they are reconciled when he puts on a screen ice extravaganza which is a series of numbers done in the Cinderella motif with nursery rhymes transferred to the ice rink. This latter portion is in Technicolor.

Audience Suitability Ratings

"Excellent. Highly entertaining, spectacular production; delightful skating, especially the color sequence; fine cast, direction, and musical scoring. Family." DAR
+ + **Fox W Coast Bulletin** Mr 4 '39

"General patronage."
Nat Legion of Decency Mr 16 '39

"Family. A pleasing combination of ice carnival and love story. The skating sequences are both entertaining and attractive, particularly an ice ballet in color that is exceptionally lovely."
+ **Wkly Guide** Mr 11 '39

Newspaper and Magazine Reviews

Reviewed by Beverly Hills
Liberty p31 Mr 4 '39

Trade Paper Reviews

"This one will go over big just on the ice skating ensembles, of which there are two lengthy sequences, one in Technicolor that is the last word in breathtaking beauty as the various numbers follow each other, one more resplendent than the other. The story itself is highly formularized, and what saves it from falling into a mechanized routine is the exceedingly clever acting of the principals, and smart directorial touches."
+ **Film Daily** p13 Mr 7 '39

"As a segment of dramatic art, 'Ice Follies of 1939' will call down the wrath of the critical and informed, who will label it as another 'Hollywood colossal' which blunders into the realm of artistic greatness in spite of itself. But here, regardless, MGM has a picture which is headed for spectacular boxoffice grosses. For, aside from its obvious exploitation assets, it has copious quantities of those ingredients which excite word-of-mouth raves. Viewed as a production, 'Ice Follies' defies identification in any of the accepted categories. Its story thread is not of the musical comedy school, for here you are asked to take it with utmost seriousness; then to widen your scope of vision to embrace appended ice spectacles, which completely obscure the principals and underlying story."
+ + **Hollywood Reporter** p3 Mr 3 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p14 Mr 7 '39

"The picture will make money. When the skaters get out there and do their stuff there is a show angle to the picture that any showman will recognize. Having said that, we are compelled to report that it will not do anybody concerned with its making, any good. Except the fellow who made the ice. Exhibitors will be interested in knowing what it does for Joan Crawford who has been killing herself off fast at the box office. We can report that it does the best job in a long time in that respect, because she plays a part that could just as well have been played by a stock girl—except that a stock girl would not have been allowed to make some of the close-up speeches that Crawford does in this one."
+ — **Nat Box Office Digest** p5 Mr 4 '39

"Metro successfully accomplishes the difficult task of welding two rather extended appearances of the International Ice Follies troupe into this production—withal keeping both story and ice show in separate grooves where one does not detract from the other. Film is an attractive package of entertainment, displaying smart showmanship in both execution and overall production. It carries factors which assure healthy grosses for all bookings. Joan Crawford has a clear-cut role better suited to her talents than has been provided in several years past."
+ + **Variety** p18 Mr 8 '39

"Presenting her again in a glamorous role, after a succession of pictures not so light in mood, 'The Ice Follies of 1939' is of definite and very considerable benefit to Joan Crawford. It is the kind of film calculated to guide her back to increased popular favor. And while the star profits, the combination of drama and follies in its diversity of entertainment also provides an excellent medium for the other top players. . . Offering as a whole provides beguiling diversion which should reflect most happily at the tills."
+ + **Variety (Hollywood)** p3 Mr 3 '39

IDIOT'S DELIGHT. MGM 100min Ja 27 '39

Cast: Norma Shearer. Clark Gable. Edward Arnold. Charles Coburn. Joseph Schildkraut. Burgess Meredith. Laura Hope Crews

Director: Clarence Brown

Dance director: George King

Music: Herbert Stothart

Screen writer: Robert E. Sherwood

Based on the play of same title by Robert E. Sherwood. The film version has been changed from the play with a happy ending included; war talk greatly cut down; foreign language spoken in Esperanto in order not to offend various countries; and no countries identified as the warring nations. The film starts with a prologue which establishes Gable as a small-time "hoofer" in Omaha where he has a night of casual romance with Norma Shearer, appearing in a mind reading act. Several years later Gable accompanied by a six-girl act is touring Europe and meets Miss Shearer now the companion of a war munitions merchant and posing as a Russian aristocrat. War breaks out and Gable and Miss Shearer are saved when the hotel is bombed.

Audience Suitability Ratings

"A: very good of kind; Y: doubtful; C: no."
+ + **Christian Century** p231 F 15 '39

"Good. Clark Gable's laughable, deft performance highlights this screen version, which loses much of Sherwood's stinging indictment of war because of its ending, an anti-climax. Norma Shearer lessens her screen prestige by wearing a gown that is in exceedingly bad taste. Adult." DAR
+ **Fox W Coast Bulletin** F 4 '39

"This pert, exotic, vivid characterization of two people who dare to follow their deepest inhibitions, proves to be very good entertainment. Adult." Am Legion Auxiliary

"This delightful filming of Robert Sherwood's play with its powerful international theme, is timely as well as entertaining. . . Primarily a plea for peace, it depicts the futility of war with the people at the mercy of munitions manufacturers, but is weakened by a frivolous ending out of key with the mood of the picture. Adults." Calif Cong of Par & Teachers

"Some feel the keen subtlety of Robert Sherwood's popular satire on the futility of war has not been realized in the screen version. . . The screen's 'little people' may seem too glamorous to be convincing or arouse sympathy. At no time is one deeply moved at their possible fate or experiences a compelling hatred of war—it all seems just fantastic make-believe. . . The fine work of the supporting cast is obscured because of the footage devoted to the stars. Adult." Calif Fed of Business & Professional Women's Clubs

"The picture, highly entertaining, is thought-provoking in theme and stimulating in treatment. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"It lessens its emphasis on the anti-war motivation and stresses a vital, convincing romance. The enlarged scope of the beginning of the film contains brilliant satire, an improvement on the original; but the changed ending lacks the dramatic impact and culminating moment of irony and ecstacy which climaxed the play. Dialogue, direction and production values are brilliant. Adult." Nat Council of Jewish Women

"Many will feel that the plot as anti-war material is weakened by the changed denouement. Adult." Nat Soc of New England Women

"One of the most courageous indictments against war ever shown on the screen. Due to subtlety of presentation, the anxiety and horror of impending war never loses its poignancy, but never resorts to crudity or unnecessary nerve-wracking scenes. . . There is a great deal of drinking, and loose living is implied, and men gaining immense wealth in the manufacture of munitions, all failing to see the writing on the wall. Norma Shearer, as the exotic madam, overplays her part but is clever in her dialogue. Adult." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** F 11 '39

"Robert Sherwood adapted his Pulitzer Prize play for its screen presentation and therefore apparently approves the changes made. The film is still a highly entertaining satire on war, although those who enjoyed the more sophisticated Theatre Guild production will miss its smart subtlety and will object to the happy ending by which much of the irony of the original is lost. . . Some of Miss Shearer's costumes are ludicrously unbecoming but this is quite incidental in a production which is so interesting and entertaining a contribution to modern American cinema. Adolescents, 12-16: very mature; children, 8-12: too mature."
+ **Motion Pict R** p5 F '39

"Objectionable in part."
Nat Legion of Decency F 2 '39

"A: very good; Y: very good but mature; C: no."
+ + **Parents' M** p74 Mr '39

"Family. Outstanding. Novelty of characters and plot, with an unhackneyed romance, good cast and direction, and a vigorous, lightly handled part outstandingly played by Clark Gable. Recommended to the Committee on Exceptional Photoplays."
+ + **Wkly Guide** Ja 28 '39

Newspaper and Magazine Reviews

"It is a screen version which finds the original work variously diluted, but yet with enough eloquence and showmanship about it to be an adult entertainment that is worth your while. It still vibrates with its author's hatred of war, and dramatizes it with passion and humor, according to the Sherwood formula: a fundamentally serious idea whipped up with all the tricks of the trade of entertainment." John K. Hutchens
+ **Boston Transcript** p18 F 17 '39

"It has more emphasis on the romance than on its anti-war speeches. Adults and young people."
+ **Christian Science Monitor** p15 F 18 '39

"It is seldom that a play makes such an intelligent movie as does 'Idiot's Delight.' . . Norma Shearer and Clark Gable come through in grand style in the rôles made famous by the Lunts. This is a strong and bitter condemnation of a civilization tottering on the verge of war." Philip T. Hartung
+ + **Commonweal** p470 F 17 '39

"Hollywood's most skillful egg-dancers are, to mix a simile, sitting on the fence again. This time, they've taken Robert E. Sherwood's indignant anti-war Pulitzer Prize play, emasculated it, and turned it from a powerful drama with something to say into a romantic comedy that mumbles its Prince Charming fairy tale. 'Idiot's Delight' is still occasionally amusing. But for the most part I found it pointless, vague, and repetitious." Jesse Zunser
— + **Cue** p40 F 4 '39

"May not delight those idiots who claim there is no place on the screen for propaganda of any sort, but those who think intelligently in terms of the welfare of our harassed world will find the film version of Bob Sherwood's Pulitzer Prize play quite delightful entertainment, even though in essence it is a plea for peace. In adapting 'Idiot's Delight' to the screen, Sherwood himself made possible a picture more interesting than the play."
+ **Hollywood Spectator** p8 F 4 '39

"Bob Sherwood's Pulitzer Prize play was a strong attack on war. . . The film is a guarded plea for peace. Since Mr. Sherwood himself made the screen adaptation, I take it he approves of his own changes. . . Both Shearer, as the small-time charmer gone royal, and Gable, as the hoofer with the funny music-hall soul, have the greatest opportunities of their careers." Beverly Hills
+ + **Liberty** p51 F 18 '39

"I have no complaint to make about the inserted happy ending; on the contrary. The essential theme having been diluted with much cheap comedy, which is not even used to sharpen the situation through contrast, a tragic ending would only have added to the falseness of the whole. Nevertheless, there are sequences in the picture that are mature, earnest, and clean. And one could sense how the audience was arrested by these moments, how the usual passive interest was suddenly raised to intense feeling." Franz Hoellering
+ **Nation** p213 F 18 '38

"The movies have made their idea of the Broadway production of 'Idiot's Delight,' and in their awed literal way have emphasized its weakness without living up to its strength. It has got known as an anti-war play: actually it is no more than an adventure-musical with certain anti-war sentiments lashed in here and there. . . The anti-war stuff is straight and genuine (the Hays office apparently manages to look the other way when objectionable lines have been produced on Broadway and passed around for the applause of the nation); and there are fragments of real feeling. But the mood of the whole thing is forced and cheap—the coming world war staged by Maurice Chevalier. . . The fact that movie-house audiences applaud some of the more ringing speeches makes the picture valuable in its way. But the general idea is essentially no more anti-war than a few squads of well meaning and offended citizens, pelting a nasty old caterpillar tank with chocolate éclairs." Otis Ferguson
+ **New Repub** p74 F 22 '39

IDIOT'S DELIGHT—*Continued*

"It is with boundless enthusiasm, with uncritical hornpipes in the street, and wild huzzas of approval that finally, at long last, we hail the arrival of an adult picture on the local screen. As a profoundly bitter preview—profound because its bitterness wears the mask of comedy—of the trivial circumstances which will undoubtedly attend the beginning of the next World War, 'Idiot's Delight' is as timely as tomorrow's front page. . . Did we say that 'Idiot's Delight' makes a swell movie? If you don't see it you'll be missing one of the year's events." B. R. Crisler

+ + **N Y Times** p13 F 3 '39

"As Love is the theme and substance and all the concern of the 'Idiot's Delight' which the screen now gives us, the title seems rather restrictive, and even, possibly, unkind. . . Considering world conditions, Hollywood, being discreet, had no desire to produce a picture which might precipitate a war. It didn't even want to offend anyone. . . Most of the first half is amusing. . . Then the humor dies out of the picture; and, one might say, Norma Shearer takes it over. . . In spite of all the excitement of the situation, the story becomes oppressive." John Mosher

New Yorker p78 F 11 '39

"The makers of war and munitions are still attacked after the film's sincere, if sometimes confusing, fashion. . . The film's grim theme is lightened by considerable comedy and fortified by a strong cast. Clark Gable's hard-boiled hoofer is a fine characterization; Norma Shearer plays a difficult and purposely exaggerated role to the hilt—and perhaps a little farther. With an extra credit for its worthy intention, 'Idiot's Delight' is refreshingly intelligent entertainment."

+ **Newsweek** p24 F 6 '39

"Robert Sherwood was allowed to adapt his own play in his own manner and the result is gorgeous. . . It is drama of fantastic proportions. Add to this the magnificent characterizations of Gable and Miss Shearer and you have the best in entertainment."

+ + **Photoplay** p93 Ap '39

"Whenever Hollywood touches material of this sort, it stirs up a tremendous agitation about whether or not the cinema will be courageous enough to retain the meaning of the original. . . Hollywood not only has no courage but is not concerned with having any. Despite the fact that it will not be shown in Italy anyway, 'Idiot's Delight' goes so far out of its way to avoid insulting Italians as to have its military characters talk Esperanto. The picture indicts nothing except war in general, and does even this half-heartedly. This caution, however, is not due primarily to Hollywood's reluctance to offend, but merely to its intense eagerness to make profits. . . The fact that 'Idiot's Delight' has nothing very important to tell its audiences by no means indicates that it is bad entertainment. It is first rate. That Miss Shearer may not be as good as Lynn Fontanne in her part makes very little difference, since most cinemaddicts are in no position to compare them."

+ **Time** p29 F 13 '39

Trade Paper Reviews

"With Norma Shearer, Clark Gable and a sterling cast rendering topnotch performances, this should be a delight to every exhibitor. M-G-M has transformed this Pulitzer Prize play into an outstanding picture, possibly one of the best ten of the year."

+ + **Boxoffice** p73 F 4 '39

"The war drama that shows no marching troops and trench scenes but only sketchy shots of bombing planes flying over the mountain hotel, is timely film fare, with the war tension still prominent on the newspaper front pages. It takes a long time for the production to get going. . . The playwright's thesis is not clear-cut and impressive. It teeters around on too many points. But as far as Clark Gable and Norma Shearer are concerned it gives them both a field day, and both take full advantage of it. All the other parts are incidental, subordinated to the two principals."

+ — **Film Daily** p8 Ja 31 '39

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p4 Ja 25 '39

"[It] is a rare achievement. There is nothing of news in telling that the Clark Gable-Norma Shearer box office combination will spell record-making box office figures; there can be little surprise in stating that a play hit with the background of 'Idiot's Delight' has a wide and appreciative market ready for it. But 'Idiot's Delight' is that rare achievement—a picture that will live up to the prestige of its stage parentage, and adds on the tremendous money and audience values of its screen elements."

+ + **Nat Box Office Digest** p10 Ja 24 '39

"Surefire boxoffice in a big way, and certainly one of the most potential grossers of the year, 'Idiot's Delight' is an exceptionally entertaining comedy carrying wide audience appeal. Reputation of the play and the co-starring of Gable-Shearer in a finely produced offering insure certain holdovers in both keys and subsequents. . . The essential differences from the play are the inclusion of a prolog of about three reels; a happy ending; subordination of anti-war dialog, and elimination of identifying countries participating in the war which just starts. . . Sophisticated audiences may scoff at the insertion of a 'Happy Ending,' but Metro's decision to use it came after sneak previews of the several tragic finales made, all of which proved unacceptable to trial audiences. General mob will be well satisfied with the ending as presented."

+ + **Variety** p11 Ja 25 '39

"Much better than the derivative play, 'Idiot's Delight' is an excellent show from the purely entertainment standpoint. With the names of Norma Shearer and Clark Gable for potent marquee linkage, it has the brightest box office auspices. Performances not alone of the co-stars but of the featured support add up to highly satisfactory 100-minute show."

+ + **Variety (Hollywood)** p3 Ja 24 '39

IN EARLY ARIZONA. Columbia 53-55min N 2 '38

Cast: Bill Elliott. Dorothy Gulliver. Harry Woods. Jack Ingram. Franklin Farnum

Director: Joseph Levering

Screen writer: Nate Gatzert

Western melodrama. Bill Elliott is the former Gordon Elliott. He has been starred by Columbia as Wild Bill Hickok in a recent serial and has now assumed the name of Bill. This is a tale of how the law came to the wild town of Tombstone.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 8 '38

Trade Paper Reviews

"Average horse opera. Rates fair for Western spots."

+ — **Film Bulletin** p18 Ja 28 '39

"Foundation of 'In Early Arizona' is the famed outlawry of Tombstone. . . Tombstone's story has been told in pieces in many Westerns, never well, and 'In Early Arizona' doesn't contribute much either, other than being a Western which will get along fairly well. With Tombstone as the avowed subject, it falls away short, however."

+ — **Variety** p13 D 28 '38

J

JESSE JAMES. 20th century-Fox 105min Ja 27 '39

Cast: Tyrone Power. Henry Fonda. Nancy Kelly. Randolph Scott. Henry Hull. George (Slim) Summerville. J. Edward Bromberg. Brian Donlevy. John Carradine. Donald Meek

Director: Henry King

Music: Louis Silvers

Screen writer: Nunnally Johnson

Melodrama. Filmed in Technicolor at Pineville, Missouri on the Elk River north of the

Arkansas line. Jesse James, played by Tyrone Power, is portrayed as a sort of Robin Hood who turns train and bank robber when a midwest railroad steals his farm and causes the death of his mother. He marries his first cousin, engages in robberies, wild horseback riding, escapes from tight places until the end when he is shot by "the dirty little coward."

Audience Suitability Ratings

"A: excellent of kind; Y: doubtful effect; C: no."
 + + Christian Century p198 F 8 '39

"The photography and direction are excellent, as is also the work of the actors. One cannot help but like the character of Jesse as portrayed by Tyrone Power, and the loyalty of Frank, the brother, and his efforts to save Jesse from himself, are meritorious. Adults. Not for children." Am Legion Auxiliary

"A capable cast gives convincing performances. The direction is able, the settings are attractive, and the whole is beautifully filmed in Technicolor. Family, exciting for children." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"Excellent. Adults." DAR

"The picture, tense and exciting, is marvelously acted by an exceptionally able cast, outstanding the work of Tyrone Power and Henry Fonda as the brothers, and deeply moving the acting of Nancy Kelly as the loyal young wife, while all subordinate parts are very well acted. . . While the subject matter of this film will undoubtedly provoke controversy, the picture is thrillingly interesting and extremely entertaining. Best suited to mature audiences. Adults." Gen Fed of Women's Clubs (W Coast)

"Mature." Nat Council of Jewish Women

"Although the James outlaws are shown as the victims of greed, the old Biblical warning rings throughout the film: 'He that putteth his hand to the sword, shall die by the sword.' A stirring 'documentary' film for mature audiences." Nat Soc of New England Women

"The picture is filled with action and thrills, picturesque and spectacular. The tribute paid to Jesse James at the end of the picture could have been omitted. After all, Jesse James was a notorious outlaw. Mature." S Calif Council of Fed Church Women
 + Fox W Coast Bulletin Ja 21 '39

"The picture is a western melodrama and thriller of magnificent proportions, superbly photographed in Technicolor against the authentic background of the Ozark Mountains. Undeniably entertaining, it nevertheless ends on a discordant note in a eulogy of the notorious lawbreaker, calling him a man of whom America is proud. These lines might better be omitted for the sake of American self respect. Although the cast is generally good, the picture would have been stronger and more acceptable ethically had Tyrone Power been able to make a convincing change from a likable boy to a ruthless desperado. It takes a mature viewpoint and a cool head to discount the sympathetic aura thrown around the character by Tyrone Power's winning personality and a persuasive script. Adolescents, 12-16: not recommended; children, 8-12: too violent and unethical."
 + — Motion Pict R p5 F '39

"Adults."
 Nat Legion of Decency Ja 19 '39

"A & Y: very good; C: very tense."
 + + Parents' M p74 Mr '39

"Out of the wealth of fact and fiction which attaches itself to the name of this most famous of outlaws, Nunnally Johnson has written a crackling good story of rip-roaring adventure. . . The film is not over-balanced with blood-and-thunder scenes, for both Jesse and [his brother] Frank were family men."
 + Scholastic p30 Ja 21 '39

"Family. Outstanding. A colorful picture. . . It makes much of the point that crime doesn't pay, without destroying the sympathy created for its hero by the circumstances that started his outlaw battle against the railroads. Vigorous and entertaining."
 + + Wkly Guide Ja 21 '39

Newspaper and Magazine Reviews

"It isn't so, what they've been saying about those James boys. Or maybe some of it is, that part about their being robbers and killers, but even so they had good reason to be. Dr. Darryl Zanuck, professor of history at Twentieth Century-Fox University, says so. . . On certain occasions in the past the professor has been a bit absent-minded when it came to facts (you may remember that little item called 'Suez'), but this time nobody is going to worry much, because the James boys are safe in the misty realm of American legend. All that matters, then, is whether this latest account of their peccadilloes is interesting or not. It is." John K. Hutchens
 + Boston Transcript F 3 '39

"Adults and young persons."
 Christian Science Monitor p15 F 11 '39

"Tyrone Power's 'Jesse James' does not have the depth of characterization of Dean Jagger's recent half-pious, half Robin Hood portrayal in 'Missouri Legend'; although Mr. Power sees to it that the audience is on his side, he gives the bandit enough vitality to make him real and occasionally vicious. However, it is the entire production of 'Jesse James' that is outstanding. . . In spite of your disapproval of the James kind of revenge and robbery, you are swept from scene to scene by the exciting story." Philip T. Hartung
 + + Commonweal p386 Ja 27 '39

"Aside from the fantastic tale and twisted moral values, 'Jesse James' is an excellent Western. It is beautifully Technicolored, moves swiftly and smoothly through a well-written story, and is jammed with two-gun action and fast riding. As a whirlwind melodrama, it has several exceedingly strong dramatic moments. . . Tyrone Power does his best with the robber's role, and is competent enough. But the part of a bold bad man is just not for Tyrone. He smiles ingratiatingly, grits his teeth grimly, and combs back his hair prettily, but he can't play a murderer or a bandit on the screen, and 20th Century-Fox should know this by now." Jesse Zunser
 + Cue p40 Ja 21 '39

"At the outset it creates in us sympathy for the land owners who are the victims of the ruthlessness of railroad builders, and then proceeds to thrill us past the point of weighing dispassionately the legality and ethics of what happens after our thirst for revenge matches that of the principal characters. The only weakness of the picture is its ending as previewed. It usurps the privilege that belongs to us of weighing the facts as it has presented them and then reaching our own verdict. . . Dismiss the moral aspect of 'Jesse James' and we find we have left a highly entertaining screen offering, one packed with thrills presented on a broad canvas, containing superb photography, and directed and acted with rare skill. I did not like Tyrone Power in 'Suez.' I like him tremendously in 'Jesse James.' "
 Hollywood Spectator p8 Ja 21 '39

"Here is a picturesque fabrication of the Missouri border bandits. You probably will like Tyrone Power as the lad who rode hard and recklessly, who never drank, smoked, or chewed, who died at thirty-five, at once a hero and a desperado." Beverly Hills
 + + Liberty p43 Ja 21 '39

"Considered as a super-Western, the production is first-class entertainment. It is only a pity that Nunnally Johnson, who wrote the script, decided to make it thematically significant and then failed to do so. Certainly no new light is shed on the legend of the James boys in this treatment. . . Henry Fonda does by far the best job in the show, to my mind. Nancy Kelly is close behind him in a portrayal of Jesse's wife which musters a remarkable degree of emotional power. Mr. Power, in the title role, strikes me as badly cast. . . Neither in appearance nor manner does he suggest the role convincingly. . . There is a lot of color in 'Jesse James,' from the tinted photography to period settings and a lot of excitement, but one is forced to take a good deal of conventional nonsense along with the effective spectacle." Howard Barnes
 + N Y Herald Tribune p8 Ja 14 '39

" 'Jesse James' is the best screen entertainment of the year (as of Friday, Jan. 13).

JESSE JAMES—*Continued*

Handsomely produced, stirringly directed, beautifully acted by its cast and buoyed by a brilliant and slyly humorous screen play, it becomes an authentic American panorama, enriched by dialogue, characterization, and incidents imported directly from the Missouri hills." B. R. Crisler
+ + **N Y Times** p13 Ja 14 '39

"The movie people have produced a rather dreamy sketch of outlawry and frontier customs. Curiously, for a story of such violence, Nunnally Johnson has managed an irrelevant gentleness, something quite tender, in his general approach and made it a nice and courteous study of such crude folk. . . Of course there is shooting, with the due amount of killing, and there are some pretty good scraps of various kinds, but we are accustomed, and hence calloused, to such doings. They must be surprising and inventive now, or else hardened moviegoers will look upon the whole film as something misty as moonlight and gentle as petals. I, for instance, found myself a little irked that there was only one train robbery. That seemed to me a bit skimpy, especially as there was talk about so many others. The particular holdup given us is very nice, so neatly turned that one wants more. . . It's a rather heartening memorial for relations who might have been mortified by unkind gossip." John Mosher
New Yorker p67 Ja 21 '39

"[The story] is fanciful as biography, but immensely effective as melodrama. Further compensation for movie-goers who may not appreciate Tyrone Power's commendable wrestling with a difficult role is the Technicolor photography of the film's Ozark background, the authenticity of its Americana, and the general excellence of its actors."
+ **Newsweek** p25 Ja 23 '39

"In 'Jesse James, the Outlaw' and its sequels, Missouri's famed train robber was portrayed as a morally delinquent crook. Producer Darryl Zanuck naturally takes a kinder view of Jesse's failings. Purified in the person of Tyrone Power, Jesse James emerges brilliantly in Technicolor as an amiable brigand, genuinely devoted to his aged mother and generally more sinned against than sinning."
Time p26 Ja 23 '39

Trade Paper Reviews

"Ingeniously brings to the screen the life story of America's most colorful bandit in a stirring super-Western, gorgeously filmed in Technicolor and elevated to epical domain through the utilization of the finest production embellishments an unstinting budget provides. That the picture will score among the top bracket grossers of early 1939 releases seems unquestionable."
+ + **Boxoffice** p27 Ja 21 '39

"'Jesse James' will rival 'Alexander's Ragtime Band' grosses! It is a masterful example of showmanship in production, combining a top-notch cast, a grand adventure story and swift direction. . . Ad tips: go to town on this. There is hardly need to feature anything but the title and cast. 'Jesse James' means plenty to everybody; catchlines can add nothing to the mere name." David J. Hanna
+ + **Film Bulletin** p3 Ja 28 '39

"Box-office smash loaded with thrills, suspense and comedy; superbly directed."
+ + **Film Daily** p7 Ja 13 '39

Reviewed by Gus McCarthy
+ + **Motion Pict Daily** p1 Ja 11 '39

"Vigorous and intensely dramatic in its unfolding, 'Jesse James' is box-office smacko that will wind up in the top list of biggest grossers for the first half of 1939. It's a cinch extended run attraction with plenty of exploitation angles to attract. Production has been turned out with all the flair, sweep and pretentiousness characterizing 20th's previous 'Chicago' and 'Alexander.' It's an outdoor epic containing all elements for top audience interest."
+ + **Variety** p12 Ja 11 '39

"Dealing in heroic proportions, and close to heroic respect, with the outlaw whose name is listed among the world's most notorious persons, and doing it with consummate showmanship as well as pictorial magnificence, 20th-Fox has in 'Jesse James' one of the smash hits and top money pictures of the present year. The title alone would sell it for plenty, wherever American pictures are shown."
+ + **Variety (Hollywood)** p3 Ja 10 '39

K

KENTUCKY. 20th century-Fox 95min D 30 '38

Cast: Loretta Young. Richard Greene. Walter Brennan. Douglas Dumbrille. Karen Morley. Moroni Olsen. Russell Hicks. Willard Robertson

Director: David Butler

Music director: Louis Silvers

Screen writers: Lamar Trotti. John Taintor Foote

Romantic drama. Based on the novel, The Look of Eagles, by John Taintor Foote. Filmed in Technicolor. The story opens at the beginning of the Civil War when Kentucky was divided in allegiance between the North and the Confederacy. This leads to a bitter feud between two families of horse breeders who have been friends and neighbors for generations. Then the story swings to the present day when Loretta Young and Richard Greene, members of the two families, fall in love and are separated by the recollections of the old feud. The climax is the running of the Kentucky Derby.

Audience Suitability Ratings

"A & Y: excellent; C: probably mature."
+ + **Christian Century** p71 Ja 11 '39

"Excellent. Fine horses, beautiful Technicolor, artistic photography, and a good story mark this intriguing cavalcade. Don't miss this. Family." DAR
+ + **Fox W Coast Bulletin** D 24 '38

"Notable screen offering. Family." Calif Cong of Par & Teachers

"A picture of romantic charm and vigorous drama. Family." Calif Fed of Business & Professional Women's Clubs

"A screen presentation of outstanding merit. . . Delightfully refreshing entertainment for all ages. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"While lovers of fine horses and the 'sport of kings' will especially revel in this film, it has much which will appeal to any audience. Family." Nat Soc of New England Women

"As a play, 'Kentucky' creaks, but it is nevertheless an enjoyable experience similar to re-reading a familiar and well-liked book. Adolescents: interesting; children: yes. Family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** D 31 '38

"General patronage."
Nat Legion of Decency Ja 5 '39

"A, Y & C: excellent."
+ + **Parents' M** p78 F '39

"If the picture seems overly-sentimentalized, that's for Kentuckians to argue for themselves. The film is entertaining if you are fond of horses, stories about horses, or full-color photos of horses. There's also a plot which is no great shakes as a story but which manages to keep things going."
+ **Scholastic** p32 Ja 7 '39

"Family."
Wkly Guide D 31 '38

Newspaper and Magazine Reviews

"The proof of 'Kentucky' is in the Technicolor, which makes horse racing and blue grass country something new to see. There have been more exciting, more reasonable yarns, such as 'Broadway Bill,' for actors to toy with, but there hasn't been any picture of sport in mint-julep time so easy to watch. After 'Kentucky' it's going to be hard to convince us that outdoor films can be done properly in anything else but color." John Gibbons, Jr
+ **Boston Transcript** p18 Ja 6 '39

"Family."
Christian Science Monitor p2 Ja 7 '39

"Movies have a way of repeating themselves; and 'Kentucky' is a repeat of all films that use for locale that state famous for its blue grass, feuds, traditions, horses and impecunious landed gentry. . . The only unusual note in this picture is the good Technicolor work." P. T. Hartung
+ — **Commonweal** p330 Ja 13 '39

"I rather think you'll like 'Kentucky.' Not particularly because of its mild and, oh, so familiar, plot involving a Kentucky Montague-Capulet family feud; nor because of the obvious resolving of the bitter clan differences in the ultimate nuptials of their offspring; nor, for that matter, because of the expected, and, therefore, anti-climactic hoof-beat drama with a dark horse galloping down the Churchill Downs track to win the Derby amid wild cheers. You'll enjoy 'Kentucky' for the artlessly pleasant fashion in which its straightforward story is told, the heart-stirring Technicolor beauty of the rolling hills in the blue grass country, and the magnificent horse-breeding scenes in the Kentucky stud farms." Jesse Zunser
+ **Cue** p10 D 31 '38

"In every way 'Kentucky' is a really notable screen offering and more than held its own in competition with the brilliance of its preview setting. . . We have had other pictures about Kentucky, its men, women and horses, but none to compete with this one."
+ + **Hollywood Spectator** p12 D 24 '38

"This may be a bit machine-made, with its Derby and its good old feud, but the race probably will get you." Beverly Hills
+ **Liberty** p33 Ja 7 '39

"Of all the films being shown in New York during this holiday season 'Kentucky' is probably the most traditionally American. It is not only a fine film from a technical standpoint, it is a glowing tribute to the land of the blue grass, the courageous Southerners who have staked their fortunes and their honor on the stamina and souls of racehorses and the glorious thoroughbreds who have often vindicated that trust. . . It should be emphatically announced that Walter Brennan, in a supporting role, gives one of the finest performances of 1938." J. P.
+ + **N Y Herald Tribune** p11 D 24 '38

"The Kentucky Derby, beautiful horses, and lots of that blue grass they feature down there are the best things in 'Kentucky.' We gentle New York souls are inclined to yawn a bit over stories of feuds, the basis of this plot, especially as we know they always end in marriage between two heirs of the hostile houses." John Mosher
+ — **New Yorker** p53 D 31 '38

"Although the film is deficient in plot-building vitamins, the majority of movie-goers will find it satisfactory entertainment. . . The romance between Loretta Young and Richard Greene is a synthetic affair, but its principals, their habitat, and their horses photograph handsomely in color, and the running of a Kentucky Derby provides an exciting climax."
+ — **Newsweek** p25 Ja 2 '39

"It catches in breath-taking beauty the gorgeous Kentucky landscape across which moves, in real poetry of rhythm and grace, a succession of magnificent thoroughbreds. The show, in any analysis, is an orgy for horse lovers."
+ **Photoplay** p96 Mr '39

"You'll find the film a fine tribute to a great industry. *Put your money on the horses.*"
+ **Stage** p54 F '39

"'Kentucky' concerns a feud between two proud Southern families and the question of whether Postman or Blue Grass will win the Kentucky Derby. It treats these matters with such profound faith in their importance that it is likely to charm even critics who feel that the cinema industry should be more than a museum."
+ **Time** p17 Ja 2 '39

Trade Paper Reviews

"Thoroughbred people and thoroughbred horses furnish the motif of this Technicolor classic which, through the wizardry of lavish production, superb direction and a star-dotted cast, merits comparable designation—a thoroughbred picture. That it will be a boxoffice hit seems doubtless."
+ + **Boxoffice** p45 D 24 '38

"Rates good generally. The first sequences of this Technicolor glorification of 'Kentucky' are the only poor spots in an otherwise superlative production. These scenes require the planting of several important situations, but they lack the necessary force and sympathy to properly motivate what comes after. . . Ad tips: sell it as one of the BIG pictures of the year." David J. Hanna
+ **Film Bulletin** p5 D 31 '38

"This exceedingly well directed, produced and acted picture, based on the horse-racing and romance in 'old' Kentucky, has its attractive value further enhanced by the skillful use of Technicolor. All in all it is a picture which should prove interesting and entertaining to all who see it."
+ **Film Curb** p7 D 24 '38

"This story of Kentucky romance and racing has been so well directed, produced and acted that it should play to very heavy returns, where properly exploited. It has all the elements that make for popular entertainment and has been expertly directed by David Butler, who did his task with warm, sympathetic understanding."
+ + **Film Daily** p8 D 20 '38

Reviewed by Gus McCarthy
+ + **Motion Pict Daily** p2 D 19 '38

"'Kentucky' is Hollywood's salute to the Blue Grass State, an absorbing and highly entertaining drama woven around the traditions of horse racing and the breeding of thoroughbreds. As a production 'Kentucky' is an outstanding effort, accentuated by Technicolor photography and a vivid climax presenting the running of the Kentucky Derby. Geared for top money, picture does not disappoint, and will click mightily at the box office for extended runs."
+ + **Variety** p14 D 21 '38

"Walter Brennan creates one of the screen's outstanding characterizations, and the running of the Kentucky Derby gives the final genuine thrill in the array of merits which lifts the picture to one of the season's finest in artistry and box office prospects. . . Aside from its dramatic interest, picture will appeal to every lover of horses, and will get much word of mouth on this score."
+ + **Variety (Hollywood)** p3 D 15 '38

KING OF CHINATOWN. Paramount

57min Mr 15 '39

Cast: Anna May Wong, Akim Tamiroff, J. Carrol Naish, Sidney Toler, Philip Ahn, Anthony Quinn

Director: Nick Grinde

Original story: Herbert Biberman

Screen writers: Lillie Hayward, Irving Reis

Melodrama. Anna May Wong portrays a Chinese physician who saves the life of Akim Tamiroff, wounded gangster leader. In return he offers to give her money to aid a Red Cross unit in China.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Mr 9 '39

Newspaper and Magazine Reviews

"If you like melodramas of Chinatown with inscrutable Orientals, trapdoors, and secret underground passages, plus plenty of gong ringing, here you are. This has one new element—an Oriental lady doctor." Beverly Hills
Liberty p34 Ja 7 '39

"The principals in 'King of Chinatown' are so engaging that it is a pity that they did not have something more substantial in the way of script, staging and production. As it is, they find themselves in a second-string melodrama, which is shy on even the conventional thriller tricks. It is no fault of Akim Tamiroff, Anna May Wong or J. Carrol Naish that the new Paramount film is a torpid screen entertainment." Howard Barnes
+ — **N Y Herald Tribune** p14 Mr 16 '39

"It is so microscopic a melodrama that it appears to be kicking around in odd corners of

KING OF CHINATOWN—*Continued*

the screen rather than filling it. . . Paramount should have spared us and its cast the necessity of being bothered with such folderol." Frank S. Nugent
— **N Y Times** p27 Mr 16 '39

KING OF THE TURF. Small-United artists 88min F 17 '39

Cast: Adolphe Menjou. Roger Daniel. Dolores Costello. Walter Abel. Alan Dinehart. William Demarest

Director: Alfred E. Green

Music director: Frank Tours

Screen writer: George Bruce

Melodrama. Menjou, once powerful king of racing tracks, loses all through the machinations of a group of gamblers. He fights his way back up with the aid of a boy rider and later discovers that the boy who has ridden his horses to victory is his own son. When the boy's mother wants him to give up the race track and return home, Menjou aids her by making the boy think that he is a crooked gambler.

Audience Suitability Ratings

"Entertaining to mature-family." Am Legion Auxiliary

"Gripping social drama. Mature-family." Calif Cong of Par & Teachers

"Although based upon a far-fetched, simple theme and developed in a mood of depression, it has appeal because of tensely emotional situations, and sincere characterizations. The whole is relieved only by the thrill of an excellently filmed race sequence. Adults." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"The methods used to disillusionize and turn the young jockey from the glamor and dangers of race-track life are cruel, unnatural, and weaken the objective. The acting and turf scenes are exceptionally fine. . . While the director has developed the swift-moving, dramatic story smoothly and pleasingly to the climax, the need for home and mother are not sufficiently built up to make the ending sympathetic or convincing. Best suited to the older members of the family. Mature." Gen Fed of Women's Clubs (W Coast)

"A bit maudlin and tear jerking in parts, but on the whole good entertainment. Mature-family." Nat Council of Jewish Women

"Good film for mature-family." Nat Soc of New England Women

"A fascinating and thought-provoking picture. . . A constructive picture with a fine lesson on loyalty and filial devotion, demonstrating good breeding in both man and horse. Mature." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** F 25 '39

"Adolphe Menjou usually plays the smart sophisticate whose emotions are perfectly insulated, and it is therefore a surprise as well as a pleasure to see him in a part which calls for the expression of deep affection and courageous sacrifice. Adolescents, 12-16: somewhat mature; children, 8-12: no."
+ **Motion Pict R** p6 Mr '39

"Adults."
Nat Legion of Decency Mr 2 '39

"An exciting and moving race-track story. Family."
+ **Wkly Guide** F 25 '39

Newspaper and Magazine Reviews

"It is one of those stories you just can't believe. . . The cast labor hard, but the story never becomes believable. Worse, Mr. Menjou has to talk about clean, beautiful memories that stir him as sunlight through stained-glass windows. In brief, the repartee sounds like movie subtitles of 1919." Beverly Hills
— **Liberty** p60 Mr 25 '39

"An absurd, sentimental story of race tracks and regeneration."
+ — **Newsweek** p25 F 27 '39

"The long arm of coincidence is practically pulled out of its socket in this depressing racetrack story. . . It all seems like a Rooney-Beery set-up."
— **Photoplay** p53 Ap '39

Trade Paper Reviews

"Horse race owners and young jockeys are not so bad as they are painted, if you take 'King of the Turf' seriously. Edward Small has turned out an effort which most likely will please thoroughbred fans."
+ **Boxoffice** p53 F 18 '39

"A heart-tugging human interest drama told against a racetrack background. This Edward Small production is certain to please generally and should benefit enormously by favorable word-of-mouth." Frank Leyendecker
+ **Film Bulletin** p6 F 25 '39

"A highly emotionalized story of the racetrack, with high voltage hokem content, but good hokem that makes for swell audience reaction."
+ + **Film Daily** p8 F 9 '39

+ **Motion Pict Daily** p4 F 9 '39

"Director Al Green comes through with a race track opus well above average in 'King of the Turf,' highlighted by his handling of horsey atmosphere and thrills, together with a group of stand out performances. On audience appeal the picture rates well above the drawing power that may be expected from its names."
+ **Nat Box Office Digest** p8 F 17 '39

"'King of the Turf' is one of the best against a racetrack background done to date. Having all the elements of mass appeal, plus fine performances and excellent direction, it is going to do from average to very substantial business. Edward Small, the producer, and Alfred E. Green, a director who knows his horses, have given George Bruce's original plenty of values. This is one of Bruce's best writing jobs, and even if the picture savors of others, it has a refreshing appeal and the dialog is excellent."
+ **Variety** p12 F 15 '39

"Human elements running through parts of story and standout portrayals by Adolphe Menjou and young Roger Daniel lift 'King of the Turf' above mediocrity. Trimming below 88-minute form in which it was previewed will no doubt smooth out most of its rough spots. Offering's main difficulty lies in unconvincing performances by some members of supporting cast, particularly in early scenes of Dolores Costello. . . Alan Dinehart fails to get his teeth into material with which he has been provided."
+ — **Variety (Hollywood)** p3 F 8 '39

KING OF THE UNDERWORLD. Warner 69min Ja 14 '39

Cast: Humphrey Bogart. Kay Francis. James Stephenson. John Eldredge. Jesse Busley

Director: Lewis Seiler

Music director: Leo F. Forbstein

Screen writers: George Bricker. Vincent Sherman

Melodrama. A second remake of Dr Socrates filmed by Warner Brothers in 1935 and starring Paul Muni. Based on the Liberty Magazine serial by W. R. Burnett. Kay Francis portrays a woman doctor whose husband is killed by gangsters with whom he becomes involved. Miss Francis is suspected of treating gangsters and vindicates herself by aiding in the capture of the gang leader.

Audience Suitability Ratings

"A: mediocre; Y & C: no."
— + **Christian Century** p302 Mr 1 '39

"The long arm of coincidence is over-stretched in this production and the direction did nothing to render it more credible. The cast is adequate, but films of this type are too numerous, even as an exposition of the principle that 'crime does not pay.' Adults." E Coast Preview Committee
+ — **Fox W Coast Bulletin** Ja 28 '39

"Adults."
Nat Legion of Decency Ja 19 '39

"A: poor; Y & C: unsuitable."
— **Parents' M** p74 Mr '39

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p15 Mr 11 '39

"As well made as any of the scores of gangster pictures which preceded it, I still have a feeling that this one will turn out to be the beginning of the end of them. It is one hundred per cent gangsterism, just unalloyed unpleasantness, well written, well acted, well directed, but will leave you convinced of the utter futility of it. Of course, it teaches that crime does not pay, but we have had enough sermons preached from that text to make this one unnecessary."

+ — **Hollywood Spectator** p11 Ja 21 '39

"Warner Brothers have given the Rialto a nice package of film as a belated Christmas present. 'King of the Underworld' is eminently suited to this intimate little theater, and it is the best of its kind that the house has had in some time, except for revivals. To be sure, Humphrey Bogart has the kind of role upon which he has built his reputation and which he can almost run through in his sleep, and it is pretty much old stuff. Nevertheless, Bogart's acting is extremely good and holds together a reasonably exciting gangster film." Robert W. Dana

+ — **N Y Herald Tribune** p6 Ja 7 '39

Trade Paper Reviews

"Apparently the Warner studio, which rattles off some good melodramas occasionally, had a script or two left over and they decided to make a 'B' picture with Kay Francis and Humphrey Bogart. That might be the reason but, regardless, the result certainly doesn't justify the energy expended on the film. Some credit should go to Director Lewis Seiler for managing to obtain a fair amount of action and considerable suspense from a yarn filled with an incredible brand of hokum."

— + **Boxoffice** p33 Ja 14 '39

"Rates fair + or better for action spots. . . In an endeavor to increase the boxoffice value of a routine, class 'B' melodrama, Warners have demoted Kay Francis to featured billing and switched star rating to Humphrey Bogart. It may help the box office pull to some extent, but it doesn't do much for the entertainment values of 'King of the Underworld'—which is still quite ordinary." Frank Leyendecker

+ — **Film Bulletin** p5 Ja 14 '39

"This production is inclined to seesaw between being a gangster thriller and a story of a lady medico. In the final reel it gets going with some very suspenseful material."

+ **Film Daily** p7 Ja 13 '39

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p10 Ja 16 '39

"Warners' newest underworlder will have trouble even in the duals. Its only hope lies in the possible draw of Humphrey Bogart, starred in the title role. Story is the major drawback. It even envelops Bogart's usually excellent gangsterism. Kay Francis is only featured and gives a poor performance, though her characterization, that of a medico, detracts much of the glamour with which she has been identified. And it gives her little chance to strut the latest fashions."

— **Variety** p12 Ja 11 '39

"Theatre-goers who either failed to see or have forgotten 'Dr. Socrates' will herald 'King of the Underworld' as bang-up entertainment. As a melodrama, it has everything that comes within definition of 'showmanship,' and, thus equipped, should drag in customers. . . Public will no doubt award histrionic honors to Kay Francis. . . Picture signals Miss Francis' adieu to Warners, and, from standpoint of individual artistry, marks her finest performance on that lot."

+ **Variety (Hollywood)** p3 Ja 12 '39

KREUTZER SONATA. Foreign cinema arts-Forrestier-Parant 79-85min D 19 '38

Cast: Gaby Morlay. Jean Yonnel. Jacques Erwin. Pierre Renoir. Edmonde Guy

Director: Charles Guichard

Screen writer: H. Andre Legrand

Drama. Based on the novel of the same title by Leo Tolstoy. Filmed in France with English subtitles. Backgrounded by the music of Beethoven, this tells the story of a wastrel who steals the wife of a friend causing a suicide. When he in turn falls in love and marries a young girl, the situation repeats itself when a young violinist falls in love with his wife. The film features Beethoven's Opus 47 in A Major for Violin and Piano.

Audience Suitability Ratings

"A: good of kind; Y & C: by no means."

+ **Christian Century** p167 F 1 '39

"Objectionable in part."

Nat Legion of Decency Ja 12 '39

Newspaper and Magazine Reviews

"It reproduces with enormous emotional impact the psychological symbolisms inherent in Tolstoy's powerful novel of love, hate, sin, and redemption. 'Kreutzer Sonata' is strong medicine, but also a beautifully played, impressive, and mature piece of work. It is certainly well worth seeing." Jesse Zunser

+ **Cue** p47 D 24 '38

"While it is based freely on Tolstoy's novel of the war between the sexes and makes extensive use of the Beethoven sonata, it fails to recreate much of the interest or emotional power of either work. For the most part, it is a photoplay of rather static tableaux, spinning a theme of jealousy which is on the archaic side in both concept and execution. . . If the Tolstoy novel has lent itself poorly to motion picture translation, so too has the Beethoven music. It is not only that the piano and violin playing interludes virtually stop what little action there is in the film, but that the recording is extremely bad." Howard Barnes

— + **N Y Herald Tribune** p17 D 20 '38

"Since 'Kreutzer Sonata' represents a kind of mystical collaboration of Tolstoy and Beethoven, it is probably unnecessary to report that the picture is on the heavy side. . . It is not an especially touching theme. . . The pace is almost maddeningly slow and the plot-unfolding too mechanical. It is not the most appropriate fare for a festive season." Frank S. Nugent

— + **N Y Times** p30 D 20 '38

Trade Paper Reviews

"On the heavy side is this French film version of Leo Tolstoy's famous story and Beethoven's immortal composition. Patrons of imported product will find this fairly interesting, albeit slow moving."

+ — **Boxoffice** p33 D 31 '38

"Somber drama has capable cast and Beethoven musical score."

Film Daily p4 D 23 '38

"For a French production incorporating so little action, this picture holds audience attention fairly well until closing passages. It just misses being substantial entertainment of draw possibilities because of failure to cash in on the latent Russian triangle plot. . . The obvious strong points have been lost in the shuffle."

+ — **Variety** p13 D 28 '38

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LADY AND THE MOB. Columbia 65min Ap 3 '39

Cast: Fay Bainter. Ida Lupino. Lee Bowman. Henry Armetta. Warren Hymer. Harold Huber

Director: Ben Stoloff

Music director: M. W. Stoloff

Screen writers: Richard Maibaum. Gertrude Purcell

Farce. Based on a novel of same title by George Bradshaw and Price Day. Miss Bainter portrays a society dowager in a mid-west city who objects to the rise in price of dry cleaning and discovers that gangsters are collecting weekly from the cleaners. When the mayor refuses to aid, she takes matters in her own hands and organizes a mob and sets out to rid the city of gangsters.

LADY AND THE MOB—*Continued*

Trade Paper Reviews

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p14 Mr 7 '39

"Offering a novel switch to the accepted formula for racketeer pictures, 'The Lady and the Mob' is an enjoyable and amusing piece that will catch the fancy of audiences generally. It's a strong programmer, with opportunities for extensive exploitation, and word-of-mouth will assist materially after it gets rolling. With Fay Bainter the only selling name, this picture nevertheless will get some attention as a topper in the key duals, but should hold its own solo very nicely in the subsequents and lesser operations."
+ **Variety** p18 Mr 8 '39

"It turns out to be a neat little farce filled with meaty mirth. It is not a costly picture, but it is one that will do business, and send customers away satisfied they've had more than they paid for."
+ **Variety (Hollywood)** p3 Mr 4 '39

LADY VANISHES. Gaumont British 96min O 15 '38

Cast: Margaret Lockwood. Michael Redgrave. Paul Lukas. Dame May Whitty

Director: Alfred Hitchcock

Screen writers: Sidney Gilliat. Frank Launder. Alma Revelle

Filmed in England. A suspense-laden story of international spies on board a transcontinental train. Margaret Lockwood portrays a rich English girl returning from a vacation; Michael Redgrave is a young writer and Dame May Whitty portrays an English governess. When the governess disappears mysteriously, complications start. Based on the novel The Wheel Spins by Ethel Lina White.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A: very good; Y: good; C: if it interests."
+ + **Christian Century** p231 F 15 '39

Newspaper and Magazine Reviews

"That genial master of the cinematic creeps, Alfred ('The 39 Steps') Hitchcock, has come through with another top-flight thriller in 'The Lady Vanishes.' . . There are fine bits from a dozen people all adding up to the best film of its kind since—well, since the last time Mr. Hitchcock set out to frighten you." John K. Hutchens
+ + **Boston Transcript** p12 Ja 26 '39

"Suspense and humor are neatly mingled by actors who know their business. Adults and young persons."
+ **Christian Science Monitor** p15 Ja 26 '39

"No one in films can touch director Alfred Hitchcock's mastery of the melodramatic film. . . Hitchcock's latest, 'The Lady Vanishes' is a tight, tense, hair-raising spy melodrama. You shouldn't miss seeing 'The Lady Vanishes.' " Jesse Zunser
+ + **Cue** p46 D 24 '38

"Precise and without pretensions, it is the best spy thriller in a long time: growing suspense from beginning to end, no empty threats, no sticky romantics, no stupid explanation, no misleading clues—every minute is used to advance the plot, which has an almost mathematical logic. Of course, a whole arsenal of old tricks is employed, but with authority and irony. . . Our compliments to Mr. Hitchcock: the thriller addict leaves this film not only highly satisfied but with no pricks of conscience at having been taken in again by trash." Franz Hoellering
+ + **Nation** p44 Ja 7 '39

"Even in so synthetic a medium as the screen, it is possible to recognize the work of a master craftsman. 'The Lady Vanishes' is the product of individual imagination and artistry quite as much as a Cezanne canvas or a Stravinsky score. It is an extraordinarily exciting and powerful melodrama because it has been staged by Alfred Hitchcock, who is one of the greatest directors in motion pictures. With consummate skill, he has taken a none-too-novel spy story and wrought it into a brilliant and tensely absorbing photoplay. He has kept it every inch a show, but he has stamped it with the authority of his peculiar genius to make it a memorable screen drama. It boasts superb acting and the sort of dialogue which advances rather than impedes the plot, but these are minor blessings compared with Mr. Hitchcock's contribution." Howard Barnes
+ + **N Y Herald Tribune** p17 D 26 '38

"Just in under the wire to challenge for a place on the year's best ten is 'The Lady Vanishes' latest of the melodramatic classics made by England's greatest director, Alfred Hitchcock. If it were not so brilliant a melodrama we should class it as a brilliant comedy. Seeing it imposes a double, a blessedly double, strain: when your sides are not aching from laughter your brain is throbbing in its attempts to outguess the director. . . Did we say 'The Lady Vanishes' was challenging the best ten? Let's amend it: the bid has been accepted." Frank S. Nugent
+ + **N Y Times** p29 D 26 '38

"It is as full of surprises, horrors, thrills, even humor, as the other Hitchcock productions. It's the neat polish given each detail that really counts. In fact, after the film has finished, you may look upon the mystery and its solution and realize it's one of the oldest mystery themes going, a realization which won't occur to you, however, while the film is on the screen. . . The various travellers, who are there just for atmosphere, are each so entertaining that you might almost think no plot necessary at all and that a mere Hitchcock sketch of an ordinary trip with the lot of them would be instructive enough. When the accessories are so good that the plot seems superfluous, you can really relax and forget all." John Mosher
+ **New Yorker** p53 D 24 '38

LAST WARNING. Universal 62min Ja 13 '39

Cast: Preston Foster. Frank Jenks. Kay Linaker. E. E. Clive. Joyce Compton

Director: Al Rogell

Screen writer: Edmund L. Hartmann

Based on the novel The Dead Don't Care by Jonathan Latimer. Several years ago Universal made a film under the title "Last Warning" but the present film has no relation to it. A Crime Club production. Mystery comedy. When a mysterious note signed "The Eye" is received by the heir of a large fortune, he calls in the two play-boy detectives, Foster and Jenks.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"Mediocre. Adults." DAR
— + **Fox W Coast Bulletin** D 17 '38

"A: poor; Y & C: no."
— **Parents' M** p78 F '39

Newspaper and Magazine Reviews

"Adults and young people. Despite a couple of false leads, it is so simple that the two private detectives were hardly necessary. But it would have been a pretty dull affair without them."
+ — **Christian Science Monitor** p2 Ja 7 '39

"The picture is the cinema equivalent of a paper-backed murder story. There's not much gore and hardly a shock scene."
Photoplay p96 Mr '39

Trade Paper Reviews

"Rates fair for action spots." David J. Hanna
+ — **Film Bulletin** p6 Ja 14 '39

LET FREEDOM RING. MGM 85-100min F 24 '39

Cast: Nelson Eddy. Virginia Bruce. Victor McLaglen. Lionel Barrymore. Edward Arnold. Guy Kibbee. Charles Butterworth. H. B. Warner. Raymond Walburn

Director: Jack Conway

Music: Otis Rene. Leon Rene. Riccardo Drigo. Bob Wright. Chet Forrest

Music director: Arthur Lange

Screen writer: Ben Hecht

Patriotic melodrama. This is the first in a cycle of films which will stress American standards of democracy for people of every class. The story concerns the days of the early West when a railroad was spanning the continent. Nelson Eddy, young law student just out of Harvard returns to his western ranch home to find Edward Arnold, shady financier and builder of a railroad, who is stealing land for his right of way and has imported a construction gang from the East made of many nationalities. Eddy outwits him and also wins over the construction gang to American ideals of free speech and opportunities. For the finale Eddy leads the laborers in singing "America." In addition he sings "Love's Serenade", "Dusty Road", "When Irish Eyes Are Smiling" and "Home, Sweet Home."

Audience Suitability Ratings

"A: fair; Y: rather good; C: too mature."
+ — **Christian Century** p334 Mr 8 '39

"It is a grand Western melodrama with thrilling suspense in gripping action and, for climax, Nelson Eddy's glorious voice bringing emotional response to a high peak. Adolescents, 12-16: general effect good; children, 8-12: violent action."
+ **Motion Pict ℞** p6 Mr '39

"General patronage."
Nat Legion of Decency Mr 2 '39

"The current trend toward 'patriotic' films has resulted here in an odd mixture of things which don't quite jell. Nelson Eddy isn't very happy as a two-fisted son of the wild West. . . Most implausible, though, is the final chorus of hundreds of immigrants who know all the words to 'America!' "
— + **Scholastic** p30 Mr 18 '39

"Family."
Wkly Guide F 25 '39

Newspaper and Magazine Reviews

"The result indicates that director Jack Conway couldn't decide if he was making a commencement-day exercise, a musical or a Jesse Jamesian 'Western.' The film is best summarized by one of its own characters when Charles Butterworth wisecracks, 'This drama's worse than 'East Lynne.' " Philip T. Hartung
— + **Commonweal** p552 Mr 10 '39

" 'Let Freedom Ring' is plain, unadultered, unabashed Western hokum—which, granted that its popularized style of horse-opera heroics shouldn't be taken too seriously, still tries the intelligence of its audience a little too frequently for complete comfort. . . The hokum in the picture, the flag-waving fervor, the swift movement of the familiar plot, and the lavish production are all good box office. These ingredients should have made a fine picture. That they don't jell, except in ordinary entertainment fashion, is due, I think, to the fact that projecting 'patriotism' in a movie requires at least as intelligent a treatment, and certainly a little more subtletly, than romance." Jesse Zunser
— + **Cue** p46 Mr 11 '39

"One of Metro's sweeping productions, excellent performances by a cast of favorites, handicapped by very bad screen writing, saved from total loss chiefly by the splendid singing of Nelson Eddy. On the whole, I would say 'Let Freedom Ring' is worth seeing and listening to if you know in advance that the story has little entertainment value. . . Little in it for children, but possibly of some interest as entertainment to the rest of the family. A measure of educational value in its depiction, somewhat overdrawn, of pioneer days when railroads first began to creep across the continent. Motion Picture Appreciation Classes should note the story weaknesses—unnecessary burning of buildings, a Harvard graduate learning overnight to set type, the many scenes which do not advance the story and have no effect on the ending."
— + **Hollywood Spectator** p8 Mr 4 '39

" 'Let Freedom Ring' boasts an impressive cast, but the acting leaves a great deal to be desired. Mr. Eddy sings as well as usual, but he rarely looks or acts like a militant plainsman, willing to risk his neck for a principle. . . Jack Conway has staged the show expansively and has achieved a few excellent action shots, but he has failed to give it a true film outline. The intent of 'Let Freedom Ring' may be laudable, but the achievement falls far short of it." Howard Barnes
— + **N Y Herald Tribune** p16 Mr 10 '39

"It is sound dramatic stuff, as surefire now as it always has been. We don't dare criticize it adversely under penalty of being summoned before the Dies committee, and we shouldn't if we dared, for the piece has vigor, good characterization and, fortunately, Mr. Eddy's singing. . . Of course, its 110 per cent Americanism is laid on with a trowel, but so was the 110 per cent Anglicism of 'Lives of a Bengal Lancer' and others. And what's wrong, after all, with a little glorification of ourselves?" Frank S. Nugent
+ + **N Y Times** p19 Mr 10 '39

Reviewed by John Mosher
New Yorker p91 Mr 11 '39

"Metro-Goldwyn-Mayer's saga of the open spaces waves the American flag with more good will than good taste and sets propaganda to music with the baritone cooperation of Nelson Eddy."
+ — **Newsweek** p28 Mr 6 '39

"This is the picture in which Nelson Eddy beats up Victor McLaglen in a fist fight. That alone should be enough to make you spend your money at the box office. But there's a lot more. . . After the long run of MacDonald-Eddy musicals, you may have to get used to Nelson in this type of film, but he adapts well; and you will like the strong blend of drama, music and action."
+ **Photoplay** p53 Ap '39

" 'Let Freedom Ring' offers a story of the sort which has always been traditional for all Westerns. The stirrings of Hollywood's social consciousness are indicated by the fact that the villain whom the hero (Nelson Eddy) routs is not a cattle rustler nor a bandit but a rapacious railroad owner (Edward Arnold), who is trying to horn-swoggle sturdy ranchers out of their land."
Time p30 Mr 13 '39

Trade Paper Reviews

"If this is an example of what the patriotic cycle can do to restore vigor to Hollywood films—the present will be a profitable period in a lusty picture history. This MGM offering is a lusty bit of plain, old fashioned hokum, shrewdly camouflaged by a moving screenplay, a magnificent production and Jack Conway's powerful direction. Cast is first rate and as for Nelson Eddy—we'll have to see the picture again to make sure he's really so fine an actor. Sophisticates and some critics may view 'Freedom' with haughty tolerance, but for mass entertainment, this is exactly what the doctor ordered!" David J. Hanna
+ + **Film Bulletin** p5 F 25 '39

"Rousing drama of pioneer West with patriotic slant and fine trouping of strong cast."
+ **Film Daily** p9 F 20 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p5 F 20 '39

"MGM has out-Cohaned the famous George M. in a rattling down to earth melodrama conceived for the masses and executed in a manner that guarantees a box office clean up."
+ **Nat Box Office Digest** p10 F 17 '39

"In line with the current tide of patriotism, 'Let Freedom Ring' is tops in film showmanship. Due to catch the public fancy in a substantial manner, picture will hit hefty totals at the nation's boxoffices, with indications of holdovers in many spots. . . Sweeping along with powerful patriotic spinetingling, picture climaxes with Nelson Eddy leading a gang of railroad workers singing 'America.' It outdoes the George M. Cohan stage technique of three dec-

LET FREEDOM RING—*Continued*

ades ago in both presentation and ultimate effect."

+ + **Variety** p12 F 22 '39

"A wealth of popular entertainment has been packed into 'Let Freedom Ring'— one of the best original screen plays of several seasons, trouped by a cast which socks its infectious melodrama at every turn. With its roster of important names, lavish production, songs to stir the heart of the crowd, and a quality which will inspire much word of mouth custom, the picture is headed for exceptional grosses."

+ + **Variety (Hollywood)** p3 F 15 '39

LET US LIVE. Columbia 65-68min F 28 '39

Cast: Maureen O'Sullivan. Henry Fonda. Ralph Bellamy. Alan Baxter. Stanley Ridges. Henry Kolker

Director: John Brahm

Music: Karol Rathaus

Music director: M. W. Stoloff

Original story: Joseph F. Dinneen

Screen writers: Anthony Veiller. Allen Rivkin

Melodrama. Fonda, taxi driver, is convicted of murder on circumstantial evidence, although he is innocent. He is sentenced to death and his sweetheart works tirelessly to find new evidence. She is aided by Ralph Bellamy. Just an hour before Fonda's execution, he is saved. The film is an indictment of prevailing crime detection and methods of prosecution.

Audience Suitability Ratings

"Fair. Exaggerated though well enacted, melodrama. Adult." DAR

+ — **Fox W Coast Bulletin** F 18 '39

"Adults."

Nat Legion of Decency Mr 16 '39

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p15 Mr 11 '39

"From a technical standpoint the picture has merits which should make it well worth the time of anyone appreciative of good technique in motion pictures. An attitude of cynicism toward our legal system, however, makes me hesitant to recommend the film for children—though I say merely 'hesitant.'" Bert Harlen

+ **Hollywood Spectator** p10 Mr 4 '39

"Maybe you've seen something like this before. Maybe you don't care. Anyway there is a personable cast to this yarn of blind justice. Good actors in a made-to-order melodrama." Beverly Hills

+ — **Liberty** p31 Mr 4 '39

"Competently acted, this is a grimly sincere preachment against defects in our legal and law-enforcement machinery."

+ **Newsweek** p29 Mr 6 '39

Trade Paper Reviews

"Here is gripping, tense drama. Packing an emotional wallop, it should register favorably at the boxoffice. It's a well-balanced production which hits on all cylinders and contains a number of pleasant surprises."

+ **Boxoffice** p55 F 18 '39

"This falls short of providing sufficient appeal for general audiences, despite the array of names and careful production, direction and photography given it. . . Enacted with considerable hysterical histrionics and even bits of 'hammy' over-playing by a cast which should have known better, 'Let Us Live' is slow and ponderous, with the ending quite obvious early in the picture. The enterprising exhibitor might exploit it for slightly above average grosses."

— + **Film Bulletin** p4 Mr 11 '39

"Something very fine is this production. Whether or not it has mass appeal remains to be seen, but that it is well-made is to be admitted."

+ — **Film Daily** p9 F 20 '39

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p7 F 21 '39

"'Let Us Live' is a tough picture to analyze for exhibitor readers. It is a sincerely conceived, exceptionally well made drama on a subject inherently sincere and dramatic. It is the type of picture that 'they' keep telling us the screen should do more often. But, unfortunately, it is the type of picture the exhibitor can't handle properly with present day to day booking systems. Either you go out and sell 'Let Us Live' as MGM did with 'Fury'—and even then with spotty results—or you just play it and play safe with a rip-roaring musical or comedy at the top of the bill."

Nat Box Office Digest p7 F 24 '39

"Drama on the heavy side, 'Let Us Live' has limited appeal for those who like to delve into serious problems of our present legal machinery and the handicaps which persons of moderate means face when proving innocence of criminal charges. As a preachment, it serves a purpose, but falls short of providing sufficient audience appeal for general entertainment. Picture will slot into the duals, teamed with topper that carries comedy factors. Strictly for adults, and not palatable for the youngsters."

— + **Variety** p12 F 22 '39

"For those who devote their leisure to study of life's more serious problems, 'Let Us Live' is potent cinema. Beautifully filmed as it is, however, it is not mass entertainment. Nor is it a picture for children. Aimed to emphasize known weaknesses in our present witness to prosecutor to jury system, especially as they pertain to inaccuracies in suspect identification, it is naturally a drab offering."

— + **Variety (Hollywood)** p3 F 15 '39

LITTLE ORPHAN ANNIE. Paramount 57min D 2 '38

Cast: Ann Gillis. Robert Kent. June Travis. J. Farrell MacDonald. J. M. Kerrigan. Sarah Padden

Director: Ben Holmes

Music director: Lou Forbes

Original story: Samuel Ornitz. Endre Bohem

Screen writers: Bud Wilson Schulberg. Samuel Ornitz

Comedy drama. Based on the comic strip created by Harold Gray. Ann Gillis is Annie, a child in a tenement district, who persuades the neighbors to finance the training expenses of a boxer. The neighbors have been borrowing money from a loan shark and the winnings from a ring battle get them out of debt.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"Social drama. A film that most children will enjoy because it depicts a 'funny paper' character which is popular. The action, at first, is slow but gets under way. One feels a sense of disappointment in the portrayal of Ann Gillis as Annie. Family." Am Legion Auxiliary

"Some good characterizations and much vivid New York East Side atmosphere, but on the whole only fairly entertaining. Tense and sordid at times. Adults." Calif Cong of Par & Teachers

"Good juvenile audiences." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Family." DAR

"While the production values are not high, a variety of action, including reporter scoops, brawls, romance and a fight, community cooperation, the work of a clever dog, and the sprightly, cheerful personality of the little heroine will provide interest and easy entertainment for the-not-too-discriminating. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"An attempted social drama based upon the comic strip of the same name. Photography is good, the dialogue is halting. A well-selected cast struggles valiantly with a weak amateurish story. There is far too much fighting and the comedy is labored and overdone. Adults." Nat Soc of New England Women

"Tiresome story, much too involved and unconvincing. The acting of Ann Gillis as Annie is overdone and the neighborhood brawls are vulgar and crude. Only entertaining in spots. Mature." S Calif Council of Fed Church Women

"If this film should succeed, no better proof is needed that the average audience has a 12-year-old mind, nor is it particularly adapted as entertainment for the 12-year-old. The kindness, affability and social conscience of Annie are probably true to the character developed in the newspaper cartoon, but a better background could have been chosen for her good deeds than the prize ring. Several scenes are beyond the bounds of good taste and one which features a fight between housewives and loan sharks is definitely offensive. It is unfortunate that a picture so poorly conceived should by its title attract children to it. Adolescents: no; children: no. Adults." Women's Univ Club, Los Angeles

— + **Fox W Coast Bulletin** D 17 '38

"A, Y & C: impossible."

— — **Parents' M** p78 F '39

Trade Paper Reviews

"This melodrama based on the popular comic strip of the same name should have a particular appeal for children. Although the way in which this little girl manages to outwit racketeers, and manages a prizefighter will prove interesting to adults as well."

+ **Film Curb** p5 Ja 7 '39

LITTLE PRINCESS. 20th century-Fox 91-95min Mr 17 '39

Cast: Shirley Temple. Richard Greene. Anita Louise. Ian Hunter. Cesar Romero. Arthur Treacher. Mary Nash. Sybil Jason

Director: Walter Lang

Dance directors: Nicholas Castle. Geneva Sawyer. Ernest Belcher

Music: Walter Bullock. Samuel Pokrass

Music director: Louis Silvers

Screen writers: Ethel Hill. Walter Ferris

Drama. Based on the novel "Sara Crewe, or The Little Princess" by Frances Hodgson Burnett and sometimes known under either title. Filmed in Technicolor. Shirley, the daughter of a wealthy Englishman, is placed in a snobbish school when her father departs to fight in the Boer War. She is called "The Little Princess" and is treated accordingly. When an erroneous report comes through that her father is killed and she is poor, Shirley is ill treated by the school mistress. She makes friends of a slavey waif and together they build a world of dreams in which Shirley is a real princess. She does not believe her father is dead and hunts for him everywhere. When she finally finds him he is very ill and his memory is gone. A joyous reunion restores him to health.

Audience Suitability Ratings

"Excellent. A triumph for growing-up Shirley Temple. Comedy and pathos vie in this captivating, appealing story. Family." DAR

+ + **Fox W Coast Bulletin** F 25 '39

"A brilliant cast, excellent direction, photography and music help to make this one of the outstanding pictures of the year. It gives Shirley Temple a chance to prove her great dramatic ability. Put this on your Don't Miss list. Family." Am Legion Auxiliary

"Artistic and impressive filming of Frances Hodgson Burnett's well beloved story. The introduction of Queen Victoria and scenes of London during the Boer War gives a historical background, while emphasis upon the suffering and tragedy of war brings a timely note. Family." Calif Cong of Par & Teachers

"The director displays admirable skill in capturing the fantasy, make-believe and heart throbs in this poignant drama. Family." Calif Fed of Business & Professional Women's Clubs

"Surpassingly lovely is the screen presentation of Frances Hodgson Burnett's classic. The combination of this beloved story and winsome little Shirley Temple provides refreshing, delightful and never-to-be-forgotten entertainment. Exceptionally fine entertainment for all members of the family." Gen Fed of Women's Clubs (W Coast)

"Completely captivating picture with its fairy tale atmosphere and Victorian setting. . . Sensitive and understanding direction prevents a sentimental tale from becoming maudlin, and sustains suspense to an excruciating degree. Family." Nat Council of Jewish Women

"It will add to Shirley Temple's popularity. The film skillfully recaptures the atmosphere of an earlier day. All ages." Nat Soc of New England Women

"Outstanding entertainment for the family." S Calif Council of Fed Church Women

+ + **Fox W Coast Bulletin** Mr 4 '39

"When Shirley Temple is starred in a well-known, children's classic, young hearts beat apprehensively for fear that the original will be lost in a setting for the star. These fears may be set at rest concerning 'Little Princess' for, while the story is altered in part, it retains the spirit of the original and in reuniting Sara with her beloved father, it softens the pathos of Mrs. Burnett's book. It is quite the best story Shirley has had in recent times. . . It is family entertainment which is delightfully reassuring among a plethora of films dealing with crime and disillusionment. Adolescents, 12-16: very entertaining; children, 8-12: good but emotional."

+ + **Motion Pict R** p7 Mr '39

"General patronage."

Nat Legion of Decency Mr 2 '39

"A nice picture in Technicolor. Family-juvenile."

+ **Wkly Guide** F 25 '39

Newspaper and Magazine Reviews

"It's easy to agree with the movie industry that motion pictures are the best entertainment for lots of people when as acceptable a picture as 'Little Princess' presents Shirley Temple in her most acceptable role. . . On this trip Shirley is in color, Technicolor, which gives her and her companions in Miss Minchin's school a charm hard to equal with monocolor. And—it hasn't been so evident before—the featured players gain in the force of their characterizations by the aid of the many hues." John Gibbons, Jr

+ **Boston Transcript** p18 F 23 '39

"Family. Shirley Temple in Technicolor in one of the best of her recent films."

+ **Christian Science Monitor** p15 F 25 '39

"With no patriotic message other than a cousinly cheer for Britannia, and a respectful nod to Queen Victoria, this friendly little modern fairy tale provides Shirley Temple with her best picture in several years. . . It's stickily sweet and sentimental, choked here and there with gulps and tears—but I hardly think anybody still objects seriously to that in a Temple opus. We all know what to expect in these pictures, and Darryl Zanuck gives it to us complete with all the trimmings." Jesse Zunser

+ + **Cue** p46 Mr 11 '39

"If universality had degrees, one would have to say this picture has the 'most universal' appeal a picture could have. It is one for the youngest theatre-goer and the oldest. It also has something for all students of the screen. Libraries should prepare for the probability of its stimulating interest in the novel by Frances Hodgson Burnett, as well as a demand for reading matter about the Boer War at the close of the last century."

+ + **Hollywood Spectator** p7 Mr 4 '39

"The shekels should clink merrily in the coffers of Twentieth Century-Fox and the Roxy Theater for many days, now that Miss Temple's latest film is on view. Swaddled in princess, then pauper raiment, decorated with most expert and approved Technicolor and the central figure of a screen drama that is fairly dripping with sentiment, the little star, assured and proficient as ever has a field day in a dreamy, sometimes dreary fairyland, which, one inevitably senses, will have a happy ending. . . 'Little Princess,' if you wish, is a glorious, sentimental extravaganza, with America's growing sweetheart as adorable and competent as ever." Robert W. Dana

+ + **N Y Herald Tribune** p8 Mr 11 '39

"That infantile ornament of the Victorian age, Mistress Shirley Temple, enjoys what is undoubtedly her greatest role to date (since Mr.

LITTLE PRINCESS—*Continued*

Zanuck himself has admitted as much in signed advertisements) as Sara Crewe in 'Little Princess.' . . With any other child on earth, it is amazing to reflect, 'Little Princess' would stand out as one of the most glaring exhibits of pure hokum in screen history; with Mistress Temple, it may very well be, as Mr. Zanuck unflinchingly proclaims, the greatest picture with which Mr. Zanuck has ever been associated. And that would be greatness indeed." B. R. Crisler
+ + **N Y Times** p21 Mr 11 '39

"Miss Shirley Temple, a leading artist of her generation, has no difficulty whatsoever adapting her modern skill to the quaint demands of the title rôle in 'Little Princess,' and survivors of that concentration camp which the old-fashioned nursery used to be may revel again in the cambric tea and arsenic that Frances Hodgson Burnett once doled out to them. This film has almost a historic quality, so faithful have the adapters been to the mood of the old kindergarten classic." John Mosher
+ + **New Yorker** p90 Mr 11 '39

Trade Paper Reviews

"Best of all Shirley Temple pictures is sure-fire box-office and headed for exceptional grosses."
+ + **Film Daily** p3 F 24 '39

Reviewed by Gus McCarthy
+ + **Motion Pict Daily** p1 F 21 '39

"'Little Princess' should not be reviewed by any standard criterions of picture reviews. But, just to get those points clear at the outset, we will use the man to man language that exhibitors want: It is definitely Shirley Temple's best picture, and will bridge that gap in Shirley's career that exhibitors and sales departments have been worrying about; it is showmanship, a la Darryl Zanuck, with everything from Technicolor to Queen Victoria to help sell seats; it is a sincere and capable depiction of a juvenile classic that has a vast hidden audience waiting for it."
+ + **Nat Box Office Digest** p6 F 24 '39

"Shirley Temple appears in Technicolor for the first time but, more important, it's her best picture in a long while. Carrying heavy production all along the line, picture is headed toward top grosses and frequent holdovers. . . Children will surely go for it big, and the grownups won't be at all annoyed. From exploitation standpoint, attention should be called to the fact that this is the filming of a yarn which has sold a couple of million copies which the new title does not indicate."
+ + **Variety** p12 F 22 '39

"A natural and cannily selected vehicle for Shirley Temple in her present state of transition from cute prodigy to potential actress. . . It is a new phase in the career of the reigning child of the screen. She has grown very considerably since her previous picture. The plumpness of the moppet is gone. She has a new awareness of the problems of simulated emotion which this widely read story provides, with its heroes and ogres, its heartbreak, fun and phantasy. . . The picture is steeped in the wistful, sentimental quality which has made the children's classic a favored tale for no less than 5,000,000 mothers and youngsters."
+ + **Variety (Hollywood)** p3 F 18 '39

LITTLE TOUGH GUYS IN SOCIETY.
Universal 70-76min N 19 '38

Cast: Mischa Auer. Mary Boland. Edward Everett Horton. Helen Parrish. Jackie Searl. Frankie Thomas. Harris Berger. David Gorcey

Director: Erle C. Kenton

Screen writers: Edward Eliscu. Mortimer Offner

The "Dead End" kids this time leave their tenement surroundings for a palatial summer home where they are supposed to aid a child of the very rich who is being treated by a psychoanalyst.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"An uninteresting story but Edward Everett Horton lends humor to the picture. It is a succession of smashing and destruction of property. Adults." Am Legion Auxiliary

"Rowdy, slapstick farce: satirical in intent, but so lacking in finesse and subtlety, it is at times offensive. Social values unwisely presented; ethically unsound, depending upon vandalism, disregard of law and order and brutality for humor. Not recommended." Calif Fed of Business & Professional Women's Clubs

"Confusion, overdrawn situations and characterizations, and ineffectual direction of a theme with possibilities, fail to give the picture real value. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"A rowdy, boisterous comedy with a clever story and some interesting scenes. . . There is much overacting and far too much rough play. Family." Nat Council of Jewish Women

"An overacted, carelessly made rough comedy which, in spite of a quartette of popular comedians, offers little entertainment and no social value. Adults." Nat Soc of New England Women

"The entertainment value is negligible. There is too much 'slap face' action and an unreasonable overdose of the underprivileged. Mischa Auer, Mary Boland, Edward Everett Horton are sacrificed in this mess. Undesirable." S Calif Council of Fed Church Women

"It is to be hoped that the New Year will draw the curtain on the cycle of boy-gang films, for anyone who has seen one knows them all, and they are getting no better very fast. This one deviates from its predecessors by its would-be comical approach to the problem of youthful delinquency, but it features the same rowdy types of hoodlums, with their same crudeness and bravado. While the picture is very nearly a slapstick comedy, one cannot be sure that some of it is not meant to be taken seriously, and it leaves a most unpleasant impression of false values. Adolescents: no; children: very misleading. Adults." Women's Univ Club, Los Angeles
— — **Fox W Coast Bulletin** D 10 '38

"A & Y: good comedy of the boisterous type; C: no."
+ **Parents' M** p78 F '39

Newspaper and Magazine Reviews

"Hollywood shows increasing tendencies to picture the wealthy as first-grade fools. . . In any of a dozen current screen dramas, solvency is conveyed in exact ratio to nitwitism. 'Little Tough Guys in Society' is the latest offender in this respect. Six imitators of the 'Dead End' boys move in on suburban social life in a way that should offend even the underprivileged."
— **Stage** p57 Ja '39

LONE WOLF SPY HUNT. Columbia
67-69min Ja 27 '39

Cast: Warren William. Ida Lupino. Rita Hayworth. Virginia Weidler. Ralph Morgan

Director: Peter Godfrey

Music: M. W. Stoloff

Screen writer: Jonathan Latimer

Melodrama. Based on the novel of the same title by Louis Joseph Vance. Warren William is an ex-crook who aids the government in rounding up a gang of spies.

Audience Suitability Ratings

"A: good of kind; Y: fairly good; C: no."
+ **Christian Century** p334 Mr 8 '39

"Adults."
Nat Legion of Decency F 23 '39

"A & Y: fair comedy melodrama; C: no interest."
+ — **Parents' M** p89 Ap '39

Newspaper and Magazine Reviews

"I felt sorry for the director of this picture. Even Frank Lloyd, whose wonderful ability has made many fine pictures out of poor stories, couldn't have done much better with this one. Photography, sound, art direction, musical

direction, all satisfactory. Warren William, Ralph Morgan and Virginia Weidler are always worth the price of admission." Tom Miranda
— + **Hollywood Spectator** p17 F 4 '39

Reviewed by B. R. Crisler
N Y Times p11 Mr 6 '39

Photoplay p94 Ap '39

Trade Paper Reviews

"This is too extreme in story, direction and enactment to please any but the most rabid detective-yarn addicts."
— + **Boxoffice** p37 Ja 28 '39

"Fairly entertaining comedy-melodrama."
+ — **Film Bulletin** p18 F 25 '39

"It is the happy sort of comedy drama, in which breezy romance, sleuthing, and laughs are combined in an entertaining manner, and should make good program fare."
+ **Film Daily** p6 Ja 24 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p10 Ja 26 '39

"'Lone Wolf Spy Hunt' is so entertaining in so many ways, and slows its punches in so many others, that it has to be given a two-way review. First, we have to tell them that it is pretty good, slightly better than 'run-of-the-mill' entertainment. Second, we are compelled to state that it is not quite 'A grade,' as that grade is presently figured. And then we must seem to cross ourselves up by stating that it will satisfy a lot of people on a lot of programs."
+ — **Nat Box Office Digest** p14 Ja 24 '39

"In its presentation, picture leans too heavily toward the 'Thin Man' formula, and combination of screwball comedy with dramatic episodes is intermixed too haphazardly to provide more than mild entertainment. The 'Lone Wolf' tag, together with featured names of Warren William and Ida Lupino, may attract in a few spots for solo bookings, but generally picture will drop satisfactorily into lower brackets of the duals."
— + **Variety** p15 Ja 25 '39

"Appearance at intervals of the Lone Wolf character is regarded as a screen event by sufficient number of addicts to insure good program reception, especially in the secondaries."
+ **Variety (Hollywood)** p3 Ja 20 '39

LONG SHOT. Fine arts-Grand national 69min Ja 6 '39

Cast: Gordon Jones. Marsha Hunt. C. Henry Gordon. George Meeker. Harry Davenport. George E. Stone. Dorothy Fay

Director: Charles Lamont

Music director: Hal Findlay

Original story: Harry Beresford. George Callaghan

Screen writer: Ewart Adamson

Melodrama. This is the fifth of the Fine Arts productions for Grand National release. The story deals with horse racing with its climax the Santa Anita handicap race.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ja 19 '39

Newspaper and Magazine Reviews

"An entertaining bit of horse-racing fiction, nothing subtle or pretentious, but one which should go well as a dualer. Emphasis is on the yarn, but there is diversion in watching its numerous threads intertwine and unravel. Fact is, I have not seen a film story in some time with quite so much fictional weaving." Bert Harlen
+ **Hollywood Spectator** p14 Ja 21 '39

Trade Paper Reviews

"An entirely acceptable program feature, this reflects the careful and business-like production that has characterized all of the Fine Arts pictures made to date. The story, although it concerns racetracks and their denizens, is wholesome and interesting, and has been ably portrayed."
+ **Boxoffice** p33 D 31 '38

"Rates fair as dualler. Because of its lack of name value, this Grand National release will probably get only secondary billing in most houses. In this category it will prove a top-notch attraction with plenty of entertainment for the average neighborhood filmgoer." David J. Hanna
+ — **Film Bulletin** p18 Ja 28 '39

"A number of new twists make this race-track story novel enough to be very interesting. With a good cast performing under the guidance of a director who injects action, suspense, and a quality of naturalness into the affair, the picture should be well liked. In the classification of independent and lower budget productions, it rates with the better films."
+ **Film Daily** p7 D 28 '38

Reviewed by Vance King
+ **Motion Pict Daily** p8 D 28 '38

"A better-than-average 'B' race-track picture produced on a slender budget. Starts slowly but gathers pace to reach fast conclusion. . . Director Charles Lamont has mixed action and romance evenly and added proper amount of suspense and intrigue to an interesting script."
+ — **Variety** p13 Ja 11 '39

"Here's a modest-budget film that will add zest to any program. Framed against a race track background, but provided with story elements that bear the stamp of freshness, it is an entertaining offering that will please the masses. While it is aimed for second position on dualers, it will no doubt win the upper berth in smaller spots."
+ **Variety (Hollywood)** p3 D 22 '38

LOVE AFFAIR. RKO 87min Mr 10 '39

Cast: Irene Dunne. Charles Boyer. Maria Ouspenskaya. Lee Bowman. Astrid Allwyn

Director: Leo McCarey

Music: Roy Webb. B. G. DeSylva. Harold Arlen. Ted Koehler

Original story: Mildred Cram. Leo McCarey

Screen writers: Delmar Daves. Donald Ogden Stuart

Drama. Irene Dunne portrays a worldly wise cafe singer who is engaged to a wealthy American and Charles Boyer portrays an aristocratic French artist who is on his way to marry an American heiress. Miss Dunne and Boyer fall in love and prepare to meet six months later if their love proves lasting.

Newspaper and Magazine Reviews

"A pleasant little seriocomedy. Leo McCarey, a director who frequently catches that elusive human note, made the yarn." Beverly Hills
+ **Liberty** p55 F 25 '39

Trade Paper Reviews

"This ranks as one of the most poignant and beautiful love stories to reach the screen. The performances of Charles Boyer and Irene Dunne stand out as among the best of many months. The directorial touches of Leo McCarey lift this production into a really memorable screen experience for any theater-goer."
+ + **Film Daily** p10 Mr 13 '39

"'Love Affair' is by all odds an impressive picture. It strives hard to be great. It succeeds in being distinguished in certain moments. But for the most part it must rely upon the pull of its lead names for boxoffice effect. For as entertainment it can hope only for mixed reactions and split opinion squarely for, or against. The play is halved in two distinct moods, and therein lies its conspicuous difficulty. The transference from the flighty first chapter to the drab second presents an awkward problem, complicated by the separation in the latter of the two principals who have together occupied the former exclusively."
+ — **Hollywood Reporter** p3 Mr 10 '39

"Leo McCarey's initial production for RKO as a producer-director offers an entirely new approach to what has become accepted picture technique. . . McCarey attacks his subject with slow and deliberate tempo, allowing main story theme to progress in a straight line, while adding many sidelight incidents of drama and comedy along the way. Its box office chances look good. Attractive selling title, combined

LOVE AFFAIR—*Continued*

with marquee dressing of Irene Dunne and Charles Boyer to attract initially, indicates profitable grosses. If audiences accept the leisurely tempo maintained throughout, picture has chance for some holdovers in the keys."

+ **Variety** p16 Mr 15 '39

"A great piece of entertainment and a box office smash. It has names. Substance. Treatment. And above all irresistible charm and heart appeal. Seldom has a screen play in all its creative elements dealt so sincerely and with such compelling honesty with a dramatic romantic problem. The result is due in major portion to Leo McCarey who bore the producer responsibility as well as directing, a superlative double credit."

+ + **Variety (Hollywood)** p3 Mr 10 '39

M

MADE FOR EACH OTHER. United Artists-Selznick 85-90min F 10 '39

Cast: Carole Lombard. James Stewart. Charles Coburn. Lucile Watson. Eddie Quillan. Alma Kruger. Ruth Weston

Director: John Cromwell

Music: Lou Forbes

Screen writer: Jo Swerling

Comedy drama. This is a tale of young love and sudden marriage complicated by in-law trouble, bills and the serious illness of the young couple's first baby. Carole Lombard is the young wife in a serious characterization of a girl who is embroiled in domestic difficulties, and James Stewart is a rather inept, struggling young husband whose business and home problems seem too much for him.

Audience Suitability Ratings

"An entertaining human interest story of wide appeal. . . Ethical, sound, and surpasses the usual standard of social values. Mature-family." Am Legion Auxiliary

"Delightful comedy with some more serious moments. Mature-family." Calif Cong of Par & Teachers

"Good. The first part of this is an amusing, intriguing social comedy; the latter part, unconvincing melodrama. Wholesome ethically. Adult." DAR

"In all, a refreshing blend of humor, pathos and drama that will prove highly entertaining. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Entertaining, in spite of its meager plot, because of excellent acting and good comedy in its opening sequences. . . Some unnecessary and unpleasant episodes. Adult." Nat Council of Jewish Women

"The denouement is forgivably exaggerated. Mature-family." Nat Soc of New England Women

"A good story, simply and dramatically produced. Family." S Calif Council of Fed Church Women

"The picture is distinguished by the usual values of the Selznick productions. Its appeal will depend entirely upon audience taste. Adolescents, 12-16: mature, little interest; children, 8-12: too mature. Mature-family." Women's Univ Club, Los Angeles

+ **Fox W Coast Bulletin** F 11 '39

"Adults."

Nat Legion of Decency F 9 '39

"A & Y: very good; C: too mature."

+ + **Parents' M** p102 Ap '39

"Family. A story of young married life, amusing and touching, simple and human in its incidents, with the sort of crisis that might happen in any family."

+ **Wkly Guide** F 11 '39

Newspaper and Magazine Reviews

"'Made for Each Other' is a succession of homely scenes, expertly directed by John Cromwell, and sincerely and simply acted, that are real and pathetically touching. . . I'll guarantee you'll want to stand up and applaud for this Selznick production of Jo Swerling's screenplay." Philip T. Hartung

+ + **Commonweal** p497 F 24 '39

"In 'Made for Each Other' Selznick has produced a beautiful and thrilling story. . . The picture is touched with genius in the simplicity of its telling, the sensitive handling of its familiar realisms, the delicacy and natural sentimentality of young love reexamined through a warm and friendly camera lens. . . [It] is a worthy contender for the Best Films List of 1939." Jesse Zunser

+ + **Cue** p44 F 11 '39

"'Made for Each Other' is an unusual picture. . . It merely acquaints us with a group of ordinary people and permits us to be with them at various times when they are living their unimportant lives. It easily could have been a boring picture though shot from the same script. Not that the script lacks outstanding merit; far from it. It is a script which makes no effort to be in itself a motion picture; it is one written for translation in terms of characterization, to be brought to life by the camera and the microphone. And right nobly has it achieved its destiny."

+ **Hollywood Spectator** p7 F 18 '39

"At last Carole Lombard gets off the goofy cycle. . . A pleasant little story with two personable young players." Beverly Hills

+ **Liberty** p52 F 18 '39

"With its generally honest treatment and persuasive acting, 'Made for Each Other' is a superior tear-jerker. There is so much moving human drama in the new offering that one is inclined to be tolerant of its arrantly sentimental ending. . . The [players'] trouble is that the honesty of these impersonations demanded a consistently honest narration, and 'Made for Each Other' pulls its punches badly with a sentimental and absurd climax. It does not fulfill its high promise, and so it must be set down as disappointing, even if it is very good for a great deal of the time." Howard Barnes

+ — **N Y Herald Tribune** p15 F 17 '39

"It is a thoroughly delightful film. It is a richly human picture they have created, human and therefore comic, sentimental and poignant by turns. . . There may be a cynical jeer at the conclusion, which is straight out of the Hollywood good book, 'Pollyanna,' but, honestly, we didn't mind. Don't believe you will, either." Frank S. Nugent

+ + **N Y Times** p17 F 17 '39

"[It] needs excitement, or a snack of jacking up. It is a solemn piece, and I suppose the artificers felt that excitement might seem vulgar and rather beneath the purpose of the film. Some may feel that way, but I myself like a jolt or two, even when I am supposed to be contemplating a realistic sketch of young married folk and their early struggles. As realism, the piece isn't ruthless. . . There is beautiful camerawork in 'Made for Each Other' and there are pretty moments, but it is not one of those great human documents which can terrify brides and grooms." John Mosher

+ **New Yorker** p78 F 18 '39

"It is several years since Carole Lombard has been able to quiet down to a straight dramatic role. With 'Made for Each Other,' the flighty blonde of screwball-comedy fame gets the chance and makes the most of it. In giving what is probably the best performance of her career, she shares the film's honors with its author, director, and her co-star, James Stewart. . . Obviously these bitter-sweet middle-class domesticities are standard cinema staples, but in Jo Swerling's script they savor of something excitingly fresh in Hollywood's understocked larder. Here a simple story, alternating laughter with tears, has been developed with honesty and insight, and John Cromwell directs it with a brilliant awareness of his audience's tug-of-warring emotions."

+ + **Newsweek** p29 F 13 '39

"For the first three-quarters of its running time this is one of the finest pictures made for years in Hollywood. It paints a magnificent portrait of two unexceptional, real people in the details of their life together, their problems, their happiness, their small miseries.

With kindly touch and deep understanding, but often with brutality, it tells their simple story. Then, quite suddenly, the touch is lost, the plot goes wild and so does the screen. You are confronted with melodrama."

+ **Photoplay** p53 Ap '39

"The story of 'Made for Each Other' is not really a story at all. It is merely the record of experiences—some funny, some tragic, but all appallingly convincing—shared by the Masons in the first two or three years of their life together. . . John and Jane Mason become two of the most memorable personages who have ever come to life upon a strip of celluloid. . . This mundane, domestic chronicle has more dramatic impact than all the hurricanes, sandstorms and earthquakes manufactured in Hollywood last season. What demands solution is why, when Hollywood can make pictures as sound as 'Made for Each Other,' it practically never does."

+ + **Time** p30 F 27 '39

Trade Paper Reviews

"Thoroughly human, down-to-earth comedy drama of the love, trials and tribulations of newlyweds, superlatively fine in every production detail, this cannot miss a top spot among the season's smash hits."

+ + **Boxoffice** p33 F 11 '39

" 'Made for Each Other' will appeal to women. Most men will find it a bit slow and may be annoyed at the slow-thinking, bashful Mr. Milquetoast character created by James Stewart. On the other hand, the story is believable and human, sentimental, but definitely entertaining. . . Deluxers and neighborhood houses will do good business. Action houses will get weakest returns." David J. Hanna

+ **Film Bulletin** p2 F 11 '39

"Under John Cromwell's warm, sympathetic direction, this offering emerges as excellent entertainment, which should have especial appeal to feminine audiences. David O. Selznick deserves praise for his work as producer."

+ + **Film Daily** p7 F 6 '39

Reviewed by Gus McCarthy

+ + **Motion Pict Daily** p1 F 7 '39

"Directing and writing skill combine with a couple of stars at their peak of personal appeal and ability to make of 'Made for Each Other,' a thoroughly enjoyable evening of entertainment. The picture will do well at the box office because of the marquee names; it would do better with a title not so wishy washy as 'Made for Each Other'—we can hear exhibitors growling."

+ + **Nat Box Office Digest** p13 F 8 '39

"This is an exquisitely played, deeply moving comedy-drama. It is a happy combination of young love, sharp cleancut humor and tearjerker of the first water. David O. Selznick's production leaves no sagging at the seams. Film is a bell-pealer. 'Made for Each Other' has the potency of another 'Stella Dallas,' but with a better mixture of comedy plus the stellar strength of Carole Lombard and James Stewart. This one will not let them down."

+ + **Variety** p13 F 1 '39

"High comedy and high drama are elegantly blended in this fine love story of young people in their first married years. It comes as near perfection in entertainment as can well be measured out for the greatest number, and with superlative production, direction and writing to back up the strength of the stellar box-office names, it can't miss as a money picture."

+ + **Variety (Hollywood)** p3 F 1 '39

MAMELE. Sphinx film 100-109min D 23 '38

Cast: Molly Picon. Edmund Zayenda. Max Bozyk. Simche Fostel

Directors: Joseph Green. Konrad Tom

Music: Abe Ellstein

Original story: Meyer Schwartz

Screen writer: Konrad Tom

Drama with music. Yiddish dialogue film with English subtitles made in Warsaw. Miss Picon portrays a Cinderella foster-mother to her family who are ungrateful for her sacrifices.

Trade Paper Reviews

"This film is a personal triumph for Molly Picon, darling of the Yiddish musical stage, who should captivate Jewish audiences by her performance."

+ **Boxoffice** p29 Ja 21 '39

"Although the story used in 'Mamele' is not new, it is also never old if freshened up and competently acted."

+ **Film Daily** p6 Ja 18 '39

Reviewed by C. S. Aaronson

+ **Motion Pict Daily** p7 D 29 '38

"The dominating personality of Molly Picon and some excellent, typical Old World atmosphere should give 'Mamele,' Miss Picon's latest Yiddish starrer, excellent chances at the box-office. There's a fair story to 'Mamele' and the direction is better than average for a Yiddish film, but it remains for the diminutive comedienne to really send the picture soaring to the box office heights."

+ **Variety** p13 Ja 11 '39

MAN WITH THE GUN. Amkino 88min Ja 28 '39

Cast: M. Shtraukh. M. Gelovani. Boris Tenin. V. Lukin

Director: Sergei Yutkevich

Screen writer: Nikolai Pogodin

Drama. Russian dialogue film with English subtitles. This begins with a group of Russian soldiers who are tired of fighting the Germans in the World War. One of them is a simple peasant who gets caught up in the Bolshevik Revolution, learns the principles of mass solidarity and finally fights the Kerensky forces as a strong Lenin adherent.

Audience Suitability Ratings

"A: good of kind; Y & C: no."

+ **Christian Century** p334 Mr 8 '39

Newspaper and Magazine Reviews

"With a combination of gently satiric touches, which almost evolve into outright comedy, the Soviet has made a forceful and highly dramatic film. . . 'Man With the Gun' is the very sweetest kind of Soviet propaganda. Furthermore, it is a fine film. . . If the Soviet can continue to make such delightful films bearing on the evolution of the rebellion, certainly a lover of fine entertainment can have no objections. 'Man With the Gun' is one of the most likable of its kind to come along since the stage production of 'Johnny Johnson.' " Robert W. Dana

+ + **N Y Herald Tribune** p6 Ja 30 '39

"It is difficult to believe that the Bolshevik Revolution of 1917 in Russia was quite the easy-going, hail-fellow, back-slapping romp that it is made to appear in 'Man With the Gun.' . . Also, such a genial interpretation of what must have been a pretty grim business permits a form of gentle humanizing which is not possible in more realistic fare. . . Taken as straight comedy, which is the way that Boris Tenin plays it, there is much amusement in it. But comedy and serious ideology do not mix very well." Bosley Crowther

+ — **N Y Times** p9 Ja 30 '39

Trade Paper Reviews

"M. Shtraukh, impersonating Lenin, and M. Gelovani, enacting the role of Stalin, are extremely good in their roles, but the picture as a whole lacks fire and substance."

+ — **Boxoffice** p55 F 18 '39

"Humorous documentary film of Bolshevik Revolution is well done."

+ **Film Daily** p9 F 1 '39

"Another propaganda film from the Russian mills. . . It is long and tiresome, the running time of 88 minutes being about twice as long as it should be. Weighted down, also, by much extraneous dialog, English titles are very ordinary, plus repetition of action, picture is no especial credit to any except the photographer."

— **Variety** p13 F 15 '39

MARUSIA. Ukrafilm-Bulgakov 95-105min D 12 '38

Cast: Stephania Melnyk. Nicholas Stehnitsky. Peter Chorniuk

Director: Leo Bulgakov

Music: Dr Alexander Koshetz

Screen writers: Andrei Kist. Vladimir Kedrowsky

Musical drama. Based on the play of the same title by M. Staritsky. Filmed in Ukrainia with English subtitles. A pair of young sweethearts are kept apart by an evil hunchback who loves the girl. Finally when he sees that the sweethearts are together again he poisons them and is thrown from a cliff by a villager.

Trade Paper Reviews

"This film should appeal naturally to all those of Ukrainian descent and to those from the Central European countries. The best portions of the film are the chorus and vocal music arranged by Dr. Alexander Koshetz. Although the theme of the tale is tragic, the overtones of the narration are light and humorous."

+ **Boxoffice** p33 D 31 '38

"The choral arrangements are exceptionally beautiful. The cast is better than average throughout and the principals turn in fine performances."

+ **Film Daily** p10 D 16 '38

"This Ukrainian talker is over-long, but simply told. It is a period-costume folk tale based on a class of Ukrainian peasant life, and has an emotional heart-tug induced more by exceptional singing and choral work of the entire cast than by the drama itself."

+ **Variety** p15 D 21 '38

MED FOLKET FöR FOSTERLANDET. Scandinavian talking pictures 105min F 20 '39

Cast: Sigurd Wallen. Linnea Hillberg. Aake Johansson. Hasse Ekman. Gun Kjellestroem. Eleonor de Floer

Director: Sigurd Wallen

Screen writer: Eric Lindorm

Historical drama. Swedish drama with English subtitles. A cavalcade of national events in Sweden during the last thirty years. Imaginary happenings and actual newsreel reports give the history of two typical Swedish families.

Audience Suitability Ratings

"Family. Interesting historically. Recommended for schools and libraries."

+ **Wkly Guide** Mr 4 '39

Newspaper and Magazine Reviews

"The sons and daughters of Sweden living in New York may well be proud of this film account of the progress of their native land, and Americans can learn something by seeing it." H. T. S.

+ **N Y Times** p14 F 21 '39

Trade Paper Reviews

"Fine documentary film depicts Sweden's progress from 1907 to the present."

+ **Film Daily** p6 Mr 14 '39

MIDNIGHT. Paramount 92min Mr 24 '39

Cast: Claudette Colbert. Don Ameche. John Barrymore. Francis Lederer. Mary Astor. Elaine Barrie. Hedda Hopper

Director: Mitchell Leisen

Music: Frederick Hollander

Original story: Edwin Justus Mayer. Franz Schulz

Screen writers: Charles Brackett. Billy Wilder

Comedy. Claudette Colbert, an American chorus girl who lives by her wits, finds herself in Paris without money, job or luggage after an unsuccessful stay at Monte Carlo. She meets a taxi driver in Paris and goes on to many adventures as a bogus Baroness engaged by John Barrymore to make Francis Lederer fall in love with her. In the end it is the taxi driver, Don Ameche, who wins her.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Mr 16 '39

"Family. An excellent comedy."

+ + **Wkly Guide** Mr 11 '39

Trade Paper Reviews

"Here is a bubbling farce, smart in every department, but broad enough to lift guffaws from the balcony, while bringing deep chuckles from the loges. It's top of the bill stuff throughout, and, with the primary lure of marquee names, it will head into and hold heavy gross business. 'Midnight' may be criticised for its stock opening—an express chugging into the Paris station—and for the sluggish establishment of its principal characters, but these will soon enough drop from significance as the story begins rolling hilariously into high-gear. Basically, of course, it is pretty familiar stuff, but it's the way the thing is done up, and the zest given its presentation that lend it the required feeling of freshness."

+ **Hollywood Reporter** p3 Mr 9 '39

Reviewed by Roscoe Williams

+ + **Motion Pict Daily** p1 Mr 14 '39

"There's plenty of box office strength in the powerhouse cast assembled by Paramount for 'Midnight.' . . Names cannot be overlooked in the marquee dressing to attract the customers. Picture on strength of its draw names alone can do satisfactory business. Despite lavish production and substantial outlay, story itself does not measure up to other ingredients which went into the making. However, principals turn in individual performances far superior to the material provided. Result is a rather amusing and light comedy that will turn in a good account of itself at the box office."

+ **Variety** p16 Mr 15 '39

"High and flighty comedy, this, permitting Claudette Colbert, Don Ameche, John Barrymore, Francis Lederer, Mary Astor to deliver their most flippant entertainment wares. With such an array of names to parade the marquee and spurred to zestful performances by spirited direction and a script of amusing episode, the picture is bound to get off to a flying start and do prosperous business."

+ **Variety (Hollywood)** p3 Mr 9 '39

THE MIKADO. General films-Universal 93-95min

Cast: Kenny Baker. Martyn Green. Sydney Granville. John Barclay. George Stroud. Jean Colin

Director: Victor Schertzinger

Music director: Geoffrey Toye

Musical comedy operetta. Based on the operetta by W. S. Gilbert and Arthur Sullivan. Filmed in Technicolor in England. The music was recorded by the London Symphony and practically all the principals and chorus are drawn from the D'Oyly Carte Company. The story tells of Nanki-Poo, portrayed by Kenny Baker, who is a son of the Mikado and who is in love with Yum-Yum. She is betrothed to the chief executioner. The young couple marry without the consent of the Mikado and later win his blessing.

School Evaluations

"An exquisite fantastic midsummer night's dream full of laughter and restfulness; a superb presentation that blows away trouble. Highly valuable for school showing." . . "There is an almost overwhelming interest in Gilbert & Sullivan in high schools just now, and this is an ideal production which will foster and justify this interest." . . "Gilbert & Sullivan brought to the screen in a most delightful manner and the producers deserve a vote of thanks for their beautiful production." . . "It is beautifully staged, and on the whole, well directed. Costuming and color are particularly interesting. It is good entertainment and should be advocated. This committee should do whatever it can to insure the extensive showing of this film, especially to schools throughout the country." . . "This film will give one a better idea of the Gilbert & Sullivan opera than attendance at an actual performance of the D'Oyly Carte Company. It will be a great incentive to amateur operatic groups. A marvelous study in beautiful colors." . . "One of the very loveliest films I have seen. This brings Gilbert & Sullivan to everyone. May we see more pictures like this one! Beautifully staged. Lovely costumes. The singing is excellent." . . "Believe it will prove popular at box office. A high-grade piece of work." . . "One of the best photoplays ever produced. I saw 'The Mikado' given at the Martin Beck Theatre last week and it was done excellently, but the picture surpasses it because of the color, setting, and better understanding of the background and theme of the opera." . . "I am familiar with small towns of New England, and believe there will always be an audience for a good picture, and this one is superb, in my opinion." . . "It is in a class by itself—the first of what I hope will be a series of such productions." . . "Educators here seem unanimous about the excellence of this performance. Motion picture men are dubious. It is up to the educators who want their pupils to see pictures such as these and not gangster films—to do all in their power to publicize this film."

+ + 30 votes; + 1 vote. **Com on Motion Pict, Dept of Sec Ed, NEA,** F 8 '39

Newspaper and Magazine Reviews

"The Gilbert and Sullivan opera, somewhat abridged, brought to the screen experimentally, colourfully and respectfully. Spectacular, tuneful and splendidly sung. Something different. A bold experiment, this, the first screen version of a Gilbert and Sullivan opera. In changing the traditional costumes, multiplying the settings, cutting some of the songs, and inserting a prologue, the producers have braved the wrath of 'G. and S.' admirers, who are the most hardy of die-hards. . . But, as a picture for the wider cinema public, the film is, one might say, a toss-up. The question is: can Sullivan's evergreen music and the lively and colourful costumes and settings triumph over Gilbert's now outmoded dialogue and humour? If it can, the film may well be the forerunner of a new kind of screen entertainment: opera presented almost 'straight.' But it is quite a large 'if.' "

+ **Film Wkly** p21 Ja 21 '39

"Some liberties have been taken to screen and sound-track the operetta romance of the Mikado's son. True, not enough liberties to give movement and cinema spontaneity to the satire of Sir William S. Gilbert and the melodies of Sir Arthur Sullivan but enough to irritate the true Savoyard. . . For all the color and all the effort of film adaptation, this remains a photographed light opera." Beverly Hills

+ — **Liberty** p56 F 25 '39

"In adapting the musical satire, Geoffrey Toye, producer, and Victor Schertzinger, director imported from Hollywood, were faced with the task of preserving a venerated and inflexible stage tradition while gearing it to the tempo of acceptable screen material. They have overcome the difficulty with good taste and expert showmanship. . . It has lost none of its Gilbertian spirit in coming to the screen. . . Photographed in subdued and pleasing Technicolor, and recorded by the London Symphony Orchestra, the screen 'Mikado' is distinguished entertainment for the casual movie-goer as well as the most finicky of Gilbert and Sullivan addicts."

+ + **Newsweek** p24 F 20 '39

" 'The Mikado' is one of the most lyric and colorful of the operettas written by the distinguished team and in this version it has lost little of its delightful sentimentality, its frothy but at times surprisingly modern and ironical humor. . . The chorus, the incidental music by the London Symphony, the Technicolor, and the settings (though not pretentious) all add up to a most ingratiating whole."

+ **Photoplay** p93 Ap '39

"Suddenly the classics come to us in their pristine glory. . . The choral work is unforgettable. Mr. Schertzinger, who catapulted Miss Grace Moore to international fame with his 'One Night of Love,' has done the same for the D'Oyly Carte Company—if not more. *Prepare to succumb.*"

+ + **Stage** p54 F '39

Trade Paper Reviews

"The performances and singing are topnotch. 'The Mikado' will find wide appeal among audiences who have enjoyed the works of the two renowned composers. The pastel settings are eye-appealing, but special attention must be given to selling it to neighborhood audiences."

+ **Boxoffice** p69 Ja 7 '39

"Many English-speaking people who have never seen a Gilbert and Sullivan production should flock to the picture houses for 'The Mikado.' Even if they don't—and it is reasonable to imagine a goodly percentage of them will go out of curiosity—there are enough Gilbert and Sullivan fans who will attend to guarantee success. . . There has been no attempt to outdo Hollywood in munificence. Film is a feast of subdued color and reveals admirable craftsmanship."

+ **Variety** p15 Ja 25 '39

Le MIOCHE. See Forty little mothers

MUTINY OF THE ELSINORE. Argyle 73min F 15 '39

Cast: Paul Lukas. Lyn Harding. Kathleen Kelly. Clifford Evans. Michael Martin-Harvey

Director: Roy Lockwood

Screen writer: Beaufoy Milton

Melodrama. Filmed in England. Based on the novel of same title by Jack London. The action takes place on an old three-master sailing ship. The captain is murdered, the first mate shot and a writer and the captain's daughter are left to deal with a mutinous crew.

Newspaper and Magazine Reviews

"Aside from some rather fine shots of a sailing ship, the new British film, 'Mutiny of the Elsinore,' is a dull maritime melodrama. The Jack London novel on which it is based offered plenty of exciting incident and solid characterization, but you would scarcely guess it from this screen translation. Situation after situation is left hanging in air, while there is almost no cumulative suspense. . . Rarely have I seen excellent material put to such bad advantage by the cinema." Howard Barnes

— **N Y Herald Tribune** p15 F 16 '39

"It is as trim an adventure film as ever crossed the seas from England. Written in Jack London's best pulpwood style, with Lyn Harding playing the bucko mate, Paul Lukas as the super-cargo and a beautifully chosen crew of cutthroats aboard, the saga of the Elsinore makes bully screen reading, especially if you've a taste for a blustering yarn. It has pace, suspense, excitement—that galore—but, beyond all these, it has grand photography. . . The Elsinore is a real ship, and she is plowing across a real ocean, not tossing in a studio tank. . . The cast act as though they believed Jack London really could tell a sea story. He could." Frank S. Nugent

+ **N Y Times** p17 F 16 '39

Reviewed by John Mosher
New Yorker p62 F 25 '39

Trade Paper Reviews

"A grand sea story done with all the gusto and salty atmosphere which distinguished Jack London at his best. And he was at his best when he wrote about the old brigantines and life in the fo'c'sle. This British production is easily one of the best sea yarns that the screen can claim."

+ + **Film Daily** p6 F 17 '39

MY WIFE'S RELATIVES. Republic 63-65min Mr 20 '39

Cast: James Gleason. Lucile Gleason. Russell Gleason. Harry Davenport. Mary Hart

Director: Gus Meins

Music: Eddie Cherkose. William Lava

Music director: Cy Feuer

Original story: Dorrell McGowan. Stuart E. McGowan

Screen writer: Jack Townley

Comedy-drama. Another in the Higgins Family series. This time Mr Higgins runs a candy business and aids his daughter in marrying the man she loves. He also keeps his wife's father from marrying a designing widow.

Audience Suitability Ratings

"Family."
Wkly Guide Mr 4 '39

Trade Paper Reviews

"Good family picture carries plenty of laughs with antics of Higgins Family."
+ **Film Daily p10 Mr 13 '39**

Reviewed by Gus McCarthy
+ **Motion Pict Daily p13 Mr 7 '39**

" 'My Wife's Relatives' will hold its own in the family picture league and gives indication that if the pace is kept up this series will be a very satisfactory buy for Republic exhibitors. The picture has all the values that are inherent in these family subjects, with the Gleason entourage present in full strength."
+ **Nat Box Office Digest p5 Mr 4 '39**

"Swell family comedy, 'My Wife's Relatives' will go a long way in selling future members of Republic's Higgins Family series. Spacing generous comedy wtih proper amount of drama, feature hits a pace that never lets down due to direction, writing and trouping of cast. It can well hold top position on double bills in smaller situations and will ably fill lower brackets in more important runs."
+ **Variety (Hollywood) p3 Mr 1 '39**

MYSTERIOUS MISS X. Republic 60-65min Ja 10 '39

Cast: Michael Whalen. Mary Hart. Chick Chandler. Mabel Todd

Director: Gus Meins

Music director: Cy Feuer

Original story: George W. Yates

Screen writer: Olive Cooper

Comedy drama. Two stranded actors are mistakenly identified as Scotland Yard officers in a small town and find themselves involved in a murder mystery.

Audience Suitability Ratings

"A: absurd; Y: no value; C: no."
— **Christian Century p198 F 8 '39**

"General patronage."
Nat Legion of Decency Ja 26 '39

"A: mediocre; Y & C: no."
— + **Parents' M p102 Ap '39**

Trade Paper Reviews

"Herein delivered is a sound and solid program offering, adroitly blending comedy and mystery and replete with veiled women, deserted houses and a host of murder suspects. It carries an abundance of excitement and laughs."
+ **Boxoffice p27 Ja 21 '39**

"Republic comes through with a thoroughly entertaining bit of tongue-in-cheek murder mystery. It can even be tricked up as a 'horror' picture if smart exhibitors make judicious use of some of the tricky ad mats shown in press book. Although it obviously was on a 'B' budget, 'Mysterious Miss X' possesses the ingredients for popular entertainment for all classes."
+ **Film Bulletin p7 F 11 '39**

"Poor murder mystery done with slapstick for comedy effects that do not click."
— **Film Daily p10 Ja 23 '39**

Reviewed by Vance King
Motion Pict Daily p10 Ja 16 '39

"This is a cheapie that'll get back its production cost, plus some profit. For the duals. Cast is reasonably formidable, but weaknesses lie in the trite dialog and poor development of the story."
— + **Variety p11 Ja 25 '39**

"Aimed as a comedy drama, 'Mysterious Miss X' lost its drama enroute, completely missed its mark, and splattered as plain comedy of the tongue-in-cheek brand. It will serve to fill out dualers only in less choosy situations. While Herman Schlom, handling associate producer reins, may have hoped to overcome weaknesses of George W. Yates' original through scripting by Olive Cooper, he wound up with an anemic and disconnected screen play."
— **Variety (Hollywood) p3 Ja 11 '39**

MYSTERY PLANE. Monogram 60min Mr 8 '39

Cast: John Trent. Milburn Stone. Marjorie Reynolds

Director: George Waggner

Music director: Frank Sanucci

Screen writers: Paul Schofield. Joseph West

Melodrama. Based on the cartoon strip "Tailspin Tommy" by Hal Forrest. First of a new series. An electrically controlled bombing device on a plane is the invention of two pilots. Agents of a foreign power want the invention and kidnap the inventors. This film was first scheduled for release under title "Sky Pirate."

Newspaper and Magazine Reviews

"For the entire family. Children might be interested in seeing the operation of a new device by which bombs are dropped automatically from an airplane through the use of radio beams. The fact that the device will be used by Uncle Sam only for protective purposes is well emphasized." Bert Harlen
+ **Hollywood Spectator p12 Mr 4 '39**

"An air thriller for youngsters, this studio's contribution to the aviation cycle is first in a projected series of eight films based on Hal Forrest's comic strip, 'Tailspin Tommy.' "
+ **Newsweek p34 Mr 13 '39**

Trade Paper Reviews

"Monogram has every reason to be proud of its latest effort. Expertly combining action and suspense, with a few heart-throbs thrown in for good measure, 'Mystery Plane' is set to score a hit wherever fans appreciate films that move at a fast and thrilling pace." Frank Leyendecker
+ **Film Bulletin p7 Mr 11 '39**

"It gets off to a flying start. It will please fans of all ages and is worthy of exploitation."
+ **Film Daily p7 F 27 '39**

Reviewed by Gus McCarthy
+ **Motion Pict Daily p6 F 28 '39**

" 'Mystery Plane' sets the 'Tailspin Tommy' series off to a flying start. So you can add to a very intelligent choice of subject a very capable job of picture making and total the two up to something that will mean money for Monogram and Monogram exhibitors."
+ **Nat Box Office Digest p13 F 24 '39**

" 'Tailspin Tommy,' newspaper cartoon hero, gets away to an auspicious screen debut in 'Mystery Plane.'. . It contains action and suspense a-plenty, these all important ingredients mixed with splendid histrionics and excellent production values."
+ **Variety (Hollywood) p3 F 22 '39**

N

NANCY DREW, DETECTIVE. Warner 60min N 19 '38

Cast: Bonita Granville. John Litel. James Stephenson. Frankie Thomas

Director: William Clemens

Screen writer: Kenneth Gamet

Mystery melodrama. Based on the series of Nancy Drew novels by Carolyn Keene. First in a new series to feature Bonita Granville and Frankie Thomas. Bonita Granville is an amateur detective during time she can spare from school. She is dissatisfied with progress made by the police in a kidnapping case, and together with the boy next door, unravels the crime.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A: good of kind; Y and C: rather good."
+ **Christian Century** p1617 D 28 '38

"A & Y: entertaining mystery; C: possible."
+ **Parents' M** p78 F '39

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p15 Ja 14 '39

"Another series, boys, but nothing to hold your hats over."
Photoplay p96 Mr '39

Trade Paper Reviews

"[It is] an unpretentious little feature that speaks well for coming members of the group. Aimed directly at the juvenile trade, picture contains many chuckles and not a few thrills."
+ — **Variety (Hollywood)** p3 D 14 '38

NANCY DREW, REPORTER. Warner 67min F 18 '39

Cast: Bonita Granville. Frankie Thomas. John Litel. Mary Lee. Sheila Bromley

Directors: William Clemens. John Langan

Music: H. Roemheld

Screen writer: Kenneth Gamet

Comedy-drama. Based on the Nancy Drew Stories by Carolyn Keene. This is the second in the series and again has the teen-age girl, Bonita Granville, solve a murder with the unwilling help of her friend, Frankie Thomas.

Audience Suitability Ratings

"Clean, wholesome mystery picture. . . Most children will delight in it. Fast moving and full of excitement and enthusiasm. Family." Am Legion Auxiliary

"Light and fairly entertaining. . . Matter of taste. Mature-family, exciting for children." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"Diverting, though improbable melodrama. Mature-family." DAR

"The picture, swiftly paced, cleverly dialogued and very well cast, is most entertaining if you enjoy this type. Family." Gen Fed of Women's Clubs (W Coast)

"Fast moving, sparkling comedy. Family." Nat Council of Jewish Women

"A none too plausible mystery story. . . Fairly entertaining for mature-family." Nat Soc of New England Women

"In this picture, youth is presented in unusual and far-fetched situations. . . The cast is enthusiastic, but the fact that young girls are allowed access to 'training quarters' for criminals is questionable. Mature." S Calif Council of Fed Church Women
+ — **Fox W Coast Bulletin** F 11 '39

"The 'Nancy Drew' stories by Carolyn Keene have no great literary merit but they have a wide following among adolescents, girls particularly, in a certain stage of their reading development. . . There is plenty of broad humor, and average youthful audiences will deem it 'keen.' As a matter of fact it does hold interest, and the indulgent will chuckle over the absurdities of the situations. Adolescents, 12-16: matter of taste; children, 8-12: exciting."
+ **Motion Pict R** p6 F '39

"General patronage."
Nat Legion of Decency Mr 2 '39

"A & Y: fairly good; C: exciting."
+ — **Parents' M** p102 Ap '39

Newspaper and Magazine Reviews

"In these quick-actioned melodramas, story has little importance. 'Reporter' seems to be all action, and good clear action at that. . . For a nice wholesome little picture, give me another 'Nancy Drew'—and keep your 'Suezes.'" Robert Joseph
+ **Hollywood Spectator** p18 F 4 '39

"This is an amusing little number if you're in the mood for Bonita Granville."
+ **Photoplay** p94 Ap '39

Trade Paper Reviews

"A spirited entry in the 'Nancy Drew' series, this one should garner wide family and adolescent patronage."
+ **Boxoffice** p35 Ja 28 '39

Reviewed by Vance King
+ **Motion Pict Daily** p4 Ja 27 '39

"Nancy Drew is still appealing principally to the youngster trade, but the second in this new Warner series may be said to have sufficient of the safe entertainment elements—newspaper stuff, murder mystery, etc.,—put together capably enough to hold a fair amount of adult interest."
+ — **Nat Box Office Digest** p11 Ja 24 '39

"Another of the series taken from Carolyn Keene's stories, this one is great stuff for the moppets, but featherweight for adults. Booked on that basis, it's a likely piece for the multiples, although even then it will need a hefty running mate. Yarn is so implausible it's virtually a satire on newspaper pictures—and on juvenile hero films, too, for that matter."
+ — **Variety** p15 Mr 1 '39

"Second in Warners series featuring Bonita Granville, 'Nancy Drew, Reporter' makes a big stride forward to build a following among the high school trade. Amply able to fill lower half of the double bills, picture is not aimed for grownup appeal but still offers entertainment for the older patrons."
+ **Variety (Hollywood)** p3 Ja 21 '39

NAVY SECRETS. Monogram 60-62min F 1 '39

Cast: Fay Wray. Grant Withers. Dewey Robinson. Andre Cheron

Director: Howard Bretherton

Screen writer: Harvey Gates

Melodrama. Based on a Cosmopolitan short story, Shore Leave, by Steve Fisher. The film is based on the recent spy scare newspaper stories. Fay Wray and Grant Withers round up a gang of spies who are after naval information.

Audience Suitability Ratings

"A: mediocre; Y: passable; C: hardly."
— + **Christian Century** p302 Mr 1 '39

"The production offers a theme of timely interest but suffers from too many complications in the plot and from poor direction. Adults and young people." E Coast Preview Committee
— + **Fox W Coast Bulletin** F 25 '39

"A & Y: fair; C: possible."
+ — **Parents' M** p102 Ap '39

Newspaper and Magazine Reviews

"About as smooth a job of continuity writing and directorial pacing of the action as has come from the Monogram people. The characters are given time to reflect and to react. There are more close-ups and pantomime shots than are usually to be seen in films from this studio. . . As a 'B' melodrama it can hold its own with a good many coming from the major studios and is suitable for bookings in most theatres where double bills are the policy. . . The picture should be easy for children to follow." Bert Harlen
+ **Hollywood Spectator** p15 F 18 '39

Reviewed by Beverly Hills
Liberty p60 Mr 25 '39

Trade Paper Reviews

"Aimed at the recent spy headlines, this fails to fully capitalize on the story potentialities inherent in such situations. The picture is short on action and long on dialogue. Only toward the end does the pace quicken and things begin to happen."
— + **Boxoffice** p55 F 18 '39

NAVY SECRETS—*Continued*

"Master spies, secret armament data and two secret service agents, each unknown to the other, rattle around somewhat confusingly in this new Monogram release. The story is poorly constructed and it lacks dramatic punch, with one rather suspenseful sequence and a fist fight about the only real action the film affords."
— + **Film Daily** p11 F 15 '39

Reviewed by Jack Banner
+ **Motion Pict Daily** p4 F 9 '39

" 'Navy Secrets' is a good title for Monogram exhibitors, and the picture will justify the title. In addition, the presence of Fay Wray and Grant Withers in the leads gives it better than ordinary rating as star values go in the program group."
+ **Nat Box Office Digest** p11 F 17 '39

"Intriguing tale and good performances make 'Navy Secrets' worthwhile melodrama. While picture comes from modest budget class, exhibitors should be able to drain it for better than average profits through proper exploitation of its timely spy angle."
+ — **Variety (Hollywood)** p3 F 11 '39

NEIGHBORS. Best films 90min D 8 '38

Cast: E. Bodo. Helen Gross. Joseph Orwid. L. Sempolinsky

Director: Leon Trystan

Comedy. Yiddish dialogue film with English subtitles. A young girl arrives to visit her uncle and gets into another apartment by mistake. She falls in love with a young man she meets in the apartment. Many complications ensue since the young man loves swing music and her uncle is a musician who admires classical music.

Trade Paper Reviews

"Another Jewish comedy, with subtitles, where a mixup in names provides a goodly quota of laughs. Sure to click where pictures of this kind are popular. The camera job is bad, and at times the subtitles do not give a true account of the dialogue."
+ **Boxoffice** p47 D 24 '38

"Highly amusing comedy will go over well with Yiddish audiences."
+ **Film Daily** p10 D 16 '38

"Pretty nearly all of this production is out of synchronization, which strongly indicates the picture is a re-dubbed version in Yiddish of a Polish production previously shown in this country, titled 'Apartment Above.' Barring annoyance caused by poor dubbing, it still remains pretty fair entertainment, fashioned along American production lines, with new and up-to-the-minute jazz and gags that should give Yiddish folk a light-hearted pleasant hour and a half. It is an advance in style of entertainment heretofore turned out by Polish or Yiddish producers, but hardly up to Hollywood standard in story, direction, camera make-up and other deft touches. Fans may like departure from usual style of serious classical themes."
+ — **Variety** p14 Ja 4 '39

NEVER SAY DIE. Paramount 80min Ap 21 '39

Cast: Martha Raye. Bob Hope. Andy Devine. Alan Mowbray. Gale Sondergaard. Sig Rumann

Director: Elliott Nugent

Music: Ralph Rainger. Leo Robin

Music director: Boris Morros

Screen writers: Don Hartman. Frank Butler. Preston Sturges

Farce. Bob Hope plays a millionaire who goes to the Swiss Alps because he thinks he is a sick man. Martha Raye has been taken there by her Texas oil millionaire father to marry a titled foreigner. Martha and Bob marry in order to escape other entangling marriages planned for them by a designing pair out after their money.

Audience Suitability Ratings

"Rather broad farce comedy with a generous dash of slapstick, it is completely absurd and, despite several inconsistencies, side-splittingly funny from start to finish. Adults." E Coast Preview Committee
+ **Fox W Coast Bulletin** Mr 4 '39

"Objectionable in part."
Nat Legion of Decency F 23 '39

"Family. A little vulgar in spots, but entertaining."
+ — **Wkly Guide** F 18 '39

Newspaper and Magazine Reviews

"The prank and gag school of screen comedy has rarely proved as unappetizing as it is in 'Never Say Die.' There are a few faintly amusing farcical notions in the show, but the scenarists have usually passed them up in favor of random slapstick and witless wisecracks. . . It would be possible to sympathize with the leading players did they not work so hard to underline the worst aspects of the photoplay. . . 'Never Say Die' is what is known in Hollywood as pure entertainment, or a farcical fantasy, if you will. Even in that overworked and undistinguished field it achieves something of a new low." Howard Barnes
— **N Y Herald Tribune** p14 Mr 9 '39

"Some of the gags are terrible. Some of the comedy is tops. . . It is Bob Hope with his flip, precise way of throwing gags and his mastery of the bewildered 'take,' who carries the show. The others just cling to Hope. A good word for 'Never Say Die.' " Bosley Crowther
— + **N Y Times** p18 Mr 9 '39

Trade Paper Reviews

"The basic idea of this story would have made a grand two reeler, but stretched out to eighty minutes it is a very monotonous affair. One feels sorry for the talent wasted on it. There are a few amusing spots, but even those lean to heavy slapstick—so out of place that the spectator is almost embarrassed for laughing at them. Poor." David J. Hanna
— **Film Bulletin** p3 Mr 11 '39

"A comedy which depends on gags for its hilarity, this show is very funny when gags are being worked, however, there are spasms when the piece must carry through on story, and then it lags. Fortunately the gags take up most of the footage and some of them bring forth rollicking belly-laughs, with the result that the picture proves good laugh entertainment. For Bob Hope, it is great stuff, for the type of humor projected, is just his style."
+ — **Film Daily** p13 Mr 7 '39

"Paramount's production of 'Never Say Die' should have been one of the most hilarious comedies of recent months, but it has been turned into just an ordinary programmer with occasional laughs. They had a great story idea, presenting situations that should have supplied one big belly laugh after the other, with a cast that was surefire, but the idea was missed by a wide margin, and the cast was left with its back against the wall, struggling as best it might to build up some pretty bad writing and equally bad direction into presentable screen entertainment. At times the cast succeeded, but for the most part its efforts were for naught."
— + **Hollywood Reporter** p3 Mr 2 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p10 Mr 6 '39

"There's hope for the picture business, and there are smiles for exhibitors, when it can occasionally revert to first principles and turn out a piece of entertainment as rich in audience meat as 'Never Say Die.' "
+ **Nat Box Office Digest** p6 Mr 4 '39

"The comedy talents of Martha Raye and Bob Hope have been side-tracked to a great extent in 'Never Say Die.' Picture has a few funny passages, but on the whole is just a mild farce. It's only a fair programmer and will need plenty of support as top attraction in the keys. For subsequents and neighborhoods, it will get moderate business. . . Both the writers and director failed to take advantage of opportunities."
— + **Variety** p18 Mr 8 '39

"Paramount has booted home a sleeper in 'Never Say Die,' which romps home a winner after traveling a laugh-paved course without once pausing for revitalization. It's a farce crammed with what it takes to drag down box office coin, and should hold appeal for all types of patrons."
+ **Variety (Hollywood)** p3 Mr 2 '39

NEWSBOYS' HOME. Universal 73min D 23 '38

Cast: Jackie Cooper. Edmund Lowe. Wendy Barrie. Edward Norris. Samuel S. Hinds

Director: Harold Young

Original story: Gordon Kahn. Charles Grayson

Screen writer: Gordon Kahn

Melodrama. Jackie Cooper portrays a newsboy who works for a paper to which he feels gratitude because it gave him a home. He helps wage war on a rival gang of newsboys in a circulation war.

Audience Suitability Ratings

"A: good of kind; Y: probably amusing; C: no."
+ **Christian Century** p135 Ja 25 '39

"Adults."
Nat Legion of Decency Ja 5 '39

"A & Y: fairly good; C: no."
+ — **Parents' M** p75 Mr '39

"Family."
Wkly Guide D 24 '38

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 Ja 14 '39

"Hokum can go so far and no farther up at the Central. At those relatively few points where it oversteps the bounds, 'Newsboys' Home' receives so many verbal tomatoes from the audience that it would be unsporting of us to add anything to the barrage." B. R. Crisler
— **N Y Times** p8 Ja 23 '39

Trade Paper Reviews

"Action is the keynote of this film which shapes as a satisfactory program picture."
+ — **Boxoffice** p35 Ja 28 '39

"Melodrama of little tough guys helping to run a newspaper has slambang thrills."
+ — **Film Daily** p8 Ja 24 '39

"Another in the tough kid cycle. The rehash is a newspaper theme, and Hollywood's usual far-fetched presentation of the fourth estate is gone one better with this entry, which pictures the circulation side as being little short of a World War, with the kids in the middle of it all. Implausible most of the way, youngsters will eat it up while envisioning themselves in same situations, etc. Will easily handle its end of dual depots, what with revitalized Jackie Cooper name, Edmund Lowe, and the word of mouth. Plot is very thin, and acting of all but the kids similarly light."
— + **Variety** p15 Ja 25 '39

NEXT TIME I MARRY. RKO 64min D 9 '38

Cast: Lucille Ball. James Ellison. Lee Bowman. Granville Bates. Mantan Moreland

Director: Garson Kanin

Original story: Thames Williamson

Screen writers: John Twist. Helen Meinardi

Comedy. It portrays a cross-country trailer romance in which an heiress, Lucille Ball, and a WPA worker, after a great deal of complications, decide they are in love.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A: depends on taste; Y: doubtful; C: no interest."
Christian Century p71 Ja 11 '39

"A & Y: fair; C: little interest."
+ — **Parents' M** p78 F '39

Newspaper and Magazine Reviews

"While no epic, it is reasonably productive of comfortable chuckles. Family."
+ — **Christian Science Monitor** p17 D 10 '38

"Enjoyable little show. Garson Kanin, with the direction of the impressive 'A Man to Remember' already to his credit, appears to be emerging as a modern prophet to point the way for the motion picture industry out of the wilderness of excessive investment and diminishing returns. . . Evidently the expenditure [for the film] was but a fraction of that devoted to so-called 'A' pictures. Yet 'Next Time I Marry' packs several times the entertainment value of the rank and file of costlier pictures I have seen recently." Bert Harlen
+ **Hollywood Spectator** p24 D 24 '38

Trade Paper Reviews

"A really fine comedy based on a somewhat ordinary story."
— **Film Curb** p7 D 24 '38

"Here's one of sleepers where the exhibitor gets a break. Bought along with the mine-run down near the bottom of the block it will haul dollar for dollar with the snooty upstairs running mate once it is paid the lip service it deserves. It hasn't names to light up the marquee but what it does have is a few spools of slightly screwball comedy, paced with a zip and a tang. Mr. Exhibitor, give it a hard ride in your ads and it will pay its way handsomely."
+ **Variety (Hollywood)** p3 D 14 '38

NORTH OF SHANGHAI. Columbia 59min F 10 '39

Cast: James Craig. Betty Furness. Keye Luke. Morgan Conway

Director: D. Ross Lederman

Screen writers: Maurice Rapf. Harold Buchman

Melodrama. Miss Furness, reporter, goes to China for news and gets involved in the Sino-Japanese war. James Craig portrays a newsreel cameraman who succeeds in wiping out conspirators in a spy ring.

Audience Suitability Ratings

"A: hardly; Y: ordinary; C: no."
— + **Christian Century** p263 F 22 '39

"General patronage."
Nat Legion of Decency Mr 9 '39

Trade Paper Reviews

"A fair-to-middlin' story is evolved from the current Sino-Jap fracas. Pictures Betty Furness as an ace reporter in a somewhat trite newspaper angle, while James Craig is a newsreel cameraman covering the front. It's for the duals. Tale is held back a bit by the uneasiness of Craig, a comparative newcomer."
— + **Variety** p29 Mr 8 '39

O

OFF THE RECORD. Warner 70min Ja 21 '39

Cast: Pat O'Brien. Joan Blondell. Bobby Jordan. Alan Baxter. William Davidson

Directors: James Flood. Irving Rapper

Music: Adolph Deutsch

Music director: Leo F. Forbstein

Original story: Saul Elkins. Sally Sandlin

Screen writers: Niven Busch. Lawrence Kimble. Earl Baldwin

Melodrama. Pat O'Brien portrays a reporter who is in love with Joan Blondell, columnist. She finds out about an orphan boy who is sent to the reformatory and in order to get a parole for him, marries O'Brien.

Audience Suitability Ratings

"A: hardly; Y & C: unwholesome."
— + **Christian Century** p366 Mr 15 '39

OFF THE RECORD—*Continued*

"While the plot is trite and the story has many loose ends, the serious treatment of an important problem is commendable. Adults and young people." E Coast Preview Committee
+ — **Fox W Coast Bulletin** F 25 '39

"Adults."
Nat Legion of Decency F 16 '39

"A: mediocre; Y & C: unsuitable."
— + **Parents' M** p102 Ap '39

"Family. Enlightened with plenty of humor."
+ **Wkly Guide** F 11 '39

Newspaper and Magazine Reviews

"Adults and young persons."
Christian Science Monitor p15 Ja 21 '39

"If you've met the story of the hard-boiled reporter, the pretty girl columnist, the town's big-shot mobster, stop-press exclusives and comic news photographers, read no farther. Hollywood is only repeating itself. Even if the story's new to you there's no immediate need to grab your hat and rush out to see 'Off the Record.' It's fast, noisy, competent, but completely routine—almost a 'quickie.'" Jesse Zunser
— + **Cue** p43 F 25 '39

"There is so little in it of anything really pleasant to look at or hear, that 'Off the Record' is lacking in that emotional give which gratifies an audience. Technically, in direction and staging, it is a satisfactory job, yet the film is not a strong number as a feature show. Everyone in it is so metallic and caustic." Bert Harlen
— + **Hollywood Spectator** p16 F 4 '39

"The decorum of a typical New York City room is much maligned during the rather crazy course of this newspaper film. For that matter, the tenor of life, itself, is unevenly, often fortuitously scrambled in an endeavor to make solid entertainment out of a newspaper romance. . . The humor in the film is too alien to the theme to be of much help, and the director hasn't been able to cope with it all. 'Off the Record' is a rung up the film ladder for Bobby Jordan, if nothing else." Robert W. Dana
— + **N Y Herald Tribune** p8 F 18 '39

"The sum of the world's knowledge in the matter of juvenile delinquency, its cause and cure, is not likely to be materially increased by 'Off the Record.' . . Despite the ebullience of O'Brien and the beauty of Blondell, 'Off the Record' (and you can quote us) libels the great tradition of American news-gathering not only in an egregious but in a most depressingly unoriginal fashion." B. R. Crisler
N Y Times p12 F 18 '39

Trade Paper Reviews

"Breezy comedy drama, with a combination mobster-newspaper background, this is equipped to do yeoman service as a programmer. . . Direction is paced so as to permit no hiatus in the story's unfolding and production details are adequately satisfactory."
+ **Boxoffice** p35 Ja 28 '39

"This is a minor effort of the Warner studio that can be chalked up as a passable 'B' picture with its main appeal to the juvenile customers of high school age or under, who will enthusiastically go for the philosophy of Bobby Jordan."
— + **Film Daily** p8 F 23 '39

Reviewed by Gus McCarthy
— + **Motion Pict Daily** p10 F 27 '39

" 'Off the Record' could just as well have been kept off the record in so far as the story presents any reasons for its existence, but thanks to the Warner skill at this type of thing, as evidenced by James Flood's direction, and a cast that can highlight snappily written scenes when called upon, it comes through as entertainment for the purpose for which it was made and for which it will be booked."
+ — **Nat Box Office Digest** p11 Ja 24 '39

"Strident newspaper yarn is inside page stuff. Despite the come-on title and the picture's frenzied excitements, it's all hackneyed material. Pat O'Brien and Joan Blondell names will help and there are occasionally pithy bits of dialog, but in general it's no circulation builder. . . As the star reporter, Pat O'Brien plays as if he realized what carbon-copy material he has."
— + **Variety** p12 F 22 '39

"Hokish, oft'-times silly newspaper-underworld tale that motivates 'Off the Record' definitely relegates it to filler class. Picture shows lack of thought on part of its maker, and will suffer from unfavorable word-of-mouth advertising of those lured in for opening runs."
— **Variety (Hollywood)** p3 Ja 19 '39

OKLAHOMA KID. Warner 80min Mr 11 '39

Cast: James Cagney. Humphrey Bogart. Lola Lane. Donald Crisp. Harvey Stevens. Rosemary Lane

Director: Lloyd Bacon

Original story: Edward E. Paramore. Wally Klein

Screen writers: Warren Duff. Robert Buckner. Edward E. Paramore

Western melodrama. The time is the Oklahoma Territory land rush of 1893 and the drama concerns the battle between crime and law. Cagney portrays an outlaw who is bent on avenging his father's murder.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Mr 9 '39

"Cagney's good whether he's playing a gangster or an outlaw, and there's plenty of biff-bang action in this one."
+ **Scholastic** p30 Mr 18 '39

"Family. A superior Western."
+ + **Wkly Guide** F 25 '39

Newspaper and Magazine Reviews

" 'Oklahoma Kid' is a humdinger. It literally sizzles with action—aflame with blazing guns, pioneering heroism, and vocal democratic ideaologies. The astonishingly effective debut of James Cagney as a two-gun man-on-horseback, the breath-taking drama of the Oklahoma Territory land rush in 1893, the thrilling realism of the inevitable battle between crime and law, and the magnificent photography—all these contribute toward making 'Oklahoma Kid' a completely enjoyable picture." Jesse Zunser
+ **Cue** p42 Mr 4 '39

"The redoubtable James Cagney has put on a ten-gallon hat, spurs and shooting irons in 'Oklahoma Kid' and has amply earned the right to wear them. He has neither the accent nor the lingo for a hard-riding, rough-and-tumble Western, but he succeeds in giving such a dynamic portrayal that the offering has continual suspense and excitement. The script is no great shakes and the direction falters to the point of having to substitute subtitles at points where a bit of significant action or dialogue might have knit the continuity together, but Mr. Cagney, like a super-Lone Ranger, is always appearing to rescue the principals and the plot." Howard Barnes
+ **N Y Herald Tribune** p8 Mr 11 '39

"It is a brisk horse opera which is good fun chiefly because Cagney makes it so. There's something entirely disarming about the way he has tackled horse opera, not pretending a minute to be anything but New York's Jimmy Cagney all dressed up for a dude ranch." Frank S. Nugent
+ **N Y Times** p21 Mr 11 '39

"After a quick nod to history, a trio of screen writers wisely give all their attention to the Oklahoma Kid—a character modeled after the famous outlaw Billy the Kid and played by James Cagney with contagious enthusiasm. . . It is vigorous entertainment."
+ **Newsweek** p27 Mr 6 '39

Trade Paper Reviews

+ + **Motion Pict Daily** p4 Mr 13 '39

" 'The Oklahoma Kid' is another in the major companies' current vogue for Westerns. . . The 'Kid' lets [the cycle] down. It's box office potency will depend on James Cagney's name and draw, rather than story or production, neither of which is commendable. All the unbelievable hokem of a small-time Western is included in this film. To cap this, Cagney plays

a western Robin Hood without variation of his Hell's Kitchen manner and it's incongruous in the chaps-and-spurs setting. A weak screenplay and dialog, plus slowpaced direction, doesn't help matters, and the film falls into the class of just another horse opera."
— + Variety p16 Mr 15 '39

. . . ONE THIRD OF A NATION. Orlob-Paramount 75min F 10 '39

Cast: Sylvia Sidney. Leif Erikson. Myron McCormick. Muriel Hutchinson. Iris Adrian. Hiram Sherman. Sidney Lumet. Percy Waram

Director: Dudley Murphy

Screen writers: Oliver H. P. Garrett. Dudley Murphy

Drama. Based on the play of the same title by Arthur Arent. The title is derived from President Roosevelt's second inaugural address, in which he said, "I find one third of a nation ill housed, ill clad, and ill nourished." When the play was produced by the Federal Theatre as a Living Newspaper the author was awarded a Guggenheim Memorial Fellowship prize of $2,500. The film was produced independently in New York at the Eastern Service Studios. Sylvia Sidney portrays a girl of New York's East Side slums who lives in a rickety firetrap. Leif Erikson portrays an idle rich young man who is a tenement owner. He falls in love with her and his social conscience asserts itself when he sees the horrible devastation which fires cause in his houses. In the end he undertakes to give the poor proper housing.

Audience Suitability Ratings

"Fair. Unpatriotic, insidious, since film gives impression one-third of the U. S. population live under unhealthful conditions. A morbid, melodramatic New York tenement story. Seems to be propaganda for housing. Protest this title. Adult." DAR
+ — **Fox W Coast Bulletin** F 18 '39

"The producers are to be congratulated on bringing so important and forceful an indictment to the screen. Adults and young people." E Coast Preview Committee
+ **Fox W Coast Bulletin** Mr 4 '39

"Rated as unobjectionable for adults, pleads the cause of slum clearance and low-cost housing."
Nat Legion of Decency F 23 '39

"A & Y: very good; C: too mature."
+ + **Parents' M** p102 Ap '39

"The screen story is the old one of rich-boy-meets-poor girl. . . It has none too striking a background which seems a shame since the film was made within 'shooting' distance of New York City's vast tenement district. Some few of the film's street scenes ring true, but most of them smack of studio sets. The rich-boy-poor-girl theme seems to be the main stumbling block in the telling of the story. . . Sidney Lumet is fine as Joey; Sylvia Sidney, as the girl, and Myron McCormick, as an embittered radical manage to make something of their parts, despite the slip-shod story."
— + **Scholastic** p30 Mr 4 '39

School Evaluations

"Excellent filming of a very real and vital problem." . . "This picture is excellent. Especially suited for study in high school and supplemented by trips to modern housing projects." . . "Just what we have been needing to wake up people to terrible conditions existing. Grand picture!" . . "Valuable as a basis from which to draw discussion in classes on housing, community planning, and sociology classes." . . "Social studies groups should find it valuable as a basis for the study of housing in cities. A good dramatization of conditions pertinent to the housing problem." . . "This film opens up an entirely new field for portrayal in films. Conditions are authentically portrayed. Very well directed. Wish more films of similar nature could be made." . . "Such films should reach the adult group responsible in civic positions." . . "Current, vital, picturesque movie; a worthy civics lesson to our high school students. Preserves its pictorial beauty and composition throughout." . . "Youth of the country should know conditions. This is not an extreme view but a true one." . . "An important current social problem which upper high school pupils should consider. Should be sponsored and supported, for it shows treatment of a contemporary problem—a field which it seems should be treated more often by the motion picture." . . "It has good and bad points as a picture. Add this to the social problem involved, and discussion should be lively and profitable." . . "I think the slum clearance problem is one that the children should take an interest in at the present time. A very fine presentation of a social problem which through its entertainment value ought to have a far-reaching effect for a correction of the social evil." . . "Material significant for modern life, raises much controversial material. This is a courageous treatment of an important social problem. There is too definite a concession to the love interest. Very impressive as an argument for slum clearance. Points to a possible solution." . . "A concise study of a social problem, but requires a teacher's steadying influence. Too gruesome, and perhaps treats the problem too emotionally for young people." . . "I believe it would be a good basis for discussion under expert leadership. I felt that the friendship element was good, although the hospital anteroom scene seemed amateurish. The picture was fine." . . "I was torn between class hatred which is bad and the truth which I always want to face." . . "Vivid and strong. Discouraging to those who cannot escape these conditions. Good if group not too young." . . "Good for taking care of the social problems presented but not necessary to exaggerate the horrors." . . "The work being done by the housing authorities was not brought out clearly enough. Government help is absolutely necessary in this type of work. This picture will help very much." . . "Long and morbid. I do not think it would be of great interest to children of high school age or even college unless they were making a special study relating to problems presented." . . "A live issue to be solved." . . "Am not in favor of any film which will promote public unrest. Excellent but too much of a problem for classroom discussion." . . "Any film which has something more important to present than the eternal Cinderella love story is worthy of consideration by a group which is devoted to education. This film deserves the support of the teaching bodies in this country. If they will promote it, it will make money at the box office and will ensure other pictures treating of dozens of problems which will make for a vital motion picture art. While this is a courageous film for its showing of housing conditions, it is not a good film as entertainment, being too gruesome, hammering away at its problem without regard for drama and showing strong touches of amateur work in writing, filming and directing."
+ + 17 votes; + 12 votes; + — 1 vote. Com on Motion Pict, Dept of Sec Ed, NEA F 3 '39

Newspaper and Magazine Reviews

"'. . . One Third of a Nation' did not fare so well in its cinemization. Housing was the hero of the Federal Theatre Project's vivid play; but in the film, housing must share honors with Sylvia Sidney and Leif Erikson [for] the story woven around them is so slight in motivation that it carries no conviction. This is to be regretted; for slum clearance and low-rent housing need all the support that can be given. Even as weak as this movie is as a movie, it ought to be recommended for its valiant attempt to publicize the unsanitary, unsafe and unlivable buildings that too many people must call 'home.'" Philip T. Hartung
+ — **Commonweal** p470 F 17 '39

"The WPA's smash sociological drama of two years ago has been made into a stilted, awkward, confused soapbox oration on the evils of old-law tenements and the need of an intelligent plan for slum clearance. Its purpose is clear. Nobody can disagree with the rightness of its reiterated moral. But in his enthusiasm for the justice of his cause, Director Dudley Murphy has jiggled the story continuity so that it jumps forward and backward with disconcerting frequency. . . Neither Sylvia Sidney nor Leif Erikson do much more than walk unsteadily through their parts." Jesse Zunser
— **Cue** p45 F 11 '39

. . . ONE THIRD OF A NATION—*Cont.*

"Honest but unsuccessful attempt to make slum clearance propaganda interesting to motion picture theatre audiences. It has direct appeal only to those people in the few big cities which still have slums, and the people who dwell in them. . . I am sorry there are people at widely scattered places in the country who are living in unsanitary fire-traps, but in my capacity as a person seeking entertainment in a picture house, I do not wish to be made sorry when my sorrow cannot be translated into action of benefit to the people for whom my sympathy is invited. . . It seems to me that '. . . One Third of a Nation' strives more to preach than to entertain. . . I refused to sit through the rest of the picture, consequently this review cannot be considered a complete one. . . I do not believe [the film] has anything to offer study groups. It certainly is not for children."
— **Hollywood Spectator** p8 F 18 '39

Reviewed by Beverly Hills
Liberty p48 D 31 '38

"'. . . One Third of a Nation' pictures with great skill the misery of the poor and the firetraps they live in. But it adds to scenes which are true to life in every detail a dreadful love story. . . Like 'Idiot's Delight,' it represents an advance in the choice of theme; it is spoiled in the same fashion by superimposed clichés and the producers' fear of their own courage. The problem which lies at the root of the difficulty is of course the well-known dilemma: how to tell the truth without being radical." Franz Hoellering
+ — **Nation** p214 F 18 '39

"Even though it may have a somewhat muddled point of view and structural faults it is definitely a step in the right direction for the screen. '. . . One Third of a Nation' could have been more forthright; it could have been a better picture, but in saying something it has so much power that you should not miss seeing it." Howard Barnes
+ **N Y Herald Tribune** p10 F 13 '39

"Arthur Arent, who wrote the play, probably would have difficulty in recognizing his brain child. We uninstructed of the movie audience will take it for what it's worth, which is considerable, as an interestingly presented editorial for slum clearance. . . The film is less truculent than the play, much less realistic. It contains no appeal to government to correct the slum situation—except the mute appeal embodied in a grim picture of conditions as we city-dwellers know them to be. For all that, it has a point of view. It has focused the camera upon one of the ugliest sights in the New World. It has, not always too subtly, presented a few facts and figures for the nation to study. And it has, beyond these, employed a contemporary background for a contemporary tragedy. Wherefore we are grateful to Mr. Murphy and his company. We will not say it is a film that should be seen, merely one that you probably will want to see." Frank S. Nugent
+ **N Y Times** p13 F 11 '39

"There's been a sad mishandling of '. . . One Third of a Nation'. A bungling of individual scenes and an elaboration of elements that were not in the play and seem artificial and tedious draw the sap from the force of the idea. As a lecture on housing conditions in the lower East Side, as a dissertation on tenement and slum problems, the film does no justice to its theme. . . With much that is hazy and unsound and unlikely throughout the performance, the exposition is unsteady and by no means worthy of the important problem it presents. The more aware one is, I think, of actual conditions, the more one may resent this slipshod treatment." John Mosher
— **New Yorker** p79 F 18 '39

"Both script and direction are uninspired, but a competent cast gives the film sincerity and occasional effectiveness in its plea for slum clearance."
— + **Newsweek** p29 F 20 '39

"It will make you want to attack with an axe the first old house that you see on the way home; but it's all very unreal emotionally. . . The characters seem to be making speeches against a backdrop rather than being definitely involved in a plot."
— + **Photoplay** p93 Ap '39

"In general the movies may be applauded for trying to attack, instead of to compensate for, U. S. social ills. As example of a trend, '. . . One Third of a Nation' is commendable. Unfortunately it is also an individual product to be judged according to its merits, and as such it is dishearteningly trivial. . . It fails in importance because its characters do not seem worth bothering about. And in addition to being inherently feeble, it suffers from amateurish acting, writing and direction."
— **Time** p68 F 20 '39

Trade Paper Reviews

"When other films fade into oblivion, '. . . One Third of a Nation' will remain as a trenchant trail-blazer of the time when the screen for once at least shed its glittering trappings and emerged as a true and functional medium. . . From a boxoffice standpoint, it needs to be sold but it should win the support of the large masses of people who are directly concerned with the problem."
+ + **Boxoffice** p33 F 11 '39

"This is scarcely pleasant film fare. It will be a boxoffice failure in all but the arty locations." Frank Leyendecker
— + **Film Bulletin** p8 F 25 '39

"This stage play that caused lots of comment last season as a Federal Theater Project production has been divested of its political implications and in its screen version shapes up as a rather dull and morbid drama of the slum sections of New York. There is no question about the sincerity of its creators to present a forthright message. . . But the fact still remains that something more than honesty of purpose is needed to serve as entertainment on the screen, for it so happens that the vast majority of the public that attends the cinema is not a bit interested in propaganda or sociological subjects such as this."
— **Film Daily** p7 F 15 '39

+ — **Motion Pict Daily** p13 F 14 '39

"One third of the nation doesn't possess the price to buy theater tickets, another third that might be engrossed by this picture's heavy-handed propaganda turns its nose up at the movies, and the final third that attends the theaters will yawn. The producers make the mistake common to propagandists in any line, and the one that will always make the road of screen propaganda a rocky one. They are so impressed with their own message and the necessity of conveying it to others that they overplay the dole and direful tones with a complete loss of perspective on real life."
— **Nat Box Office Digest** p6 F 17 '39

"It has been considerably switched from its play original. Preaching its rehousing 'message' chiefly by indirection, which is perhaps the most effective manner of doing it, for cinematic purposes, although it minimizes the sock of the WPA play source. Still, it's a necessary compromise and thus, with Sylvia Sidney and Leif Erikson for the marquee, it will do mild business in the dualers as it percolates into release. . . As the film shapes up it's no worse and—considering the reported very moderate production investment—rather better than a commensurate modest-budgeter essayed on the Coast. Film in some aspects lacks the polish of a major studio effort, lacking the production niceties available on the Coast."
+ — **Variety** p12 F 15 '39

"As propaganda aimed to convert from talk to action current campaign for slum clearance in metropolitan centers, '. . . One Third of a Nation' suffices. As entertainment, it is nil. Its place is in halls of federal and state lawmakers rather than in pay-as-you-enter theatres. Suffering from weak story, weaker direction, picture feature makes feeble attempt to establish characters, then wanders aimlessly, dragging in class strife as it saunters, finally collapsing in handshake between downtrodden and rich. Sylvia Sidney's portrayal is anemic, those of supporting players, including Leif Erikson, more so."
— **Variety (Hollywood)** p3 F 9 '39

ORAGE. Tri-National 85min D 10 '38

Cast: Charles Boyer. Michele Morgan. Lisette Lanvin. Robert Manuel. Jean-Louis Barrault

Director: Marc Allegret

Music: Georges Auric

Screen writers: Marcel Achard. Jean Lustig

Triangle drama. Based on the play Venin by Henri Bernstein. Filmed in France with English subtitles. A staid married man, Charles Boyer, falls desperately in love with a young girl. Torn between jealousy for the girl and loyalty to his wife he is unable to decide his dilemma until it is decided for him by his wife's announcement that she is going to have a baby and by the young girl's suicide. The film is also known as The Tempest.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"Condemned."
Nat Legion of Decency D 22 '38

Newspaper and Magazine Reviews

"Unfortunately the picture is badly edited and does not carry to a convincing conclusion the fine characterizations and calm dignity of its early sequences." Philip T. Hartung
— + **Commonweal** p273 D 30 '38

"[It] should have been a powerful drama of triangular love, since it has the benefit of Henri Bernstein's writing and splendid performances by Charles Boyer and Michele Morgan. Its earlier moods are beautifully played, passionately and vividly directed. But midway the story collapses, due largely to suddenly false characterizations and surprisingly inept editing. Regrettable." Jesse Zunser
— **Cue** p49 D 17 '38

"Possibly French trippers will get more out of Charles Boyer's 'Orage' than a lot of the rest of us here. . . I had the feeling that that little ripple of English captions glued on the film must have left out some of the sly nuances of the dialogue, for the story seems pretty sketchy and vague at times. This isn't any pick-me-up of a movie. It's a gloomy thing in general." John Mosher
— + **New Yorker** p112 D 17 '38

"Except for its opening sequences this story . . . is mangled by inept cutting and—probably—the censors' scissors. Despite an excellent cast, Boyer's first French production since 'Mayerling' is notable only for the debut of Michele Morgan—a talented 18-year-old newcomer."
— + **Newsweek** p24 D 19 '38

Trade Paper Reviews

"For patrons who prefer stark domestic drama this one will well satisfy their appetites."
Boxoffice p47 D 24 '38

ORPHANS OF THE STREET. Republic 64min D 5 '38

Cast: June Storey. Ralph Morgan. Tommy Ryan. Robert Livingston

Director: John H. Auer

Original story: Earl Felton

Screen writers: Eric Taylor. Jack Townley. Olive Cooper

Drama. Young Tommy Ryan is being taken to a state orphanage but manages to escape with his dog Skippy. A newspaper reporter befriends them and in the end Tommy is sent to a boarding school.

Audience Suitability Ratings

"A: hardly; Y: perhaps; C: fair."
— + **Christian Century** p1617 D 28 '38

"General patronage."
Nat Legion of Decency D 22 '38

"A, Y & C: fair."
+ — **Parents' M** p78 F '39

"Family."
Wkly Guide D 10 '38

Trade Paper Reviews

"Boy and dog are heroes of this smoothly spun human interest yarn. While the scenario stretches a few points, usually toward maudlinish lines, it, nevertheless, builds the necessary ingredients for acceptable family trade. The film should be a cinch where young Tommy Ryan clicked in '10th Avenue Kid.' "
+ **Boxoffice** p41 D 17 '38

"Rates average for neighborhood duals. Not particularly exciting in its earlier sequences, the action is accelerated about midway in the running and the climax has a few thrills as well as a generous amount of heart throbs. . . Ad tips: stage a neighborhood dog parade and make tie-ups with local pet shops." Frank Leyendecker
+ — **Film Bulletin** p7 D 31 '38

"A drama in which a boy's love for his dog and the devoted loyalty of this canine for his young master play the most important part. Tommy Ryan gives an excellent portrayal of an orphan boy."
+ **Film Curb** p5 D 10 '38

"Pleasing heart-throb drama of a boy and his dog carries plenty of appeal."
+ **Film Daily** p7 D 9 '38

"Essentially a boys' story and ought to do good business on the weekend trade when the youngsters can get out. It also has adult appeal, especially for dog-lovers. . . The picture can top most any double bill in the neighborhood spots."
+ **Variety** p18 F 1 '39

OUT WEST WITH THE HARDYS. MGM 84min N 25 '38

Cast: Lewis Stone. Mickey Rooney. Cecilia Parker. Fay Holden. Ann Rutherford

Director: George B. Seitz

Screen writers: Kay Van Riper. Agnes Christine Johnston. William Ludwig

Based on the characters created by Aurania Rouverol. Another in the Hardy series. Old friends of the Hardy family invite them to pay a visit to their elaborate ranch out West. There Lewis Stone as Judge Hardy aids in some trouble over water rights which a conniving neighbor is trying to steal; Mickey, swaggering in chaps, finds he is not so good on a horse and Cecilia Parker has an adolescent romance with the ranch foreman.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A: good; Y & C: very good."
+ **Christian Century** p167 F 1 '39

"This fine family serial, with the setting in the glorious West, covers much ground. Family." Am Legion Auxiliary

"Another entertaining episode in the lives of the Hardy Family, excellently acted and produced and with a well-written, interesting story. . . Family." Calif Cong of Par & Teachers

"Excellent entertainment because of sympathetic and understanding direction, work of capable cast and the mood of genuine simplicity which expresses the moral in each of the pictures in the series. . . Family." Calif Fed of Business & Professional Women's Clubs

"Excellent and most refreshing entertainment is provided by this worthy successor to the previous fine Hardy series. . . Offerings such as this can but please and add to the great host of this series' admiring fans. All ages." Gen Fed of Women's Clubs (W Coast)

"Again the Hardy Family clicks. . . A treat for the entire family." Nat Council of Jewish Women

"A notably constructive social drama of family life. Beautiful western scenery. Alternate humor and pathos sweeping up to a fine climax. . . Family." Nat Soc of New England Women

"Another interesting picture in this series. . . The western setting adds interest, contributing both humor and pathos. These pictures are always worth while and provide good, wholesome entertainment. Family." S Calif Council of Fed Church Women
+ + **Fox W Coast Bulletin** D 17 '38

OUT WEST WITH THE HARDYS—*Continued*

"The writers for the Hardy Family series have found the secret for human interest stories of adolescence. Combining the humor and drama necessary for plot, they say something about real people and real problems, and no one can come away without a deeper respect for the American family life which is typical of many homes. . . Adolescents, 12 to 16: excellent; children, 8 to 12: entertaining and constructive."
+ + **Motion Pict R** p6 D '38

"A, Y & C: excellent."
+ + **Parents' M** p78 F '39

Newspaper and Magazine Reviews

"An excellent new volume for the Hardy home library. Wholesome, homey comedy which again succeeds in biting a large chunk out of the middle class American life. Family."
+ + **Christian Science Monitor** p17 D 31 '38

Reviewed by Philip T. Hartung
Commonweal p245 D 23 '38

Reviewed by John Mosher
New Yorker p111 D 17 '38

Newsweek p24 D 19 '38

Trade Paper Reviews

Film Curb p7 D 24 '38

OUTSIDE THE LAW. See Strange Case of Dr. Meade

P

PACIFIC LINER. RKO 75min Ja 6 '39

Cast: Victor McLaglen. Chester Morris. Wendy Barrie. Alan Hale. Barry Fitzgerald. Allan Lane

Director: Lew Landers

Original story: Anthony Coldeway. Henry Robert Symonds

Screen writer: John Twist

Drama. Laid almost entirely in the engine room of a ship, the plot deals with a cholera epidemic started below decks by a stowaway and the efforts of Chester Morris to keep the dread disease from spreading to the passengers.

Audience Suitability Ratings

"A: very good of kind; Y: doubtful value; C: no."
+ + **Christian Century** p103 Ja 18 '39

"Long, tedious hodge-podge of human domination and brawn. Lacking in appeal and unconvincingly presented. Direction shallow. Adults (men)." Am Legion Auxiliary

"Depressing, unpleasant melodrama without comedy relief, with offensive subject matter presented with many gruesome details. Both acting and technical values are good. The burning of the bodies of the victims in the ship's furnace is horrible. Matter of taste. Adults." Calif Cong of Par & Teachers

"The cast has been well chosen, but the story unfolds too slowly and with only slight touches of humor. Adults." Calif Fed of Business & Professional Women's Clubs

"While not a pleasant picture, it is virile and interest is held throughout. Adult entertainment, too heavy for the young. Adults." Gen Fed of Women's Clubs (W Coast)

"A disjointed, poorly developed story serves as a bad vehicle for a good cast, the members of which give excellent performances. . . Although some new ideas are introduced, the comedy seems forced and there is a lack of spontaneity throughout. Adults." Nat Council of Jewish Women

"Virile, realistic melodrama of discipline below decks on a great passenger liner. . . Many rough and brutal details will limit the film's audience appeal. Adults." Nat Soc of New England Women

"Strong and vigorous, with many unpleasant situations in which brute strength and action are glorified. A very vivid picture. . . Some of the scenes are ghastly. The whole is well cast and excellently directed, but leaves us with a feeling of utter exhaustion. Adults." S Calif Council of Fed Church Women

"So depressingly realistic is this picture that seeing it is like living through the horrible experience it portrays. . . As a realistic study of a certain type of man, and of the hardships suffered by stokers, the film may be interesting to a limited audience. Adolescents: depressing and brutal; children: horrible. Adults." Women's Univ Club, Los Angeles
— + **Fox W Coast Bulletin** Ja 7 '39

"Adults."
Nat Legion of Decency Ja 12 '39

"A: fair; Y & C: no."
+ — **Parents' M** p75 Mr '39

"Family."
Wkly Guide D 31 '38

Newspaper and Magazine Reviews

" 'The shovel is indeed a noble instrument,' opines Victor McLaglen. . . McLaglen is right. But RKO made a mistake in not taking the suggestion, and shoveling this Grade 'D' film into the liner's furnace, along with the coal. It's pretty poor stuff. . . It was no place for a landlubber. Nor for an audience, if you ask me. So I'd suggest you skip 'Pacific Liner,' and pretend I never mentioned it." Jesse Zunser
— **Cue** p40 Ja 21 '39

Reviewed by Bert Harlen
Hollywood Spectator p13 Ja 7 '39

Reviewed by Beverly Hills
Liberty p43 Ja 21 '39

"It is a familiar melodramatic compound, brightened by an adept treatment and sturdy performances. There is plenty of hokum in the show . . . but there is also not a little screen excellence. The script and staging are fluent. . . The idea of dramatizing maritime medical doings is not exactly new, but it has rarely been handled so effectively." Howard Barnes
+ **N Y Herald Tribune** p13 Ja 18 '39

"The ill-fated voyage of 'Pacific Liner,' which sank at the Rialto yesterday, leaving only a few scattered traces of plotsam and jetsam, is one of the strangest mysteries of the C's on record: the story of a ghost ship which not only never reaches any destination but apparently never even had one. It is a story which they don't tell and couldn't be persuaded to listen to in fo'c'sl's down under the Southern Cross: a story calculated to make Conrad shudder in his grave, to turn O'Neill green, but not with envy; to give Masefield something more painful than mal de mer. In fact, it will take 'Pacific Liner' a long time to be lived down, not only by RKO-Radio but by the Pacific Ocean." B. R. Crisler
— **N Y Times** p17 Ja 18 '39

"There is occasional excitement in the thing. The engine-room gang seem a lot tougher than the James boys and their associates in 'Jesse James.' " John Mosher
+ — **New Yorker** p67 Ja 21 '39

"An overdose of heavy drama, well acted but sluggishly paced."
+ — **Newsweek** p27 Ja 16 '39

"Since this has a cholera plague aboard a ship, those of you who hold a brief for the morbid should have expectations of pretty tense drama here. You won't get it."
— + **Photoplay** p96 Mr '39

"The violence and misery and tension in the furnace rooms are fairly well developed, and we are permitted only a minimum of contrasting scenes of the passengers, which is a relief; yet the drama of the situation is too casually examined to lift the picture above its obvious budget class. A lot of good actors keep things in the professional brackets. *Almost.*"
+ — **Stage** p54 F '39

"It results in a few deep-breathing exercises for Chester Morris and Victor McLaglen."
Time p37 Ja 9 '39

Trade Paper Reviews

"This maritime melodrama carries a full cargo of red-blooded, he-man entertainment and can safely be tabbed as one of this company's best efforts of the season."
+ **Boxoffice** p33 D 31 '38

"A stirring adventure of the sea, told with powerful punch as a Conrad or a McFee might have written it. This is no namby pamby romance, but a gutsey presentation of the life of stokers below decks on a Pacific liner."
+ **Film Daily** p6 Ja 6 '39

Reviewed by Gus McCarthy
+ — **Motion Pict Daily** p8 D 28 '38

"A decidedly weak offering that unsuccessfully attempts to squeeze drama from an outbreak of cholera aboard a ship. 'Pacific Liner' will find its level as a filler in the duals. Victor McLaglen, Chester Morris and Wendy Barrie may attract some, but audiences as a whole will be dissatisfied with the subject matter. Unwise production guidance must take the blame for this one. Experience shows that previous stories with diseases such as Asiatic cholera or leprosy are not palatable to picture audiences. The cholera epidemic below decks in the stokehole and engine rooms gives a too vivid display of the ravages of the disease—men suddenly keeling over and dying off, with the corpses being burned in the ship's furnaces."
— **Variety** p13 D 28 '38

"Somber drama, with only a slight touch of humor, 'Pacific Liner' unfolds with a slow, measured pace that never quite captures suspense and punch needed to bring it into the top ranks. In spite of this, feature will fit nicely into upper brackets of the twin bills and satisfy those fans who want their drama heavy. Added attraction of the McLaglen-Morris names, good performances and exploitation possibilities will help in selling tickets."
— + **Variety (Hollywood)** p3 D 22 '38

PANAMA PATROL. Grand national-Fine arts 67-70min

Cast: Leon Ames. Charlotte Wynters. Adrienne Ames. Weldon Heyburn. Abner Biberman

Director: Charles Lamont

Music director: David Chudnow

Screen writer: Arthur Hoerl

Melodrama. This is Fine Arts' fifth picture for Grand National release. Leon Ames portrays a U. S. Army major who discovers that an Oriental spy combine is out to steal secrets of the Panama Canal defenses. This is the second film in the series built on the workings of the Cipher Bureau at Washington.

Newspaper and Magazine Reviews

"Some interesting instruction here relative to the processes by which the Cipher Bureau at Washington arrives at an interpretation of messages written in code by alien spy organizations. In a scene or two, however, the explanation becomes quite technical, and it might be over the heads of children. Other excitements would doubtless restore their interest, though, for the piece is decidedly melodramatic in tone. It has no special artistic merit." Bert Harlen
+ — **Hollywood Spectator** p11 Mr 4 '39

Trade Paper Reviews

"This second of Fine Arts' 'Cipher Bureau' series makes excellent entertainment for the lower half of action dual bills." David J. Hanna
+ **Film Bulletin** p7 Mr 11 '39

"The efforts of the government Cipher Bureau is running down foreign espionage and spy rings makes an interesting and entertaining action picture. In the independent field, it ranks with the better productions."
+ **Film Daily** p3 F 24 '39

Reviewed by Vance King
Motion Pict Daily p10 F 27 '39

"Given unusual care in production, sound direction and performances of restraint and conviction seldom seen short of an 'A' picture, Franklyn Warner's 'Panama Patrol' grooves admirably into intended place for the subsequent bills."
+ — **Variety (Hollywood)** p3 F 17 '39

PARIS HONEYMOON. Paramount 83-85min Ja 27 '39

Cast: Bing Crosby. Franciska Gaal. Akim Tamiroff. Shirley Ross. Edward Everett Horton. Ben Blue

Dance director: LeRoy Prinz

Director: Frank Tuttle

Music: Ralph Rainger. Leo Robin

Music directors: Boris Morros. Arthur Franklin

Original story: Angela Sherwood

Screen writers: Frank Butler. Don Hartman

Romantic farce. Crosby and Shirley Ross, heiress, want to marry but are delayed through failure of divorce proceedings by Shirley's former husband. They go to Paris hoping to speed up the divorce and while Shirley stays in Paris, Crosby goes to a small Balkan village to buy a castle for their honeymoon. A peasant girl, Franciska Gaal, queen of the rose festival, falls in love with Crosby and dogs his steps. Just before the delayed marriage is to take place, Crosby finds he really loves Franciska.

Audience Suitability Ratings

"A: thin; Y: perhaps; C: little interest."
— + **Christian Century** p71 Ja 11 '39

"The plot frequently moves slowly and the acting is not always convincing. In spite of these flaws, however, the production will entertain because of the charm of its atmosphere. Family." E Coast Preview Committee
+ — **Fox W Coast Bulletin** D 17 '38

"Light, amusing comedy, well produced and highlighted by the pleasing singing of Bing Crosby. Trivial story. Comedy induced by drinking is silly rather than amusing. Mature." Calif Cong of Par & Teachers

"Picturesque settings, gay music, but weak story, forced humor and uneven direction make it the least effective of this popular actor's pictures. Family." Calif Fed of Business & Professional Women's Clubs

"The comedy is provided by E. E. Horton and Ben Blue though there are some funny, if embarrassing scenes when the characters imbibe from a bottle marked X and experience strange and weird reactions. Family." Gen Fed of Women's Clubs (W Coast)

"A new low in motion picture entertainment with not even one catchy tune to carry away. A good cast is wasted on so mediocre a picture in which there is some clever stagecraft and lavish setting. A matter of taste." Nat Council of Jewish Women

"Family although of little interest to children." Nat Soc of New England Women

"Clever direction turns a rather sordid story into fair entertainment which makes light of love, marriage and divorce. Adults." S Calif Council of Fed Church Women

"Perhaps the most difficult picture to comment on is one which is neither good enough for praise nor poor enough to censure. 'Paris Honeymoon' is standard of its type. Adolescents: mature; children: no. Adults." Women's Univ Club, Los Angeles
+ — **Fox W Coast Bulletin** D 24 '38

"General patronage."
Nat Legion of Decency N 24 '38

"A, Y & C: fair."
+ — **Parents' M** p75 Mr '39

Newspaper and Magazine Reviews

"It is a cheerful item, though it would be exaggerating its weight to compare it to a feather's and though it is neither startlingly funny nor tuneful. Nevertheless, Mr. Crosby is coming along a bit with every picture, and before you know it he will be an actor as well as a bland and engaging minstrel." John K. Hutchens
+ — **Boston Transcript** p18 D 30 '38

PARIS HONEYMOON—*Continued*

"This latest Bing Crosby filmusical is a pleasant, tuneful, and romantic farce. The story, written tongue-in-cheek . . . is an old one. But the writing of it, and the playing of it, are so light and merry and giggly, that you won't mind for an instant the fact that it's all routine stuff. On the contrary, you'll be too busy chuckling at the comic refurbishing which gives this old-hat tale all the verve and charm of a new Paris chapeau." Jesse Zunser

+ **Cue** p48 Ja 28 '39

"Bing Crosby finds romance in Europe. The thin and unreal story gives Crosby few chances. Franciska Gaal offers the best performance in a film that is too thin to be better than fair."

+ — **Film Wkly** p23 D 17 '38

"There is some entertainment in Bing's new one, but not as much as there should be. Inadequate story material seems to be the chief handicap. The plot is a pretty simple and familiar fictional thread. . . In this instance the hangings are so meager there is little else but thread. And in the spots where the scriptists think it looks too bare, they have thrown on large hunks of slapstick." Bert Harlen

+ — **Hollywood Spectator** p21 D 24 '38

"Not likely to top Crosby's 'Sing You Sinners.' And gypsy backgrounds always curdle our viewpoint." Beverly Hills

+ — **Liberty** p44 Ja 21 '39

"Bing Crosby's affable crooning and a smattering of slapstick are passed off as a show in 'Paris Honeymoon.' The songs are catchy, the star is as self-possessed as ever and the comic touches are laid on with such bold strokes that you are apt to find them moderately funny. Even so, the offering is slim on entertainment. . . If you find the film intermittently beguiling, it is because of its beguiling company." Howard Barnes

+ — **N Y Herald Tribune** p12 Ja 26 '39

"'Paris Honeymoon' marks a return to the ancient Crosby formula of the days before 'Sing You Sinners.' There is something almost engaging, however, about the conventional Paramount-Crosby plot, with its irreductible intellectual content and the way everybody concerned just quietly ignores it, as well-bred people always ignore unpleasant necessities. Like dozens of its predecessors, 'Paris Honeymoon' is practically an improvisation in theatrical nonchalance and by as nonchalant a company of script-kidders as you'd ever hope to meet." B. R. Crisler

N Y Times p17 Ja 26 '39

"[It is a] mild little 'Paris Honeymoon.'" John Mosher

+ — **New Yorker** p55 Ja 28 '39

"This is a frivolous and entertaining departure from the usual Crosby musical, with Akim Tamiroff taking time off from villainy to abet the general clowning."

+ **Newsweek** p24 Ja 30 '39

"The Crosby pictures certainly maintain a standard of entertainment. This one is frothier than the very fine 'Sing You Sinners,' but in its sphere is of high degree. The Bing has developed what we think should be called 'Crosbian Humor,' since it is purely individual: dry, happy and superbly modern."

+ **Photoplay** p53 Mr '39

"Cinderella romance . . . insufficiently punctuated by Crosby's songs."

+ — **Time** p36 F 6 '39

Trade Paper Reviews

"Paced by the effervescent Bing Crosby, who gives out with more straight acting and less crooning than is his custom, this emerges as a highly original and delightful romantic comedy, studded with hilarious gags, winning performances and pleasant, if not smash calibre, music. Measuring up well with previous Crosby pictures, it can be counted upon for extra service as an audience pleaser."

+ **Boxoffice** p45 D 24 '38

"This production is a merry melange of musical comedy ingredients made for laughs and romance and harmony. It has all three to an unusual degree, so that the incongruities in plot structure do not count."

+ **Film Daily** p12 Ja 26 '39

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p6 D 16 '38

"Bing Crosby displays a more convincing personality than heretofore. With a group of known featured names surrounding Crosby, aiding considerably in dishing out the entertainment factors, picture is heading for substantial boxoffice. Story is of a familiar pattern, but has been given a few new angles in treatment to freshen it up, besides the inclusion of several Rainger-Robin tunes that are particularly pleasant."

+ **Variety** p14 D 21 '38

"Frothy and gay, 'Paris Honeymoon' emerges from the mill bearing every indication it will reap a harvest equal to if not greater than Bing Crosby's previous number, 'Sing You Sinners.' Crammed with mirth that causes spectators to run the scale from spontaneous chuckles to outright belly laughs, it is an out-and-out audience offering that will both draw the coin and satisfy those who contribute to it."

+ + **Variety (Hollywood)** p3 D 14 '38

PECK'S BAD BOY WITH THE CIRCUS. RKO-Principal 68min N 25 '38

Cast: Tommy Kelly. Ann Gillis. Edgar Kennedy. Benita Hume. Spanky MacFarland. Billy Gilbert

Director: Edward F. Cline

Original story: Al Martin. David Boehm. Robert Neville

Screen writer: Robert Neville

Based on the character created by G. W. Peck. Tommy Kelly waits all year for summers when he goes to a boys' camp and takes part in the annual obstacle race. When he is informed that he will not be able to go to the camp he takes some of his pals to the circus where they are involved in complications when Tommy feeds a circus lion some sleeping pills. In the end he does go to the camp and wins the race.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A light, amusing and interesting comedy. Family." Am Legion Auxiliary

"A riotous, hilarious entertainment for younger audiences and amusing enough to hold interest of older members. . . Family." Calif Fed of Business & Professional Women's Clubs

"Good. Fun for the children, because of circus and boys' camp scenes. Constructive ethically. Family." DAR

"An excellent picture for the family audiences. All ages." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"An amusing domestic comedy. Simply and naturally told with clever child actors and some novel gags. While its standards of sportsmanship will not bear too close scrutiny, the film is lighthearted and definitely entertaining. Family." Nat Soc of New England Women

"The exciting experiences, in the circus itself, and the hectic chariot ride, although somewhat amateurish, will evoke peals of laughter from the young. It emphasizes the value of true sportsmanship and the reward of fair play. Family." S Calif Council of Fed Church Women

+ + **Fox W Coast Bulletin** D 10 '38

"Here is a picture in which the action is of paramount interest. The director has failed to bring out Tommy Kelly at his best and all the star performances are given to the minor juveniles and the group of superb lions. Adolescents, 12-16: entertaining; children, 8-12: good."

+ **Motion Pict R** p6 D '38

"A, Y & C: good."

+ **Parents' M** p78 F '39

Newspaper and Magazine Reviews

"Oldsters will find not the shadow of a shade of their hero and his doings in this bit of celluloid juvenilia. Hashed up out of familiar comic strip incidents, Horatio Alger heroics, Oliver Optic and Dick Merriwell, the confused plot is further handicapped by awkward direction and

uneven performances. Count it as passable for youngsters under twelve." Jesse Zunser
— **Cue** p38 Ja 14 '39

"Except for our sense of duty, which is notoriously overworked, we should leave the Palace's new film with the report of its title, confident that the constant reader could supply the few missing details. . . It is essentially a picture of the children, by the children and for the children. We leave it unreservedly to them." Frank S. Nugent
N Y Times p17 Ja 11 '39

Trade Paper Reviews

"Particularly appealing to the children."
Film Curb p7 D 17 '38

PERSONS IN HIDING. Paramount 69min F 24 '39

Cast: Lynne Overman. Patricia Morison. J. Carrol Naish. William Henry. Helen Twelvetrees. William Frawley

Director: Louis King

Music director: Boris Morros

Screen writers: William R. Lipman. Horace McCoy

Melodrama. Based on the book of same title by J. Edgar Hoover. The film traces the career of a criminal, portrayed by J. Carrol Naish, from the time he first robs a gas station until he and his sweetheart, portrayed by Patricia Morison, are finally convicted of a major kidnapping. Much of the material is from the files of the Federal Bureau of Investigation and has been featured in front page news stories.

Audience Suitability Ratings

"Social drama. Tense and fast moving, this picture will hold its audience. Very constructive, very well cast and ably directed. An adult picture." Am Legion Auxiliary

"Only redeeming feature is the Federal Bureau of Investigation in action." Calif Cong of Par & Teachers

"It is smoothly directed and the story is told in a straight-forward manner, but presents a discouraging picture of the American scene without offering a constructive suggestion as to a possible solution to a serious social problem. Adult." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adult." DAR

"A thrilling crime story vividly presented. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Interesting picture. Mature-family." Nat Council of Jewish Women

"A well staged and adequately acted melodrama. If a lesson is intended by this type of film, it is debatable whether it is worth trailing through so many sordid details to get it. Adult." Nat Soc of New England Women

"A good cast well directed. Adults." S Calif Council of Fed Church Women
+ — **Fox W Coast Bulletin** F 4 '39

"The constructive part of the film gives an insight into the work of the G-men: the efficient files of criminal histories, finger-printing and statistical records of geographical areas. It is doubtful if the final lesson balances the sordid and depressing details of the story. Repetitious presentation of crimes and criminals does not aid extensively in social development. Adolescents, 12-16: no; children, 8-12: impossible."
— + **Motion Pict R** p8 Mr '39

"Adults."
Nat Legion of Decency F 2 '39

"A: good; Y & C: no."
+ **Parents' M** p102 Ap '39

"Mature. Interesting as it shows the working of the Bureau of Federal Investigation."
+ **Wkly Guide** Ja 28 '39

Newspaper and Magazine Reviews

"It is unusual and unpretentious. . . With a convincing quality of reality often lacking in super-productions, this picture shows how the F.B.I. works." Philip T. Hartung
+ **Commonweal** p413 F 3 '39

"Lacking Hollywood polish, it more than makes up for that by a realistic, factual, almost commonplace, though melodramatic, record of the actual crime detection methods used to capture a well-organized gang of criminals. It emerges on the screen as exciting cops-and-robbers stuff, and may be recommended to persons who enjoy this type of film entertainment." Jesse Zunser
+ **Cue** p43 Mr 4 '39

"Terse direction, the authentic touch and some excellent acting make this a melodrama that is well worth seeing."
+ **Film Wkly** p31 Mr 4 '39

"Inspired by a book of the same name from the pen of J. Edgar Hoover, 'Persons in Hiding' is an exciting enough little melodrama, touched up with some effective characterization from supporting players, but presenting nothing vastly different from what has been seen in the run of cop-and-robber films." Bert Harlen
+ — **Hollywood Spectator** p16 F 4 '39

"The J. Edgar Hoover angle gives this an authentic interest. It all depends upon whether or not you like to watch sordid, perverted humanity trying to steal a bit of something labeled happiness at the point of a pistol." Beverly Hills
Liberty p53 F 11 '39

"Patricia Morison plays a ruthless monomaniac who drives her gangster husband to greater heights in his chosen field. Miss Morison's even portrayal lends savor to a film that otherwise holds to formula." J. P.
+ — **N Y Herald Tribune** p21 Mr 3 '39

"There is much shooting of firearms and sour gags by Mr. Overman, much gangster repartee and the usual triumph of justice. Occasionally it is lively; most of the time it is not." Bosley Crowther
— + **N Y Times** p19 Mr 2 '39

"A forceful script, based on J. Edgar Hoover's book of the same title, is aided by fine characterizations—particularly those of J. Carrol Naish, Lynne Overman, and Patricia Morison, a screen newcomer."
+ **Newsweek** p31 F 13 '39
Photoplay p94 Ap '39

Trade Paper Reviews

"The picture rates as an ably-produced, above-par programmer."
+ — **Boxoffice** p35 Ja 28 '39

"Paramount has turned out an exciting and engrossing melodrama with an interesting and intelligent approach to the crime problem. Yarn gets off the beaten track by recording much of the detail and method of operation by which the G-Men accomplish their sleuthings. It makes fascinating screenfare. Another novel angle is that of the ruthless woman criminal dominating the proceedings. It gives punch and drama to what would otherwise have been a routine action opus." David J. Hanna
+ **Film Bulletin** p8 F 11 '39

"The piece is built on conventional lines with the G-men winning out in the end, but the screenplay develops enough material that is different to keep the affair intensely interesting. Louis King has directed in a manner which spells suspense, excitement, and action."
+ **Film Daily** p6 Ja 24 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p8 Ja 26 '39

"A rattling good show that will stand up in entertainment values for any exploitation you give it to overcome the lack of marquee name strength in the leads. It lifts itself above the run of G-Men and crook thrillers by its authentic note."
+ **Nat Box Office Digest** p14 Ja 24 '39

" 'Persons in Hiding' is a smoothly developed drama. . . Presentation of the subject is a relief from the generally overtheatric G-man pictures that have gone before. Offering will fit as a strong programmer in the duals, and without any marquee names in the cast will depend entirely on reputation of J. Edgar Hoover to attract."
+ **Variety** p11 Ja 25 '39

PERSONS IN HIDING—*Continued*

"Stark drama, fast moving and thrilling for entire route, makes 'Persons in Hiding' one of most gripping and entertaining melodramas to come forward in many a moon."
+ **Variety (Hollywood)** p3 Ja 21 '39

PRIDE OF THE NAVY. Republic 63-65min Ja 26 '39

Cast: James Dunn. Rochelle Hudson. Gordon Oliver. Horace MacMahon. Gordon Jones

Director: Charles Lamont

Music director: Cy Feuer

Original story: James Webb. Joseph Hoffman

Screen writers: Ben Markson. Saul Elkins

Action melodrama. Gordon Oliver portrays a navy man who fails to perfect a new type of splinter torpedo boat. He tries to interest his friend, James Dunn, speed boat racer, in the invention but also fails. However when Dunn meets the admiral's daughter and learns that Oliver loves her, he enlists, aids in the boat's construction and wins the girl.

Audience Suitability Ratings

"A: hardly; Y & C: fair."
— + **Christian Century** p302 Mr 1 '39

"Family." E Coast Preview Committee
Fox W Coast Bulletin F 25 '39

"General patronage."
Nat Legion of Decency F 23 '39

Newspaper and Magazine Reviews

"Service pictures—dealing with the army, the navy, the marines, the air corps, the G-men and other affiliates of the government—will always be an intrinsic part of picture production. They form the daily spinach which is always to be expected on a dish which varies from time to time in other items. But unlike the wise chef who sprinkles a little chopped egg on the spinach to make it look nice, Republic serves up just plain, usual spinach, sand and all, in 'Pride of the Navy.' Its only act of garnishment is the fact that torpedo speedboats replace the usual submarine, dreadnaught or coast patrol." Robert Joseph
+ — **Hollywood Spectator** p19 F 4 '39

"The plot is of standard machine design. Still, it is pleasant enough, with one Horace MacMahon stealing the film as Speed's comedy mechanic, a gentleman with a face you won't forget." Beverly Hills
+ — **Liberty** p31 Mr 11 '39

Photoplay p94 Ap '39

Trade Paper Reviews

"Republic has a winner in this smart comedy-drama of the Navy. The shrewdly developed story is a combination of sound motion picture elements which will thoroughly entertain the average filmgoer." David J. Hanna
+ **Film Bulletin** p8 F 11 '39

"This offering from Republic blends action, comedy and romance effectively and has been very well directed."
+ **Film Daily** p6 Ja 24 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p8 Ja 23 '39

"Republic has a darn good piece of entertainment in 'Pride of the Navy.' It will satisfy any audience that you garner to view it; it will measure up to any efforts you put forth in special exploitation of its navy and national defense themes. Without being an epic—or even an attempt at one—the picture deserves a bit of extra pressure on your exploitation and some thought as to your play dates."
+ **Nat Box Office Digest** p15 Ja 24 '39

" 'Pride of the Navy' is strictly a budgeteer on the bounty that counts on a process shot for all its drama and some of the poorest dialog for story embellishment. Whatever the business will depend on Rochelle Hudson and James Dunn. A minor dualler."
— + **Variety** p13 F 1 '39

"A neat little entry in the parade of service pictures, 'Pride of the Navy' confines its flag waving mostly to the title. . . Strictly for the dualers but packing plenty of action to entertain the give-and-take fans."
+ — **Variety (Hollywood)** p3 Ja 18 '39

PRISON WITHOUT BARS. United artists-London films 78-80min Mr 10 '39

Cast: Corinne Luchaire. Edna Best. Barry K. Barnes. Martita Hunt. Margaret Yarde. Mary Morris

Director: Brian Desmond Hurst

Screen writer: Arthur Wimperis

Drama. Based on a play, Prison Sans Barreaux, by E. and O. Eis, Gina Kaus and Hans Wilhelm. Filmed in England. This is a remake of the French version Prison Sans Barreaux which has the same star, Corinne Luchaire, and which is currently playing in French in England. For the United States, the rights to the French production have been purchased and it will be shown here only in the English-made version. The scene is a reformatory for young women in France. The harshness and old-fashioned discipline of the place disappears when Edna Best, young directress, comes to take charge. The reformatory doctor is in love with her and urges her to marry him and leave for India. She is so engrossed in her work that she cannot leave and finally he falls in love with one of the problem girls.

Audience Suitability Ratings

"The excellence of the film is due to straightforward telling of the story without frills and furbelows, but with camera, action, and sound put to their best uses for dramatic effect. . . Nothing tricky or 'arty' here. . . [It is the sort of movie] you come away from and say, 'ummm, that was a good one!' And that's just what we think of 'Prison Without Bars.' Only make it very good, and add a cheer for Corinne Luchaire, a lovely Suzanne."
+ + **Scholastic** p30 Mr 4 '39

Newspaper and Magazine Reviews

" 'Prison Without Bars' is an uncompromising and richly detailed picture of life. The girls are vivid types, rising to flash their little bits of drama, and settling back to form a restless and ominous background. . . Mr. Korda has concocted his drama well; no scene is without its vital part in the story. . . [The cast] make the English version of a French drama a most worthy offspring. *Bravo Britain.*"
+ **Stage** p57 Ja '39

Trade Paper Reviews

"Completely lacking in marquee names and without the advantage of an absorbing story, this British-made film will have a strictly limited appeal to American audiences. Against the depressing background of a girls' reformatory, the plot unfolds slowly with few brightening touches to relieve the monotony of a theme which is interesting mainly as a study of female psychology. This may get it by in arty houses. The prison angle makes it OK for secondary dualling in action spots." Frank Leyendecker
— + **Film Bulletin** p4 Mr 11 '39

"Penological problems presented in institutions for erring young females may be of interest to some people, but in this case the study fails to hold much entertainment value. The theme of the story is old, and there is nothing fresh or novel in the treatment. The direction is spotty and the cast with the exception of Edna Best, Corinne Luchaire, Barry K. Barnes and Mary Morris, in principal roles, are slightly amateurish."
— + **Film Daily** p6 F 16 '39

"It labors rather dully to a conclusion, which has long been obvious to an average intelligence, and thus may prove tryingly tedious to the spectator not pointedly interested in the plodding machinery of social reform. It will, as consequence, fall casually enough into the program division of the American theatre."
+ — **Hollywood Reporter** p4 Mr 4 '39

"It is a strong film that should appeal to better-class audiences here [England] and to those in the States. . . It's in the transition

from the French to the English that the filmization falters slightly, pace being slowed."
+ **Variety** p21 O 5 '38

"Thrown against the background of institutional management is a strong human interest narrative, portrayed by a competent cast and directed with feeling and vigor. It is entertainment for the generality of American audiences only in the sense that it excites the humanitarian passions. Its niche therefore is in the supplementary spot of the duals, where it will exert limited appeal."
— + **Variety (Hollywood)** p3 Mr 4 '39

PYGMALION. Gabriel Pascal-MGM

87-96min Mr 3 '39

Cast: Wendy Hiller. Leslie Howard. Wilfred Lawson. Marie Lohr. Scott Sunderland

Directors: Anthony Asquith. Leslie Howard

Music: Arthur Honegger

Screen writers: W. P. Lipscomb. Cecil Lewis

Based on the play of the same title by George Bernard Shaw, who in turn revised the original of William Shakespeare. Filmed in England and released in the United States and Canada by MGM. In this Cinderella story, Wendy Hiller plays Eliza and Leslie Howard is Higgins. It is the tale of a strange relationship between a Cockney flower seller and a voice professor who turned her into a lady.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A: excellent; Y: good though mature; C: too mature."
+ + **Christian Century** p263 F 22 '39

"Shaw's witty and pungent dialogue has been preserved throughout, the subtle humor is unflagging, the settings are most effective and the direction is superb. Exceptional entertainment for adults and young people." E Coast Preview Committee
+ + **Fox W Coast Bulletin** D 24 '38

"Excellent. A distinguished production, for discriminating audiences. Adults." DAR
+ + **Fox W Coast Bulletin** D 31 '38

"It is presented with a depth of understanding and a marked degree of realism. Adults; little interest for children. Outstanding." Am Legion Auxiliary

"Brilliantly enacted by distinguished members of the British stage and screen, and directed with finesse and ability. The photography and production are excellent. Mature-family." Calif Cong of Par & Teachers

"The subtle humor has been remarkably retained. The cast is excellent with Wendy Hiller giving a truly brilliant character delineation. Outstanding. Mature." Calif Fed of Business & Professional Women's Clubs

"Delightfully amusing and very refreshing. Excellent entertainment for the discriminating. Mature." Gen Fed of Women's Clubs (W Coast)

"Production values are high and the able direction makes the most of the brilliant dialogue and impeccable acting. Family." Nat Council of Jewish Women

"Delightful for adults and mature audiences. Mature." Nat Soc of New England Women

"Good entertainment for everyone. Family." S Calif Council of Fed Church Women

"This is rare entertainment, not to be missed by those desiring the unusual. Adolescents: mature but good; children: depends on maturity. Family." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bulletin** Ja 7 '39

"A & Y: excellent; C: too mature."
+ + **Parents' M** p78 F '39

School Evaluations

"It's so good that all I should like to do is to see it monthly." . . "Excellent acting; human interest; literary merit; fine for teaching literature, speech, and dramatic art." . . "A wonderful opportunity for the pupils of high school age to become acquainted with one of the greatest living dramatists. Pupils will get this opportunity through the movies and would not get it in any other way. Am sure that pupils will enjoy it." . . "The talking picture is particularly adapted to this type of play because it can emphasize the language mechanics; sounds, lip movements, etc." . . "The best movie I've ever seen—with no runner up!" . . "Artistic to the greatest extent: the mood, tone quality, figure grouping, and camera angle variations are all blended in one perfect picture unit." . . "The most enjoyable picture I've seen in some time." . . "Aside from enjoyment of picture, valuable as a basis for discussion of phonetics and diction." . . "I guess Bernard Shaw did teach the movies something." . . "Should be studied in high schools." . . "I heartily recommend this film for everyone and anyone."
+ + **30 votes. Com on Motion Pict, Dept of SEC Ed, NEA** Ja 30 '39

Newspaper and Magazine Reviews

"Never modest but often as accurate as could be expected, George Bernard Shaw has described his 'Pygmalion' as 'the ONLY film,' and if you saw it yesterday you might fairly string along with him in a good part of that estimate. You might, for instance, call it one of the two best motion pictures to arrive in Boston this year—a brilliantly written and acted and photographed version of the comedy that Mr. Shaw wrote almost 30 years ago and, with a twist of his own smart hand, has now made into a screen play." John K. Hutchens
+ + **Boston Transcript** p18 Mr 10 '39

"Family."
Christian Science Monitor p15 Mr 11 '39

"With typical Shavian impudence and wit, George Bernard Shaw recently announced that he would show those Hollywood barbarians how to make a good picture. And, unfortunately, for the sake of his own ego, and for the sake of Hollywood's reputation, the Sage of Albion makes good his promise in 'Pygmalion.' His picture is easily one of the best pictures of this or any season." Robert Joseph
+ + **Hollywood Spectator** p16 Ja 21 '39

"You are likely to find this film pleasant, witty but loquacious—and its appeal may be limited. Whether or not you like it depends upon your capacity to assimilate Shaw. You have it—or you haven't. If you love your Gene Autry, don't say you weren't warned." Beverly Hills
+ — **Liberty** p47 D 31 '38

"I could never detect more than an artificial analogy to the Greek myth which the title of the play suggests. The sculptor Pygmalion formed Galatea from a piece of clay, whereas Professor Higgins (Leslie Howard) attempts the opposite—to change a most lively and unspoiled piece of nature, the wild, dirty guttersnipe Eliza Doolittle (Wendy Hiller), into a piece of soap. . . I suspect that this . . . is partly responsible for what is wrong with an excellent, witty, and always entertaining picture. To confess it right away, nothing is wrong if one compares it with the average picture; but if one considers it as literature, which is permissible in this case, criticism is in order. The fault seems to lie with the script. It not only follows the play too closely, repeating its errors, but even more than the play it stresses the situations of the transformation process at the expense of more important values." Franz Hoellering
+ **Nation** p701 D 24 '38

"The film is going down very handsomely with many more types than would find interest in a Shaw play, which is suggestion enough that they managed to make an interesting movie out of it: in addition to a fresh idea it has humor, gadgets, romance and edges of comment. . . 'Pygmalion' has none of that sense of spring you get when comedy seems to leave the humdrum of its manufacture naturally and with its own crazy grace. Here it is always somehow calculated and self-conscious—not only in the general sweep but in each detail." Otis Ferguson
+ **New Repub** p231 D 28 '38

"The play is sardonic, human, humorous, witty, important—the film is all of these things, too, plus being the most constructive event in motion picture history for a long time. . .

PYGMALION—*Continued*

Mr. Shaw's drama, by sheer force of words, accomplishes more for the motion picture in one hour and a half than has been achieved since the sound-track was invented. There is no greater thrill in the spoken drama than listening to wise words wisely spoken. *At last the sound-track is vindicated.*"

+ + **Stage** p58 Ja '39

Trade Paper Reviews

"Superb entertainment for sophisticated audiences. . . 'Pygmalion' should do standout business in arty and class theatres. Although critical reception throughout the country cannot fail to be laudatory, powerful selling will be needed for subsequent runs, where audiences will complain of the diversification of British accents and an almost total lack of action. In the general runs it will be best received if coupled with an American-made comedy or action film. . . Ad tips: Sell Leslie Howard, the only actor known to American audiences. Stress the fact that this is Shaw's first film, a fact which will attract his vast reading public. Plug it as 'The Picture You Will Be Ashamed To Admit You Missed!'" Frank Leyendecker

+ + **Film Bulletin** p6 D 17 '38

"American audiences are not likely to see a more fascinating or better made picture in many moons than this guaranteed pure Shaw screening of 'Pygmalion.' . . For the discriminating trade it will be an unusually delightful offering, with prospects of heavy business in the keys. Farther down the line, where the name of Bernard Shaw may be an initial handicap, it may still gather a respectable harvest, with determined exploitation, for it is a word-of-mouth film having plenty of entertainment for 'the middle classes' at which Shaw aims many of the picture's satiric jibes."

+ + **Variety (Hollywood)** p3 D 23 '38

R

RED RIVER RANGE. Republic 55min D 22 '38

Cast: John Wayne. Ray Corrigan. Max Terhune. Lorna Gray

Director: George Sherman

Original story: Luci Ward

Screen writers: Stanley Roberts. Betty Burbridge. Luci Ward

Western melodrama. John Wayne masquerades as a criminal in trying to find out about the work of an organized gang who steal cattle, dress them and ship them in refrigerated trucks from a hiding place.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 29 '38

Trade Paper Reviews

"Modern angled, yet old as the hills in formula, 'Red River Range' is styled for the Western fans who want horses, men who ride and fight, dished up slightly different. . . Similar [story] situation was used in one of last season's Gene Autry pictures, but any idea only used twice in Westerns is better than brand new in view of the many repeats in the actioners."

+ **Variety** p13 Ja 11 '39

RENEGADE RANGER. RKO 59min S 16 '38

Cast: George O'Brien. Rita Hayworth. Tim Holt. Ray Whitley

Director: David Howard

Music director: Roy Webb

Original story: Bennett R. Cohen

Screen writer: Oliver Drake

A western melodrama in which George O'Brien and Tim Holt are Texas Rangers. This title has been changed from Ranger Code.

SEE ALSO issue of December 26, 1938

Newspaper and Magazine Reviews

"'Renegade Ranger' is an unabashed Western. It glints with outdoor tan, and is jam packed with action. . . You can't complain." Jesse Zunser

+ **Cue** p40 F 18 '39

"No matter how many of these hard-riding, quick-shooting, rough-and-tumble pictures this reviewer sees, each carries a certain appeal. Perhaps it is because one never grows old and recalls the screeching, cheering Saturday afternoons at the local 'movie,' where silent Westerns held potent excitement. . . 'Renegade Ranger' can probably stand its ground against most of its characteristic contemporaries." Robert W. Dana

+ **N Y Herald Tribune** p15 F 17 '39

Reviewed by B. R. Crisler

N Y Times p17 F 17 '39

Trade Paper Reviews

"Lively and colorful Western with George O'Brien as the Texas ranger doing his heroics in a thoroughly acceptable manner to win the approval of the fans. . . The plot is as innocuous as most of the horse operas."

+ **Film Daily** p8 F 20 '39

RIDE A CROOKED MILE. Paramount 70-78min D 9 '38

Cast: Akim Tamiroff. Leif Erikson. Frances Farmer. Lynne Overman. John Miljan. Vladimir Sokoloff. J. M. Kerrigan

Director: Alfred E. Green

Music: Gregory Stone

Music director: Boris Morros

Screen writers: Ferdinand Reyher. John C. Moffitt

Melodrama. Akim Tamiroff portrays a Russian Cossack who comes to this country to settle and who becomes a modern cattle rustler. His divorced wife brings him their twenty-one year old son who is unmanageable. The boy, Leif Erikson, has inherited his father's intractable spirit and both the father and the son after a battle come to admire each other. How the father lands in Leavenworth for his misdeeds makes up the gist of the story.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"Constructive and interesting picture. . . Family—children over 12." Am Legion Auxiliary

"A vigorous, dramatic melodrama, novel in treatment, original in theme, and with interesting character delineations, but may impress some unpleasantly at times because of the physical violence. . . Adult." Calif Fed of Business & Professional Women's Clubs

"Good. This [is an] absorbing, well-told story. . . Mature." DAR

"The director has skillfully blended his material, achieving highly dramatic results. Adults." Gen Fed of Women's Clubs (W Coast)

"A rather depressing story. . . Adults." Nat Council of Jewish Women

"A well-acted melodrama with fine characterizations by the leads and an adequate supporting cast. Nevertheless, the plot, obviously made to center around Akim Tamiroff, seems artificial. There are many brutal details. . . Adults." Nat Soc of New England Women

"Not a pleasant picture and only suitable for adults." S Calif Council of Fed Church Women

+ — **Fox W Coast Bulletin** D 10 '38

"If you intend to see 'Ride a Crooked Mile' prepare to wade through a long stretch of slime and mire in order to reach the lotus bud. . . Motivated by a theme which eventually points in the right direction, it is distasteful in general effect, and no amount of fine horsemanship, Russian songs, and sincere acting can make it otherwise. It is rather obviously constructed as a vehicle for Akim Tamiroff and on that account seems somewhat artificial. Adolescents, 12-16: unsuited; children, 8-12: no."

— **Motion Pict R** p6 Ja '39

"A & Y: good melodrama; C: no."

+ **Parents' M** p78 F '39

Newspaper and Magazine Reviews

"A little tortuous of plot, but Akim Tamiroff's characterization of the wealthy cattle-rustling father who lands in Leavenworth, is skillful. . . Adults and young people."
+ — **Christian Science Monitor** p15 D 17 '38

"The year ends sourly with this Dreadful Warning. It's pretty bad. Akim Tamiroff, one of the scariest of the soft-spoken menaces of the films, is so tough in 'Ride a Crooked Mile' that you almost expect to see him chewing nails for dessert. . . It's wild and fantastic and hammily acted." Jesse Zunser
— **Cue** p10 D 31 '38

"Those who still labor under the delusion that fine actors can make a fine motion picture should drop in on 'Ride a Crooked Mile.' . . There is no lack of performing talent in the offering, but it is almost all wasted. Even Akim Tamiroff, who has an especial talent for impersonating blandly sinister bad men, is stopped in his tracks by a sorry script. Such splendid supporting players as Leif Erikson, Frances Farmer, Vladimir Sokoloff, J. M. Kerrigan and Lynne Overman are no better at fusing the random melodramatic elements of the photoplay into what might pass as an exciting screen entertainment. The fact is that 'Ride a Crooked Mile' represents film making at its most synthetic and meretricious." Howard Barnes
— **N Y Herald Tribune** p13 D 29 '38

"It's a bit difficult at this moment to set down an orderly and coherent report upon 'Ride a Crooked Mile.' . . Our impressions are all confused. . . And still, out of all this muddle we have a clear impression of a grand performance by Akim Tamiroff. . . We even admire the graceful illogic of the John C. Moffitt-Ferdinand Reyher script and the melodramatic handling of it by Director Alfred E. Green. It's a horrible dilemma: how can a reviewer approve a film that rings hollow wherever it is tapped, and how can he damn one he enjoyed most of the way? In desperation we resort to the law, claim a disagreement and rule 'No trial.'" Frank S. Nugent
N Y Times p15 D 29 '38

"Aimed at an audience living somewhere off the coast of Iceland, all of whom are three-year-old children, none of whom understands a word of English. *Much talk, no do.*"
— **Stage** p58 Ja '39

"Only cinemaddicts with phenomenal deductive powers will be able to keep track of the proceedings. Only unusually indulgent cinemaddicts will want to."
— + **Time** p30 D 26 '38

Trade Paper Reviews

Film Curb p5 Ja 7 '39

RIDE 'EM, COWGIRL. Coronado-Grand National 52min Ja 20 '39

Cast: Dorothy Page. Milton Frome. Vince Barnett. Lynn Mayberry

Director: Samuel Diege

Music: Al Sherman. Walter Kent

Screen writer: Arthur Hoerl

Western melodrama with music. This is the first of a series in which Dorothy Page will portray The Singing Cowgirl. The plot involves the attempt of a gang to steal Dorothy's father's ranch by framing the old man.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ja 26 '39

Trade Paper Reviews

"Since this is the first of the series of Westerns featuring the new cowgirl star, Dorothy Page, the consoling thought presents itself that there should be considerable improvement for the future. . . Forthcoming productions will need a great deal more substance to them than this one if they are to find a ready market."
— **Boxoffice** p37 Ja 28 '39

"As a novelty in the Western field, 'Ride 'Em, Cowgirl' should have more than the average interest for devotees of outdoor films. Dorothy Page holds up the riding end of the picture quite capably, but her proficiency in roping and shooting will have to be demonstrated in future releases." Frank Leyendecker
+ — **Film Bulletin** p21 F 11 '39

"Introducing a new note in Westerns, with Dorothy Page leading off in the first of a series as The Singing Cowgirl. It will no doubt start a flood of other horse operas featuring lady buckaroos, and it remains to be seen just how the fans will react to this innovation."
Film Daily p10 Ja 19 '39
Motion Pict Daily p7 Ja 19 '39

"Poor direction, story and idea of starring a cowgirl who does little more than the average western heart interest, make this sagebrusher a candidate for lower bracketed duals. Gag of putting a girl in the lead of an actioner sounds better for exploitation angles than it pans out. . . Story is so involved that it's almost impossible to tell what's going on. Rather trite stuff."
— **Variety** p12 Ja 18 '39

RIO GRANDE. Columbia 58min D 8 '38

Cast: Charles Starrett. Ann Doran. Bob Nolan. Dick Curtis

Director: Sam Nelson

Music: Bob Nolan

Screen writer: Charles Francis Royal

Western melodrama with songs. Charles Starrett brings his pals, the Sons of the Pioneers, to aid him in protecting a ranch owned by Ann Doran when she is forced out by a prairie racketeer.

Audience Suitability Ratings

"Family." E Coast Preview Committee
Fox W Coast Bulletin Ja 14 '39

"General patronage."
Nat Legion of Decency D 22 '38

"A, Y & C: good Western."
+ **Parents' M** p102 Ap '39

Trade Paper Reviews

"In its bracket, 'Rio Grande' will deliver a fairly stuffed ticket box."
+ — **Variety** p13 Ja 11 '39

RISKY BUSINESS. Universal 66-67½min Mr 3 '39

Cast: George Murphy. Dorothea Kent. Eduardo Ciannelli. Leon Ames

Director: Arthur Lubin

Music director: Charles Previn

Original story: William Anthony McGuire

Melodrama. This is the film which was called "Okay America" in 1932 when Lew Ayres and Maureen O'Sullivan were featured. In this remake George Murphy portrays a Hollywood Walter Winchell who tracks down kidnappers.

Audience Suitability Ratings

"Mature. A little faulty in spots as to plot, but holds the interest throughout."
+ — **Wkly Guide** Mr 11 '39

Trade Paper Reviews

"'Risky Business' is an example of what can be accomplished with a story property that has already been put into film. . . The picture will cause no huzzahs, but it fits nicely into the secondary groove for which it was intended."
+ — **Hollywood Reporter** p3 Mr 8 '39

"This is an old friend parading under an alias. . . Arthur Lubin has directed with sustained vigor, making the most of his antiquated material."
+ — **Variety (Hollywood)** p3 Mr 8 '39

ROAD TO SUCCESS. See Fram for framgang

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SABLE CICADA. Modern-Hsin Hwa 87min Ja 13 '39

Cast: Violet Koo. Y. L. Wei. I. E. Koo. King San

Director: Richard Poh

Historical drama. Mandarin Chinese dialogue film with English subtitles. Sponsored by the Chinese National Red Cross, this is the first all-Chinese made film to reach Broadway. While the picture was being filmed in Shanghai, the city was twice bombed. Based on an episode from a Chinese classic, "San Kuo" or "Romance of the Three Kingdoms." It deals with the downfall of the Han dynasty and the oppression of an unscrupulous prime minister. Sable Cicada, the "little cricket" is an adopted daughter of an official who lures the minister to his downfall.

Newspaper and Magazine Reviews

"It is a curious, and often interesting, historical drama of the Han dynasty, but, regrettably, it can hardly be termed satisfactory by any usual Western entertainment standard. . . The drama is unfolded in much too stately and ponderous a fashion." Jesse Zunser

— + **Cue** p38 Ja 14 '39

"Considering the limitations and hazards under which the company worked, it is amazing how effective the result is. While the film occasionally has faulty sound effects and other vulnerable points, it is coherent and interesting. . . By restricting its activity to few scenes, but making those scenes complete dramas in themselves, it is far more successful than many American films that travel all over the country aimlessly. The musical background is extremely helpful in providing the correct atmosphere. This Chinese film may have all kinds of technical faults, but it is likable and well done." Robert W. Dana

+ **N Y Herald Tribune** p8 Ja 14 '39

"The Chinese could hardly have chosen a less felicitious example of their cinematic art to show the western world than 'Sable Cicada.' . . Despite its glaring deficiencies in cinematic technique, the film possesses much native charm which, coupled with the ritual and intrigue of court life in the pre-Christian era, completely disarms the beholder. To judge the entertainment value of the film according to accepted standards would be an injustice. After all, the program frankly describes it as 'a Chinese tapestry of surpassing beauty.' With this we heartily agree." T. M. P.

N Y Times p13 Ja 14 '39

"From the time I was a babe in arms, I have known that I would never understand China, and I am all the more certain of it, now that I have seen 'Sable Cicada.' . . . I was handicapped throughout, as I couldn't for the life of me figure out whether it was meant to be comedy or tragedy. I really never made up my mind about that." John Mosher

New Yorker p73 Ja 14 '39

"For Occidental audiences, the heroine of 'Sable Cicada' (Violet Koo) represents a combination of Pocahontas, Martha Washington, Molly Pitcher and Mrs. Eleanor Roosevelt. Equipped with English subtitles, 'Sable Cicada' is an ingratiating curio, remarkable for sets, costumes and genial Chinese mugging by I. E. Koo, as the lustful Prime Minister."

+ **Time** p50 Ja 30 '39

Trade Paper Reviews

"Significant, perhaps, because of its point of origin, but decidedly short of anything but 'art' theatre appeal, is this Chinese historical classic that deals with the fall of the Han dynasty. In movement, dramatic conflict, and performances the film is reminiscent of very early domestic efforts. Unfortunately, too, technical defects are plentiful. Yet, it abounds in the best Chinese tradition of the theatre."

+ — **Boxoffice** p73 F 4 '39

"Based on a historical Chinese story, this film is unusual and interesting. In some ways it does not measure up to American standards of production and it is slightly ponderous in places, but on the whole it is surprisingly good."

+ **Film Daily** p10 Ja 19 '39

"Though of obviously limited appeal in this country (almost entirely with Oriental populace), 'Sable Cicada' surprises with its up-to-date cinematic touches and ability to tell an anticipated wordy but concise story. . . Film is reputed to be China's bid for picture honors outside its borders. It indicates a fair grasp of screen technique and production although obvious that the talking picture angle at times awes the producers."

+ — **Variety** p19 Ja 18 '39

ST. LOUIS BLUES. Paramount 85min F 3 '39

Cast: Dorothy Lamour. Lloyd Nolan. Tito Guizar. Jessie Ralph. Jerome Cowan. William Frawley. Maxine Sullivan. Hall Johnson Choir

Director: Raoul Walsh

Dance director: LeRoy Prinz

Music: Matty Malneck. Raoul Walsh. Burton Lane. Frank Loesser. Hoagy Carmichael. Leo Robin. Sam Coslow

Music advisor: Arthur Franklin

Music director: Boris Morros

Original story: Eleanor Griffin. William Rankin

Screen writers: John C. Moffitt. Malcolm S. Boylan

Musical romance. Dorothy Lamour plays a blues singer who has been billed as Aloma of the South Seas, a sarong-clad performer. She tires of it and joins up with a showboat troupe managed by Lloyd Nolan. There is much music in the film, Maxine Sullivan, Negro songstress singing "St. Louis Blues", "Loch Lomond", and "Dark Eyes" in Russian. The King's Men quartet, Matty Malneck and his orchestra and the Hall Johnson Choir also contribute.

Audience Suitability Ratings

"A: depends on taste; Y & C: no value."

Christian Century p302 Mr 1 '39

"Family." Calif Cong of Par & Teachers

"A spirited musical comedy. Family." Calif Fed of Business & Professional Women's Clubs

"This pleasantly diverting musical film employs the Mississippi River showboat theme which has already seen service. It affords very enjoyable entertainment, nonetheless. Family." E Coast Preview Committee

"An interesting, entertaining pictorial. . . In all, a picture that will entertain most audiences. Family." Gen Fed of Women's Clubs (W Coast)

"A poor story detracts materially from the interest of this picture which does have a good cast and is highlighted by interesting numbers sung by Maxine Sullivan and a brilliant performance on the part of Jessie Ralph. Family." Nat Council of Jewish Women

"Amusing river comedy with music. An unimportant story gives opportunity for much humorous action and Southern atmosphere. Family." Nat Soc of New England Women

"The plot is light and fairly entertaining. Although of no great merit, this picture will please many. Family." S Calif Council of Fed Church Women

"With a Mississippi show-boat for its background and some well known singers and vaudeville performers for its cast, this ought to be an entertaining, if scarcely notable, film. However, it falls short of possibilities. The story is poor and unconvincing and the music is not good enough to make the picture otherwise worth while. Adolescents: passable; children: little interest. Mature-family." Women's Univ Club, Los Angeles

+ — **Fox W Coast Bulletin** F 4 '39

"Adults."

Nat Legion of Decency F 2 '39

"A, Y & C: fair."

+ — **Parents' M** p102 Ap '39

"Family."

Wkly Guide Ja 21 '39

Newspaper and Magazine Reviews

"Since the specialties include Maxine Sullivan singing and swinging the title song and 'Loch Lomond,' there is something to be said for St. Louis Blues,' story or no story. . . The Sullivan songs are, for instance, the swellest thing about 'St Louis Blues,' and they don't make Miss Lamour any more impressive as she goes into a ballad or two herself." John K. Hutchens

Boston Transcript p18 F 24 "39

"Adults and young people."

Christian Science Monitor p15 F 25 '39

"Don't blame W. C. Handy for this picture. He only wrote the song—which Maxine Sullivan sings effectively. She also swings 'Loch Lomond.' It's really too bad she didn't do all the singing—she and the Hall Johnson Choir. Director Raoul Walsh uses as many good photomontage effects as he can to avoid having much to do with the silly plot. Paramount ought to reward Lloyd Nolan with a good rôle next time." Philip T. Hartung

— + **Commonweal** p497 F 24 '39

"It is a pretty good musical. I say 'pretty good' only because the ancient plot involving the big city charmer stranded in a small town and the romantic incidents attendant thereto is by now worn rather thin. But so far as I am concerned, the threadbare story doesn't matter—since the music is lively, there are several extra-special songs, the backgrounds and mudflat showboat locale are amusing—and with only minor lags the variety numbers follow each other smoothly, tunefully, and rapidly." Jesse Zunser

+ **Cue** p45 F 11 '39

"Though not pure gold, there are numerous nuggets of entertainment to be found in 'St. Louis Blues.' . . The plot itself, however, is not a strong phase of the production. Its basic idea seems to be good, but in working it out the authors have left several perceptible holes, and the final solution of the complication is not going to convince too many people. . . The film is not 'socko,' but I believe the general run of audiences will feel they have been entertained by it." Bert Harlen

+ — **Hollywood Spectator** p13 F 4 '39

Reviewed by Beverly Hills

Liberty p48 F 4 '39

"The film has a synthetic quality. Synthetic it certainly is, brightened occasionally by such random specialties as Maxine Sullivan's superior singing and Cliff Nazarro's amusing double-talk, but falling away short of beguiling entertainment on the whole. Whatever W. C. Handy may have had in mind when he wrote his ballad, I am reasonably sure that it wasn't what you will see on the screen." Howard Barnes

+ — **N Y Herald Tribune** p17 F 9 '39

"If you approach it in a tolerant night-clubby mood, and just don't try to make any sense out of it, 'St. Louis Blues' may strike you as a mess of fine, nit-witty entertainment. If you pay any attention at all to the story, on the other hand, it may leave you with a feeling that the picture is a libel both on a progressive Missouri metropolis and the Mississippi River." B. R. Crisler

+ — **N Y Times** p17 F 9 '39

"For the light note of the week I prefer 'St. Louis Blues,' with good, honest Dorothy Lamour and Lloyd Nolan and Maxine Sullivan. This is one of those 'Show Boat' derivations and has a nice, easygoing Southern-charm quality." John Mosher

+ **New Yorker** p79 F 11 '39

Newsweek p29 F 20 '39

"Whatever story comes with this picture is merely a series of anticlimaxes designed to hold together a lot of sequences in which people sing. . . You will like the music enough, probably, to ignore the faults in story and production."

+ — **Photoplay** p93 Ap '39

"In addition to an excellent rendition of 'Loch Lomond,' Maxine Sullivan touches a high in good taste for cine-musicomedy by singing the title song without screeching, stamping or keeling up the whites of her eyes. Since Dorothy Lamour appears in 'St. Louis Blues,' its authors felt obliged to build the suspense around the question of when and how she would get into her inevitable sarong."

Time p29 F 13 '39

Trade Paper Reviews

"After a dearth of filmusicals, the patrons should welcome and enthusiastically receive this diverting bit of hokum which offers a wide variety of entertainment."

+ **Boxoffice** p35 Ja 28 '39

"This Paramount musical has some moments of charm in both song and story divisions. It does not move fast enough, yet its leisurely pace is quite pleasant. However, 'St. Louis Blues' will probably disappoint many people who anticipate the type of gaudy, rollicking musical connoted by the title. Under any other title, this would have proved satisfying fare; as 'St. Louis Blues,' it is a letdown. The title and Dorothy Lamour should get good grosses in most spots." David J. Hanna

+ — **Film Bulletin** p7 F 11 '39

"Has all the ingredients to make the popular crowds and the jitterbugs go for it, but will exercise no appeal for the more select audiences. Its principal appeal is Dorothy Lamour who gets over her curves garbed in a sarong, thus recalling her work in 'Hurricane.' "

+ **Film Daily** p11 Ja 27 '39

Reviewed by Gus McCarthy

+ — **Motion Pict Daily** p10 Ja 25 '39

"There is a surplus of entertainment in 'St. Louis Blues,' directed with the experienced hand of Raoul Walsh, that will undoubtedly ride it to good grosses, and that certainly make it an evening's money's worth for mass audiences. It is an audience picture, owing its strength to the never-failing Mississippi River background, to its direction, and to a number of fine performances, but it will not be a critic's picture. Because the critics will never forgive a story structure that balances so much that is slow, and which never ends any place because it never had any destination in mind."

+ **Nat Box Office Digest** p9 Ja 24 '39

" 'St. Louis Blues,' with a world-famous song title as a basic asset, is a backstage showboat story that should do fair business. It doesn't quite jell but will suffice as passable divertissement."

+ — **Variety** p17 F 8 '39

" 'St. Louis Blues' combines music, romance and comedy into a presentation containing all the ingredients needed by exhibitors to sell their patrons entertainment. Dorothy Lamour is more advantageously presented than in some of her previous starts, showing new warmth and feeling. She sings four numbers in excellent voice."

+ **Variety (Hollywood)** p3 Ja 19 '39

THE SAINT STRIKES BACK. RKO
64-67min Mr 10 '39

Cast: George Sanders. Wendy Barrie. Jonathan Hale. Jerome Cowan. Neil Hamilton. Barry Fitzgerald

Director: John Farrow

Music director: Roy Webb

Screen writer: John Twist

Melodrama. Based on the novel, Angels of Doom, by Leslie Charteris. This is the second in the series. "The Saint" goes to San Francisco to clear a girl's name and aid the police by capturing a gang of criminals.

Audience Suitability Ratings

"A rather commonplace and not very interesting mystery. Drags along for quite a while without getting anyone enthused. Lively dialogue in a poor story. Rather boresome. Family." Am Legion Auxiliary

"Fairly entertaining mystery melodrama, rather confused at times as to story and with dubious ethics. Adults." Calif Cong of Par & Teachers

"An excellent characterization of 'The Saint' by George Sanders, with his faultless diction and poise, lifts a rather confused, improbable murder-mystery out of the mediocre class. Mature." Calif Fed of Business & Professional Women's Clubs

THE SAINT STRIKES BACK—*Continued*

"Good. A convincing mystery in which the unique and improbable character of the Charteris underworld hero, who wreaks vengeance on lawbreakers, is made believable by George Sanders' portrayal. Too sophisticated for young audiences. Mature." DAR

"This fast moving mystery thriller, highly dramatic in flavor, though involved and somewhat confused in story, and obvious in conclusion, is well mounted, interestingly cast and cleverly directed. . . Theme and treatment unsuitable for juveniles, but will be entertaining for those who enjoy this type. Mature." Gen Fed of Women's Clubs (W Coast)

"An excellent cast and smooth direction. Mature-family." Nat Council of Jewish Women

"A rather intricate melodramatic mystery story, swiftly moving with amusing comedy relief and animated dialogue. Adults." Nat Soc of New England Women

"Good entertainment for lovers of mystery. Mature." S Calif Council of Fed Church Women
+ — **Fox W Coast Bulletin** Mr 4 '39

"Probably those who are familiar with 'The Saint' of the Leslie Charteris stories will read enough into the picture to find it satisfactory, the majority of others will feel that it does not quite 'click,' and that 'The Saint' fails to be the suave and magnetic adventurer he is supposed to be. Adolescents, 12-16: not constructive; children, 8-12: too complex."
— + **Motion Pict R** p8 Mr '39

"Adults."
Nat Legion of Decency Mr 2 '39

"Family."
Wkly Guide F 25 '39

Newspaper and Magazine Reviews

"Adults and mature young people."
Christian Science Monitor p17 Mr 4 '39

"All the production trimmings for an outstanding piece of cinematic detective fiction are here, but the picture as a whole misses its mark by a wide margin. It is fumbling story telling. How John Twist, who has turned out much excellent story material in the past, could author the present screen play is difficult to explain." Bert Harlen
— **Hollywood Spectator** p15 F 18 '39

" 'The Saint' is set for a long film career if he doesn't let matrimony cross him up. . . Armchair sleuths should not have any trouble solving this one. In fact, they have every opportunity to survey the field closely while 'The Saint' is reeling off his interminable speeches. Why some one doesn't plug him for blabbering is the real mystery." J. P.
N Y Herald Tribune p14 Mr 9 '39

"Mr. Sanders and his very British accent, which is admirably suited to the soft, humorous answer and the well-turned phrase, have created a debonair and polished 'Saint.' In fact, his savoir-faire is second only to that of William Powell's Nick Charles. 'The Saint Strikes Back' is a crisp and baffling melodrama, which should restore the Rialto to the good graces of the Times Square hawkshaws." T. M. P.
+ **N Y Times** p18 Mr 9 '39

Trade Paper Reviews

"This maintains the standard of excellence set by the initialer and emerges as a well-knit chapter in the adventures of Leslie Charteris' popular modern Robin Hood, Simon Templar—otherwise known as 'The Saint.' Its businesslike construction should please average audiences and delight the adventure fans."
+ **Boxoffice** p53 F 18 '39

"RKO has done a showmanly job with this second of the Saint series. The story is well plotted, despite a few obscure spots, and emerges as both entertaining and suspenseful screenfare." David J. Hanna
+ **Film Bulletin** p6 F 25 '39

"Cleverly contrived murder mystery featuring the famous sleuth-criminal holds thrills. . . There are many devious plot windings in and out that stretch the credulity to the breaking point, but the role 'The Saint' has been so artfully fashioned that he fascinates you watching his moves, and you overlook the discrepancies in the story structure."
+ **Film Daily** p10 Mr 1 '39

Reviewed by Vance King
+ **Motion Pict Daily** p6 F 20 '39

" 'The Saint Strikes Back' is a good series bet. . . Followers [of 'The Saint' thrillers] will fully accept the RKO depiction of their hero; others will enjoy making his acquaintance."
+ **Nat Box Office Digest** p11 F 17 '39

"Deft scripting by John Twist and equally agile directing by John Farrow have made this ostensibly program production a topflight 'B' feature. Given better known names for the marquee and it might well have soared above this classification. Even as is, the film will go down as the type of mystery, gangster melodrama that is popularly received. It ducks the gangster odium by treating gangland methods as haphazard, or showing them up through the medium of the 'Saint's' clever activity—also by having him on the side of the law."
+ **Variety** p15 Mr 1 '39

"Second of RKO's murder mysteries around that modern Robin Hood, 'The Saint,' will gratify the reading public who follow Leslie Charteris' romantic figure on the printed pages. . . It emerges as topnotch fare for those fans who like their mystery deep and their hero suave."
+ **Variety (Hollywood)** p3 F 10 '39

SANTA FE STAMPEDE. Republic 55-58min N 18 '38

Cast: John Wayne. Ray Corrigan. Max Terhune. June Martel. William Farnum

Director: George Sherman

Original story: Luci Ward

Screen writers: Luci Ward. Betty Burbridge

Western melodrama. Another in the Three Mesquiteers series. The three pals fight mining racketeers who have killed a mine owner.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A good action film, capably directed. Family." E Coast Preview Committee
+ **Fox W Coast Bulletin** D 24 '38

"General patronage."
Nat Legion of Decency D 1 '38

"A, Y & C: good Western."
+ **Parents' M** p75 Mr '39

Trade Paper Reviews

"Chock full of action as the Three Mesquiteers gallop along at a bristling pace in a Western that's better than par. There are ample background shots, plenty of fast riding and a plot more sturdily compounded than the average."
+ **Boxoffice** p42 D 17 '38

"Rates fair plus for action houses. An ordinary Western. While there is plenty of action from start to finish, it is all familiar to patrons of the cowboy films. The one fresh element is the verve and personalities of the Three Mesquiteers."
+ — **Film Bulletin** p18 Ja 28 '39

"An action packed Western in which the Mesquiteers ride again. The audience will learn to despise the villain as they have despised no one in a film production, for some time."
+ **Film Curb** p7 D 17 '38

SAY IT IN FRENCH. Paramount 70min N 25 '38

Cast: Ray Milland. Olympe Bradna. Irene Hervey. Janet Beecher. Mary Carlisle. Holmes Herbert. Erik Rhodes

Director: Andrew L. Stone

Music: Hoagy Carmichael. Helen Meinardi

Music director: Boris Morros

Screen writer: Frederick Jackson

Based on a play of same title by Jacques Deval. Ray Milland returns home with a French bride, Olympe Bradna, and finds his father in sudden financial difficulties. He consents to aid his father rehabilitate his fortunes by becoming engaged to Irene Hervey while his bride poses as a French maid in his father's home.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A: inane; Y: unsuitable; C: no."
— **Christian Century p38 Ja 4 '39**

"With more expert handling this film might have been a fairly entertaining, though routine, sophisticated comedy. As it happens, it clumps along in an atmosphere of exaggerated extravagance, drinking, and vulgarity, until its finale when it becomes reminiscent of a Christy chase. . . [It] is obvious, rather boring, and sometimes crude. The characters are too superficial, the situations too forced, and the conclusions too false even for a light comedy. . . Adolescents, 12 to 16: certainly not; children, 8 to 12: no interest."
— **Motion Pict R p6 D '38**

"A: good; Y & C: unsuitable."
+ **Parents' M p78 F '39**

Newspaper and Magazine Reviews

"In all that it pretends to be, a swift-moving comedy in the lightest style, 'Say It in French,' is very agreeable." J. G.
+ **Boston Transcript p20 D 16 '38**

"Hardly worth saying in any language, though Ray Milland, Olympe Bradna and Mary Carlisle provide some amusing moments. Alcohol is introduced in an attempt to give effervescence. . . Adults."
— + **Christian Science Monitor p15 D 17 '38**

"Quite a bright comedy. . . Good work by Olympe Bradna, Ray Milland and a very efficient cast make this pleasant entertainment, in spite of one or two wordy passages."
+ **Film Wkly p21 D 31 '38**

"Some of the sequences, particularly between Olympe Bradna and Mary Carlisle, have all the earmarks of old and familiar sights. But sometimes, when you least anticipate it, the camera focusses on some refreshing bit of foolishness, or plays up an unexpected angle, or picks up a stray pleasantry—and the picture is delightful. This, alas, does not happen often enough to place the film in any hall of fame; it merely makes it worth your while, granting that your while is not *too* valuable. *Half and half.*"
+ — **Stage p58 Ja '39**

Trade Paper Reviews

"Rates average for double featuring. . . Ad tips: Play up the intriguing title which lends itself to advertising stunts and tie-ups." Frank Leyendecker
+ — **Film Bulletin p6 D 17 '38**

SCHOOL FOR HUSBANDS. Wainwright-Hoffberg 72min F 6 '39

Cast: Diana Churchill. Henry Kendall. June Clyde. Romney Brent. Rex Harrison

Director: Andrew Marton

Screen writers: Austin Melford. Frederick Jackson. Gordon Sherry

Sophisticated comedy. Filmed in England. Based on the play of the same title by Frederick Jackson. A distinctly adult comedy about two lonesome wives who fall in love with a philanderer and send their husbands away. All the plans go awry, thus providing the comedy.

Audience Suitability Ratings

"Objectionable in part."
Nat Legion of Decency F 16 '39

Newspaper and Magazine Reviews

"The English picture, 'School for Husbands,' can't decide if it means to be ultra-sophisticated or satirically make fun of sophistication. Its risqué lines are just too, too smart and packed with *double entendre;* and the situations, when not reminiscent of the old De Mille bathtub school with wives running around in scanties, are like those in Elizabethan comedies that require cuckold husbands to be placated." Philip T. Hartung
Commonweal p441 F 10 '39

"A pleasant, if unimportant, trifle this, a fairly bright little British comedy about stodgy husbands, flirting wives, and a handsome novelist in the boudoir. . . There are several amusing situations and occasionally bright lines, made the more so by the pleasant performances." Jesse Zunser
+ — **Cue p45 F 11 '39**

"It is a grab bag of silly situations, false gestures and bad epigrams. In it there can be detected an effort to cross the British drawing room with the French bed room farce, but it has proved a lamentable alliance. In spite of the polite playing of a competent cast and a decorative production, the result is a mongrel motion picture. Certainly it pulls down the high standing which the English cinema had achieved here with its recent shows." Howard Barnes
— **N Y Herald Tribune p12 F 7 '39**

"The trouble with most Englishmen playing at bedroom farce is that they are very apt to forget to remove their boots. 'School for Husbands' consequently has a shin-bruised look, a slightly downtrodden look, the look, in fact, of a well-worn Yorkshire pudding, which, in lightness, it rather resembles. Only an indifferent playwright, and we name no names when we mention Frederick Jackson, could have conjured up so standard a panel of witnesses for the inoffensive farce." Frank S. Nugent
— + **N Y Times p16 F 7 '39**

"The English have sent over a yawn called 'School for Husbands,' which tries without success to be roguish and arch about marriage and lovers." John Mosher
— **New Yorker p61 F 4 '39**

Trade Paper Reviews

"This English drawing-room comedy is designed for adult consumption. It is a subject that should meet with a favorable reception among the women and attract considerable attention by the broad manner in which the theme is handled. There are many laughs to be found in the script, but the humor is heavy-footed through the proceedings."
+ — **Boxoffice p37 Ja 28 '39**

"This is a very clever and sophisticated British drawing room type of comedy. . . It will probably go big in the arty houses, but it is not suitable for juvenile minds. That means that it is out for most of our theaters which have a large percentage of juvenile minds. But it is refreshing in its clever lines and sparkling business, as well as the superior artistry of Rex Harrison as the philanderer."
— + **Film Daily p10 Ja 23 '39**
Motion Pict Daily p10 Ja 25 '39

"If the censors don't wield the scissors too freely, there is enough spice, dual meaning chit-chat and undraped femininity in this British-made feature to grab a nice share of arty theatre coin. It's also a case of being able to sit through the first three reels, polished as they are with nonsensical drawing room patter. . . It's a sort of borrowing from the Broadway legitimate of last season, 'The Women.' "
Variety p13 F 1 '39

SECRET SERVICE OF THE AIR. Warner 59-60min

Cast: Ronald Reagan. John Litel. James Stephenson. Eddie Foy, Jr

Director: Noel Smith

Screen writer: Raymond L. Schrock

Aviation drama. This is the first of a series of films based on the work of the U. S. Secret Service as gathered from the files of Ex-Chief William H. Moran of the U. S. Secret Service. This shows the work of the federal government in rounding up a ring of crooks who are smuggling aliens in through Mexico.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Mr 2 '39

"Family."
Wkly Guide Mr 4 '39

Newspaper and Magazine Reviews

"Really quite exciting. . . The film is frankly a thriller. . . The production values lend a class aspect to the film that is confidence inspiring,

SECRET SERVICE OF THE AIR—*Cont.*

for Bryan Foy has dressed his thriller handsomely. At any rate, it is a well done little melodrama of its kind, and should be appreciatorily received wherever spectators are chiefly of that sect known as the general public." Bert Harlen

+ **Hollywood Spectator** p12 F 18 '39

"Here is a story for two-fisted he-men. The love interest has been kept down to the absolute minimum for a Hollywood production and the plot has been crammed with fist fighters, jail breaks and airplane stunts. . . The motion picture fist fight fan will have a Roman holiday." J. P.

+ **N Y Herald Tribune** p15 Mr 2 '39

"Having paid their respects to other branches of the government service, the Warner Brothers now take up the case of the stalwart Secret Service investigators in 'Secret Service of the Air.' And all we can say at this late date is that the Warners have made considerable melodramatic ado about nothing, since the new film is an uninspired reworking of the old story about smuggling aliens across the border. All of the cliches which one might expect to find in this type of film are evident." T. M. P.

— + **N Y Times** p19 Mr 2 '39

Trade Paper Reviews

"This studio's new 'Secret Service' series is given a rousing sendoff in a tightly-knit thriller. . . Brisk and diverting, it augurs well for the establishment."

+ **Boxoffice** p33 F 11 '39

"Exciting melodrama of the smuggling of aliens across the Mexican border, and the efforts of the Secret Service to break up the racket. It's a rip-roaring thriller of bare-fisted walloping action, and it has the red meat that the thrill fans go for."

+ **Film Daily** p14 Mr 6 '39

"Exhibitors will find 'Secret Service of the Air' a satisfactory booking for secondary theatres where playing alone, and suitable for better double bills as the No. 2 feature. Since the latter are always bought flat, this one may be worth a bit more than the run-o'-the-mill melodramas. There are no marquee names, but the picture, a well-made 'B,' is based on a better than average story of its kind and arouses considerable interest through the exciting action, fighting, flying, etc. It doesn't lag at any point."

+ **Variety** p18 Mr 8 '39

"Tightly-knit little programmer that carries more than its share of thrills and action, 'Secret Service of the Air' is sure to please in the subsequent run situations as meaty stuff for the action fans. It augurs well for those to follow [in the series]."

+ **Variety (Hollywood)** p3 Ja 30 '39

SECRETS OF A NURSE. Universal 68-75min D 9 '38

Cast: Edmund Lowe. Helen Mack. Dick Foran. Samuel S. Hinds

Director: Arthur Lubin

Screen writers: Thomas Lennon. Lester Cole

Based on the short short story in Collier's called West Side Miracle by Quentin Reynolds. A boxer and a criminal attorney are in love with a nurse. When the boxer is framed for a murder, a last minute reprieve saves him from the chair. The reprieve is brought about by the miracle of an apparent confession of a man dead for five minutes.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A: mediocre; Y: unpleasant; C: certainly not."

— + **Christian Century** p71 Ja 11 '39

"An old story but well acted and fast moving. As usual there were gangsters and prison, but crime was shown to be unprofitable. Adults." Am Legion Auxiliary

"Mediocre social drama at times lapsing into melodrama and depicting all the sordidness of life. The tense story presents the dishonest practices of the underworld in minute detail with much emphasis upon the destructive scenes. Adults." Calif Cong of Par & Teachers

"The picture despite its intriguing title is just another melodrama of the prize ring with the usual gangster element introduced. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. A well-cast, but morbid and highly improbable melodrama. Adults." DAR

"Ethical values are satisfactorily adjusted, with crime properly punished and right triumphant. Adults." Gen Fed of Women's Clubs (W Coast)

"A good cast is wasted on a trite, slow-moving story. . . An involved plot of a gangster theme. Mature." Nat Council of Jewish Women

"A confused social drama, well photographed, with occasional bits of good acting. However, the story is filled with brutal details, involving a tangled romance, 'fixed' prize fights, the underworld element, murders, and the emergency ward of a city hospital. An 'also ran' Class 'B' film. Adults." Nat Soc of New England Women

"A very unpleasant prize-fight and crime picture, the former exceedingly disagreeable and beastal, and the whole ruthless, revealing too much of the sordid side of criminal life, and leaves one heartsick. The scenes in the prison's condemned row are nerve racking and revolting. Adults." S Calif Council of Fed Church Women

"The title is a very definite lure for a film which will disappoint those whose curiosity is aroused by it. . . Most movie-goers would probably prefer to have mental anguish served in smaller doses. If the movies are a form of escape, the average Babbitt would rather escape to something less dour. Adolescents & children: no. Adults." Women's Univ Club, Los Angeles

— **Fox W Coast Bulletin** D 17 '38

"A & Y: mediocre; C: no."

— + **Parents' M** p78 F '39

Newspaper and Magazine Reviews

"Spectators who are reasonably bright can see what is to be going on a few minutes in advance of any given point. It is a trick you learn with time. Frankly, your baffled investigator is willing to leave the field with the suggestion that if Nurse Mack really wanted something to work on she might have tried repairing the long arm of coincidence, which is fractured almost steadily for an hour and 20 minutes." John K. Hutchens

— **Boston Transcript** p20 D 16 '38

"Here is one secret that should have been kept. . . The whole business is incredible. . . Adults."

— **Christian Science Monitor** p15 D 17 '38

SHINE ON HARVEST MOON. Republic 55min D 23 '38

Cast: Roy Rogers. Mary Hart. Lulu Belle

Director: Joe Kane

Music director: Cy Feuer

Screen writer: Jack Natteford

Western melodrama with songs. Roy Rogers, a hard-riding hero, wipes out a gang of cattle rustlers hiding in passes of the mountains in Wyoming. His partner is wrongfully suspected of acting in league with the gang.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 29 '38

Trade Paper Reviews

"A good Western, in which there is plenty of action, based on the old story of cattle rustling."

+ **Film Curb** p7 D 17 '38

"This offering should please Western fans, although the story is strictly formula. Roy Rogers gives a good performance as a hard-riding Westerner."

+ — **Film Daily** p7 D 15 '38

"'Shine On Harvest Moon' is a distinct disappointment after general excellence of the previous three Roy Rogers Westerns. Failing

of picture can largely be attributed to use of a hackneyed formula-type Western instead of combining, as in the past, the best parts of usual oater with strong story line; a procedure that had helped shove Rogers up into class of better outdoor heroes."
— **Variety (Hollywood)** p3 D 10 '38

SHINING HOUR. MGM 75-80min N 18 '38

Cast: Joan Crawford. Margaret Sullavan. Robert Young. Melvyn Douglas. Fay Bainter. Allyn Joslyn

Director: Frank Borzage

Dance director: Tony De Marco

Music: Franz Waxman

Screen writers: Jane Murfin. Ogden Nash

Based on the play of the same title by Keith Winter. Joan Crawford, a show-girl who has made her way up from the tenements, marries Melvyn Douglas, member of a wealthy farming family in Wisconsin. When he takes his bride home, the family are all hostile to her, particularly Douglas's sister, Fay Bainter, an embittered old maid. Margaret Sullavan, sister-in-law of Joan, finds out that her husband, Robert Young, is passionately in love with Joan and she attempts to commit suicide. In the end the burning of a new house being erected for the bride brings about a saner sense of values for the family.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A: very good of kind; Y: too mature; C: no."
+ + **Christian Century** p1617 D 28 '38

"There is something new under the sun, for 'The Shining Hour,' gives us Miss Crawford surrounded by a play instead of a play surrounded by Miss Crawford. . . The impending success of this film must be attributed to a recognition that the play, not the star, is the thing. . . Adolescents, 12 to 16: unsuited; children, 8 to 12: no."
+ **Motion Pict R** p7 D '38

Newspaper and Magazine Reviews

"It is an engrossing photoplay, directed with easy smoothness, handsomely produced and competently acted. In the case of Margaret Sullavan, you may delete that word 'competently' on grounds of foolish moderation and substitute something like 'perfectly,' so true and right and completely appealing is her performance." John K. Hutchens
+ **Boston Transcript** p18 Ja 6 '39

"A workmanlike job, with Joan Crawford, Margaret Sullavan and Fay Bainter giving excellent characterizations. Adults and young people."
+ **Christian Science Monitor** p2 Ja 7 '39

"Keith Winter's telling domestic tragedy of life in rural England has gone through the cinema's wringer with a loss of its English garments, its tragedy and some of its point. . . If Mr. Borzage had managed to introduce some honest-to-goodness tragedy, with perhaps one death, and had his healthy looking cast dirtied up a bit by some of Wisconsin's country dirt, 'Shining Hour' would have been real as well as emotional and beautiful in the fashion-plate sense." Robert W. Dana
+ — **N Y Herald Tribune** p13 Ja 20 '39

"The presence of a star-studded cast which includes Joan Crawford, Margaret Sullavan, Melvyn Douglas, Fay Bainter and Robert Young; the directorial talents of Frank Borzage and the elegancies of dress and set as designed by Adrian and Cedric Gibbons fail to disguise a hackneyed story of a definitely inferior grade. As a play, it is faintly remembered, 'Shining Hour' wasn't freighted with reason—and the hysterical mental processes of its characters were generously explained as those of Yorkshire Englishmen. As a film, it is even less credible —and the scene is America." Bosley Crowther
+ — **N Y Times** p15 Ja 20 '39 .

"Joan Crawford seems perfectly at ease in the part of the dancer, and in her way, which some might call gaudy, sails through the incidents assigned her. Margaret Sullavan is charming, and Fay Bainter sharp and intelligent as a spinster sister with neuroses. Unlike the play, the film allows all the marital difficulties that befog Wisconsin's shining hour to smooth out at the end, and you wonder only that the people in the story didn't see their way clear before the trouble began." John Mosher
New Yorker p55 Ja 28 '39

Stage p58 Ja '39

SILVER ON THE SAGE. Paramount 65-66min Mr 31 '39

Cast: William Boyd. George Hayes. Russell Hayden. Stanley Ridges. Frederick Burton

Director: Lesley Selander

Music director: Boris Morros

Screen writer: Maurice Geraghty

Western melodrama. Another in the Hopalong Cassidy series. This time Cassidy, Windy and Lucky find some cattle which have been stolen and also break up a gang of outlaws.

Audience Suitability Ratings

"An excellent type of the true Western unmarred by overacting or improbable situations. Family." E Coast Preview Committee
+ **Fox W Coast Bulletin** F 18 '39

"Just another Hopalong Cassidy Western. Not up to its regular standard. A well chosen cast cannot overcome a weak story. Family." Am Legion Auxiliary

"Ethics are irreproachable and there is much clean comedy. Family." Calif Cong of Par & Teachers

"This picture in the popular series will please the artistic eye for it is sheer scenic loveliness caught up exceedingly well by the cameraman. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. A clean-cut Western. Ethically sound. Mature-family." DAR

"This picture is most entertaining. All ages." Gen Fed of Women's Clubs (W Coast)

"A magnificent scenic background, daring riding, and good characterizations distinguish this enjoyable Western. Good family entertainment." Nat Soc of New England Women

"A good picture for those who like Westerns and are lovers of fine horses. Family." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** Mr 4 '39

"Although talking pictures have many advantages over the old silent medium, a definite loss was suffered in the matter of rhythm. Only the Westerns have preserved that quality to any degree, and perhaps that is the reason why many people who would not choose the themes find real satisfaction in a good Western. Adolescents, 12-16: enjoyable; children, 8-12: too exciting for some."
+ **Motion Pict R** p8 Mr '39

"General patronage."
Nat Legion of Decency F 9 '39

Newspaper and Magazine Reviews

"The amiable faces of Hopalong Cassidy and his two pals, Windy and Lucky, who have by now become old friends, together with some recreational views of the open country and some rapid and diverting action, make 'Silver on the Sage,' like its predecessors in the series, among the best of the Western films." Bert Harlen
+ **Hollywood Spectator** p13 F 18 '39

Trade Paper Reviews

"Right in the groove for the legion of fans who are loyal to Hopalong Cassidy and his ridin', shootin' heroics, this latest in the popular sagebrush series is up to established standards in every department."
+ **Boxoffice** p53 F 18 '39

"Corking addition to the Hopalong Cassidy series has suspense and action."
+ **Film Daily** p11 F 15 '39

Reviewed by Vance King
+ **Motion Pict Daily** p15 F 16 '39

" 'Silver on the Sage' can be rated as average —up to standard, but without any surprises. . . There's a plentitude of action for the addicts."
+ — **Nat Box Office Digest** p11 F 17 '39

SILVER ON THE SAGE—*Continued*

" 'Silver on the Sage' is easily digested fodder for followers of Hopalong Cassidy's adventures, maintaining standard of series in every respect. Western fans and those not so addicted to prairie sagas will find more than enough action, scenery and other stock ingredients of desert drama to satisfy."
+ **Variety (Hollywood)** p3 F 8 '39

SIX-GUN RHYTHM. Grand national-Arcadia 55min

Cast: Tex Fletcher. Joan Barclay. Ralph Peters. Reed Howes. Walter Shumway

Director: Sam Newfield

Music: Johnny Lange. Lew Porter

Original story: Ted Richmond

Screen writer: Fred Myton

Western melodrama with music. Tex Fletcher portrays a football hero who returns to the ranch and finds that his father, the sheriff, has been killed. Tex goes after the killers.

Trade Paper Reviews

"Run-of-the-mill musical Western, this introduces the screen's newest crooning sagebrusher, Tex Fletcher, and qualifies as acceptable entertainment in the action niche. Fletcher shows up well and has been given up-to-par story and production details with which to make his debut."
+ — **Boxoffice** p55 F 18 '39

"Tex Fletcher, recruited from radio, makes his debut in this offering, which will have special appeal to youngsters because of its chases and songs."
+ **Film Daily** p6 F 17 '39

Reviewed by Gus McCarthy
+ — **Motion Pict Daily** p6 F 20 '39

"While story is hokey and direction none too steady, it will no doubt suffice for strictly juvenile trade because of chases and waddie songs."
+ — **Variety (Hollywood)** p3 F 13 '39

SKY PIRATE. See Mystery plane

SMASHING THE SPY RING. Columbia 62min D 29 '38

Cast: Ralph Bellamy. Fay Wray. Regis Toomey. Walter Kingsford. Ann Doran

Director: Christy Cabanne

Music director: M. W. Stoloff

Original story: Dorrell McGowan. Stuart E. McGowan

Screen writers: Arthur T. Horman. Dorrell McGowan. Stuart E. McGowan

Melodrama. Ralph Bellamy, federal agent, by posing as a patient in a hospital unearths a spy ring.

Audience Suitability Ratings

"A: depends on taste; Y & C: good thriller."
Christian Century p198 F 8 '39

"Current events make the subject timely, and add to the interest of the production, which is ably directed and acted. Adults and young people." E Coast Preview Committee
+ **Fox W Coast Bulletin** Ja 14 '39

"General patronage."
Nat Legion of Decency D 29 '38

"A & Y: mediocre; C: no."
— + **Parents' M** p75 Mr '39

"Family. A good story of the spy system."
+ **Wkly Guide** D 17 '38

Newspaper and Magazine Reviews

"Unpretentious but entertaining for those who like spy stories. Family."
+ — **Christian Science Monitor** p15 Ja 21 '39

Trade Paper Reviews

"Tagged with a timely title that should lend itself to exploitation by showmen, this film, unfortunately, has little to offer in the way of entertainment. The proceedings are handled in uninspired and routine fashion. Suspense and action are the stuff melodramas are made of, but these elements are never developed to their fullest capacity."
— + **Boxoffice** p35 Ja 28 '39

"A melodrama in which there is fast action and considerable excitement."
Film Curb p6 D 31 '38

"Minor thriller benefits from fine direction and expert acting of principals."
+ — **Film Daily** p10 Ja 19 '39
+ **Motion Pict Daily** p6 Ja 19 '39

"This cops-and-robbers formula melodrama is apparently aimed to cash in on the recent furore over foreign spy activities, but it was obviously made with one eye on the budget and the other on the production schedule. Result is a minor item that's passable for secondary dualling. It has some exploitation angles, but little marquee strength and doubtful prospects for word-of-mouth."
— + **Variety** p12 Ja 18 '39

"Melodramatic expose of foreign spy activities and their capture by the federal bureau of identification, this Columbia film proves diverting, but falls short of stellar rating, despite all-round good cast, splendid production and more or less pretentious mounting. Lack of marquee names will also mitigate against its being a substantial grosser, but exhibitors can get back of it and with proper selling methods cash in on what might otherwise be just another picture."
+ — **Variety (Hollywood)** p3 D 17 '38

SMILING ALONG. 20th century-Fox 83-85min Ja 20 '39

Cast: Gracie Fields. Roger Livesey. Mary Maguire. Peter Coke. Jack Donohue

Director: Monty Banks

Screen writers: William Conselman. Val Valentine Rodney Ackland

Comedy with music. Filmed in England and released by 20th Century-Fox. The story concerns the adventures of a company of musical comedy actors, headed by Miss Fields, who decide to dispense with their manager when they find he is cheating them. As the troupe travel about, they are continually hampered by the ousted manager until finally they have a hit show and the climax is a rough slapstick scene as the troupe and the manager's friends fight it out.

Audience Suitability Ratings

"Good. Broad humor. Adults." DAR
+ **Fox W Coast Bulletin** Ja 7 '39

"The production is only moderately entertaining, as it moves slowly, is overlong and the comedy is labored. Family." E Coast Preview Committee
— + **Fox W Coast Bulletin** Ja 28 '39

"General patronage."
Nat Legion of Decency Ja 19 '39

"A: good comedy; Y: mature; C: little interest."
+ **Parents' M** p75 Mr '39

"Family. Gracie Fields is a distinctive and likable comedienne who fills a rather ordinary story with vitality."
+ — **Wkly Guide** Ja 14 '39

Newspaper and Magazine Reviews

"See 'Smiling Along' and you will understand why Gracie Fields is the idol of picture fans in the far-flung British Empire. She will be that over here if she appears in a few more pictures like this one. It is the best comedy-with-music I have seen in a long time. This Gracie person displays astonishing versatility."
+ + **Hollywood Spectator** p13 D 24 '38

"Burdened as she is with her portmanteau of incorruptibly British humors, it was only fitting that Miss Fields should arrive in such a quaintly British vehicle as 'Smiling Along.' . . Even with a Cockney accent, Mr Darryl Zanuck knows how to stage a vaudeville show. In spite of all the money that Miss Gracie Fields earns . . . we protest that she is essentially unappreciated. . . She is an extraordinary chanteuse. . . As for the story, it manages to keep the com-

pany together, and that was clever enough of it, as much as anybody could ask of a story, in the circumstances." B. R. Crisler
+ **N Y Times** p13 F 20 '39

"Every number Gracie Fields does in 'Smiling Along' is a delight, and she makes the little cockney girl she impersonates as real as any Tenth Avenue miss we've loved all our lives. Aside from Miss Fields, though, 'Smiling Along' is a long British groan." John Mosher
+ — **New Yorker** p73 Mr 4 '39

"Gracie Fields bolsters an uninspired plot with half a dozen songs and her robust, earthy clowning."
Newsweek p26 Ja 23 '39

"In England they pay Gracie Fields more money than any other star and when you see this British-made picture you will begin to understand why. The story, of course, is not purely for American consumption and thereby suffers somewhat, but try to stomach the desultory pace and the sequence distortion for the value of Miss Fields' genius. . . Gracie generally has fun. So will you."
+ **Photoplay** p53 Mr '39

Trade Paper Reviews

"Wholesome comedy with musical backgrounds and decidedly in the British manner, this presents the idol of England's film patrons, Gracie Fields, in a performance which should win her a new host of American fans. Director Monty Banks has seen to it that there is no dearth of songs and gags to keep the picture moving at a good clip, while the supporting cast—with Mary Maguire the only 'name' to American audiences—is competent throughout."
+ **Boxoffice** p41 D 17 '38

"One of the cleverest comediennes on stage or screen, Gracie Fields is still unappreciated by the great mass of the American picture-going public, although in England she is No. 1 comedy star. This, her second film to be released here, is not as pretentious as was 'We're Going to be Rich,' but it should win Gracie many new friends on this side of the Atlantic. Some of the picture's dialect may be too thick but most of the humor is good old-fashioned slapstick—and it's all grand fun." Frank Leyendecker
+ **Film Bulletin** p18 F 25 '39

"A British production featuring the well known English comedienne, Gracie Fields. The story is of the typical music hall type, but it serves its purpose of giving Gracie an opportunity to display her comedy antics and do a little singing in a voice more strenuous than melodious. But the comic is really good, and when she is doing her funny business and not going through the serious business that the story calls for, she is real entertainment anywhere."
+ — **Film Daily** p11 Mr 1 '39

" 'Smiling Along' has apparently been carefully prepared with an eye to establishing the topflight British star in the United States. Results are meritorious, mainly due to preparation of the screenplay by William Conselman, Hollywood veteran, and direction by Monty Banks, which injects more of the American type of humor and motivation than has been present in previous Fields starrers. Without known cast names to American audiences, picture will have to hit the lower brackets of dualers for bookings, but in those spots will get a warm reception, and may be the picture to get Miss Fields away nicely as a film attraction in this country. The film is good entertainment."
+ **Variety** p14 D 14 '38

"This comedy with music offers the best vehicle yet shown in this country for the extraordinary talents of Gracie Fields, England's ranking entertainer and the world's highest salaried actress. It comes closest to an acceptable American audience formula, and may succeed in selling Miss Fields' special genius profitably on this side of the pond. On the other side, of course, there will be no question. Picture will require plugging here, but once the customers are inside they will be roundly regaled by the star's broad antics, splendid delivery of her Lancashire songs and the novel gags through which she and her capable support romp zestfully."
+ **Variety (Hollywood)** p3 D 10 '38

SOCIETY SMUGGLERS. Universal 65-70min F 24 '39

Cast: Preston Foster. Irene Hervey. Walter Woolf King. Frank Jenks. Fred Keating. Regis Toomey

Director: Joe May

Music director: Charles Previn

Screen writers: Arthur T. Horman. Earl Felton

Melodrama. The story concerns diamond smugglers who bring gems in from Europe in special trunks.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Mr 2 '39

"Family. The interest is well sustained throughout."
+ **Wkly Guide** F 18 '39

Trade Paper Reviews

"A fresh, fast-moving piece with a lot of action is this novel angle to the smuggling racket. Arthur T. Horman and Earl Felton have whipped up a very smartly construtced story that jells well and is ever interesting."
+ **Film Daily** p14 Mr 6 '39

Reviewed by Vance King
+ — **Motion Pict Daily** p8 Mr 6 '39

"Well mounted and carrying load of entertainment, 'Society Smugglers' is worth-while fare for supporting berth on dualers. Designed to cash in on recent New York smuggling expose, it is a punchy melodrama brought to screen in way that makes it believable."
+ **Variety (Hollywood)** p3 Mr 1 '39

SON OF FRANKENSTEIN. Universal 93min Ja 13 '39

Cast: Basil Rathbone. Boris Karloff. Bela Lugosi. Lionel Atwill. Josephine Hutchinson. Donnie Dunagan

Director: Rowland V. Lee

Music: Frank Skinner

Music director: Charles Previn

Screen writer: Willis Cooper

Horror melodrama. Based on the novel Frankenstein by Mary Wollstonecraft Shelley. Third in a series of which the first film was produced in 1931, this one carries on the story with the son of Frankenstein, Wolf, who returns to his sombre castle with his wife and young son and there finds the monster still at large.

Audience Suitability Ratings

"A: hardly; Y: no value; C: no."
— **Christian Century** p135 Ja 25 '39

"Full of horrors, the scientific background is very well brought out. Most outstanding acting. Adults." Am Legion Auxiliary

"Not recommended for any audiences. Although well produced and well acted, the subject matter is gruesome, unnatural and revolting. There are several violent deaths, objectionable mob scenes, and the whole has an atmosphere of ominous foreboding that is nerve-wracking. Adults." Calif Cong of Par & Teachers

"Mediocre. Unwholesome. Horror films we do not recommend. This one is well-produced, therefore the more nerve-wracking and frightful." DAR

"The excellent work of an exceptionally fine cast seems wasted on this sequel to 'Frankenstein.' . . The photography is weird and bizarre and the director has leaned heavily on the cinematic effects of sound, music, light and shadow. The picture will entertain those who enjoy this type of drama. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"An interesting though far from entertaining picture. . . Not suitable for any audience but adult." Nat Council of Jewish Women

"Horror drama, well acted but terrifying and revolting. Adults only." Nat Soc of New England Women

SON OF FRANKENSTEIN—*Continued*

"To the serious minded and children, this picture will be a horrifying experience, but, for those who can question the possibility of such things, it will prove grotesque. Excellent characterization and lighting effects. Adults." S Calif Council of Fed Church Women
— + **Fox W Coast Bulletin** Ja 28 '39

"It is hard for anyone who does not like horror pictures to understand why anybody should want to see one. This production has a fine cast, is technically extremely good and perhaps fascinating to those who are not repelled by its hideousness. The close-up details of facial expressions of the monster and of those whom he terrifies make the picture sickening to look at. Adolescents, 12-16: very bad; children, 8-12: terrible."
Motion Pict R p6 F '39

"Adults."
Nat Legion of Decency Ja 26 '39

"A: matter of taste; Y & C: no."
Parents' M p75 Mr '39

"Mature. A real horror story and entertaining to those who like this type. The acting and direction are both good."
+ **Wkly Guide** Ja 14 '39

Newspaper and Magazine Reviews

"This one isn't any better than the first or second of the series. If you've seen 'Frank' before you know what to expect. . . But there is shock and an old-time Douglas Fairbanks finish. There is also a smoking sulphur-spring, where old pipes and love-letters may be discarded. There are laughs, some that weren't intended to be." John Gibbons, Jr
Boston Transcript p5 Ja 14 '39

"Adults and mature young persons."
Christian Science Monitor p15 Ja 21 '39

"The Rivoli's ads are screaming 'It's horrific!' and demand 'Can you take it?' . . Still quaking from the experience, I can pipe weakly, 'I *did* take it, but it had me mighty scared for a while.' For the truth is, this successor to 'Frankenstein' and 'The Bride of Frankenstein' is, to me, a more terrifying film-chiller than ever its predecessors were. It is better written, and far superior in the quality of its acting. And it tells a much more dramatic story." Jesse Zunser
+ **Cue** p48 Ja 28 '39

"The thrills are less crude, the atmosphere more subtly eerie. A good thriller."
+ **Film Wkly** p31 F 25 '39

"You will find this perhaps the best of the kind yet made. As a cinematic job it is above reproach, one of the best examples of the perfect blending of all its elements that I have seen in a very long time, sets and photography having about as much to do with telling the story as have the screen play and players. The story is gruesome, of course, the essential quality which makes such 'horror' pictures agreeable, I presume, to the many millions of people who pay to see them, so, if you are one of them, I can without hesitation recommend this one to you. Or if you do not care what a story is about, and can be entertained with fine direction, excellent acting and admirably sustained mood, by all means see 'Son of Frankenstein.' "
+ — **Hollywood Spectator** p10 Ja 21 '39

"Manufactured chills, but Frankenstein and the monster he dashed off in an idle moment are still somepin'. Just the thing for your family theater." Beverly Hills
Liberty p54 Ja 14 '39

"The Frankenstein fantasy is growing more and more attenuated as it is ground through the motion picture mill. . . This latest variation of the original horror tale, though, commits the ultimate sin. It is singularly unfrightening. . . There is the usual paraphernalia of secret passages and clanking chains, but there is very little honest-to-goodness horror. Whatever macabre quality the offering has is due to tricky staging and atmospheric effects." Howard Barnes
+ — **N Y Herald Tribune** p6 Ja 30 '39

"No use beating around the razzberry bush: if Universal's 'Son of Frankenstein' isn't the silliest picture ever made, it's a sequel to the silliest picture ever made, which is even sillier. But its silliness is deliberate—a very shrewd silliness, perpetrated by a good director in the best traditions of cinematic horror, so that even while you laugh at its nonsense you may be struck with the notion that perhaps that's as good a way of enjoying oneself at a movie as any. It must have been all the actors themselves could do, in this day and age, to keep straight faces—always excepting poor Boris Karloff, of course, who couldn't laugh through all that make-up even if he tried." B. R. Crisler
N Y Times p9 Ja 30 '39

"The monster didn't die but is back again in 'Son of Frankenstein.' The same old monster." John Mosher
New Yorker p55 Ja 28 '39

"Despite its absurdities, the story of the ghoulish pair's ultimate destruction at the hands of Frankenstein Jr., (Basil Rathbone), is a shrewdly contrived spine-chiller."
+ **Newsweek** p25 Ja 23 '39

"Success of the revival of horror pictures inspired this up-to-date chiller. The interesting thing about it is that the material is excellent, not cheaply done for commercial purposes."
+ **Photoplay** p94 Ap '39

"[This] is apparently Frankenstein's monster's last appearance on the screen (he ends up in a puddle of boiling sulfur)."
Time p27 Ja 23 '39

Trade Paper Reviews

"If it's chills they're after, here they are in super-abundance. Following closely in the motivation foot-steps of its widely-patronized predecessor of nearly a decade ago, but, at the same time, reflecting the refinements of modern production methods, the new spine-tingler should fare comparably at the boxoffice, an observation which is amplified by considering the success of horror films in recent revival showings."
+ **Boxoffice** p27 Ja 21 '39

" 'Son of Frankenstein' will be a boxoffice hit. Rates good generally. Ad tips: the lithos and lobby displays on this are exceptionally striking. Use a maximum of these materials; they will sell." David J. Hanna
+ **Film Bulletin** p3 Ja 28 '39

"A real horror production that will give all the thrill fans a treat. It is a far better constructed play than the first 'Frankenstein,' and with Basil Rathbone and Lionel Atwill in the cast in addition to Karloff and Lugosi, it is one of the finest acted thrillers ever produced. All of the five principals give grand performances."
+ **Film Daily** p8 Ja 31 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 Ja 17 '39

"Typical chiller developed on regulation formula, 'Son of Frankenstein' will attract substantial business in those houses where audiences like their melodrama strong and weird. Rather strong material for the top keys, picture still will garner plenty of bookings in the secondary first runs along the main stem. Value of latest Frankenstein feature has recently been enhanced through reissues of former pictures in the series."
+ **Variety** p12 Ja 18 '39

"Conceived and filmed as the ultra among horror pictures, 'Son of Frankenstein' hits screen as something more than that. It is the chiller to end all chillers, and, given proper exploitation as such, should draw coin for exhibitors. With addition of name of Basil Rathbone to those of Boris Karloff and Bela Lugosi, veterans of shriek field, whose respective 1931 model monster vehicles, 'Frankenstein' and 'Dracula,' are still doing business, as marquee material, 'Son of Frankenstein' has what it takes to lure opening crowds. Word of mouth advertising will no doubt do rest."
+ **Variety (Hollywood)** p3 Ja 13 '39

SONG OF THE BUCKAROO. Monogram 58min N 23 '38

Cast: Tex Ritter. Jinx Falkenberg. Tom London. Frank LaRue

Director: Al Herman

Music: Garson Robison. Johnny Lange. Fred Stryker. Tex Ritter. Frank Harford

Music director: Frank Sanucci

Screen writer: John Rathmell

Western melodrama with songs. Ritter is an outlaw singer of western songs who is shot by his partners and reforms to become a respectable citizen.

Audience Suitability Ratings

"Obviously designed for children's matinees and unsophisticated audiences 'Song of the Buckaroo' presents a Western theme set in the period of the nineties. . . It is a naive story adequately acted. Adolescents, 12-16: a matter of taste; children, 8-12: passable."
+ — **Motion Pict R** p6 F '39

"General patronage."
Nat Legion of Decency Ja 19 '39

"A, Y & C: good Western."
+ **Parents' M** p75 Mr '39

Newspaper and Magazine Reviews

"Here is a Western many people will like. There is something to it besides mere ridin' and shootin'. The story emphasizes human interest values, is embellished by several renditions of colorful cowboy music, and garnished by sundry imaginative technical effects, including an excellent sequence of montage." Bert Harlen
+ **Hollywood Spectator** p13 Ja 21 '39

Trade Paper Reviews

"Ably made and corraling an ample supply of rangeland entertainment, this compares favorably with past pictures in the Tex Ritter series and should advance the yodeling cowhand another step in his climb toward the celluloid heights."
+ **Boxoffice** p33 Ja 14 '39

"Rates good for Western spots. Dandy Ritter musical-Western. . . They tried to be different in this horse opera and succeeded."
+ **Film Bulletin** p6 Ja 14 '39

"The latest of the Tex Ritter pictures is a splendid effort in the Western field. It has enough of the action ingredients, and in addition has a story which is far better than those usually told in this type of production. Tex's likeable personality registers strong and he puts over some good song numbers to their best advantage."
+ **Film Daily** p30 Ja 12 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p8 Ja 18 '39

"It is too slow to chalk up any action winnings and styled for only the average Ritter business. Cowpoke hero hasn't enough zip to keep the patrons interested, the director seeming to have instructed the foils to hold still so he can hit them and other stuff hard to take. . . Ritter's halting performance conflicts with the basic idea of an action picture which must have movement above all things to hold audiences. Ritter hasn't been stepped up by screenplay or direction since his first film and continues a lethargic pace."
— + **Variety** p12 Ja 18 '39

"A Western which, in addition to sufficient gun play, fistic battles, hard riding and hectic melodramatics to satisfy the mere action addicts, has the sound story substance, good performances and melody elements to appeal to the adult mind as well as the children. It is off the usual stereotyped pattern and will win wider respect for Tex Ritter as a competent actor and admirable saddle hero."
+ **Variety (Hollywood)** p3 Ja 9 '39

SOVIET BORDER. Amkino 94min F 18 '39

Cast: E. Tiapkina. E. Fedorova. N. Kriuchkov. S. Krilov

Director: A. G. Ivanov

Original story: Peter Pavlenko

Screen writer: A. G. Ivanov

Russian dialogue film with English subtitles. This is a propaganda film in which the Japanese attack the Russians and are repulsed and swept back by a Soviet victory in which infantry, artillery, tanks and planes attack.

Audience Suitability Ratings

"A: dull; Y & C: no."
— **Christian Century** p366 Mr 15 '39

Newspaper and Magazine Reviews

"Disregarding the story content and considering 'Soviet Border' strictly as a motion picture, one can discover a good bit to praise. The photography throughout is of the highest excellence, clear, methodical and always vivid. Several characterizations are strikingly etched. . . The early sequences of the film, while interesting and bearing a fair amount of suspense, are rather vague and poorly connected, keeping the spectator puzzled when he should be enlightened." Robert W. Dana
+ — **N Y Herald Tribune** p8 F 20 '39

"Substantially, it is no more than a Russian counterpart of the typical blood-and-thunder frontier thrillers such as the Hollywood mills have been grinding for the cheaper trade for years, and can't be classed with the cream of Tartar pictures. . . The wind-up is slow and tedious, and the English subtitles are little gems of clever concealment. Half the time you can't even read them, let alone comprehend what they mean." Bosley Crowther
— + **N Y Times** p13 F 20 '39

Trade Paper Reviews

"This new Russian release falls below the standard of pictures recently imported from Moscow."
— + **Film Daily** p6 Mr 2 '39

"Fascist countries aren't the only sabre-rattlers. As proof, this picture presents the U.S.S.R. doing the same stuff. . . It is a violent harangue that clarifies nothing. Even excellent direction and fine acting can't redeem the corny story-telling, frenzied tub-thumping and hyper-length. As propaganda, 'Soviet Border' is ineffective because its obvious bias could persuade only those who already sympathize. And as commercial film entertainment it's just so much borscht."
— **Variety** p15 Mr 1 '39

SPAIN FIGHTS ON. See Will of a people

SPIRIT OF CULVER. Universal 89min Mr 10 '39

Cast: Jackie Cooper. Freddie Bartholomew. Tim Holt. Henry Hull

Director: Joseph Santley

Music and lyrics: Frank Skinner. Charles Henderson

Music director: Charles Previn

Original story: George Green. Tom Buckingham. Clarence Marks

Screen writers: Nathaniel E. West. Whitney Bolton

Drama. The film opens in 1932 with Jackie Cooper a boy waiting in the breadlines. He is recognized as the son of an outstanding war hero and given a scholarship for Culver Military Academy. His roommate Freddie Bartholomew teaches him the value of patriotism. When Cooper finds out that his father is alive and a deserter from the army, he runs away to be with him. In the end everything is satisfactorily arranged.

SPIRIT OF CULVER—*Continued*

Audience Suitability Ratings

"An inspiring and worthwhile picture for the younger generation. . . A grand picture for the whole family." Am Legion Auxiliary

"Interesting social drama. Family." Calif Cong of Par & Teachers

"Those who enjoy sentimental fare will be entertained, others may feel the action too obvious, overdrawn and melodramatic. . . The story recalls the hungry days of the depression, picturing bread lines, worried faces and bitter despair. A shell-shocked father adds to the depressing atmosphere. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Traditions re-mold the character of a boy whose attitude has been distorted by misfortune. Melodramatic sub-plot. Mature." DAR

"A very interesting, thought-provoking picture, based on an appealing heart-warming story. . . Two sides of war are presented: the willingness to fight for what you believe right, and the horrors of actual conflict, with the suggestion that a better way must be found. Mature." Gen Fed of Women's Clubs (W Coast)

"Despite its trite story, an excellent cast and fine direction make of this picture interesting and heart-stirring entertainment. Family." Nat Council of Jewish Women

"The film is a re-affirmation of basic American ideals of fair play and justice. Mature-family." Nat Soc of New England Women

"Wholesome and interesting picture of the training of youth for the right outlook on life, the value of tradition, and the cultivation of a fine school spirit. . . This vivid and stimulating picture is well worth while. Family." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** Mr 4 '39

"The story becomes mawkish and unconvincing. However, it may be enjoyed for the sincere acting of the boys and the scenes of life at a military academy. As in other films dealing with the subject of military training, its message may be interpreted according to the individual bias of the beholder. Adolescents, 12-16: yes; children, 8-12: passable."
+ — **Motion Pict R** p8 Mr '39

"General patronage."
Nat Legion of Decency Mr 9 '39

"There is an over-dose of sentimentality and the ending is very phoney. Some of the scenes in the cadet barracks are very good, but a thorough sprinkling of comedy would have helped. As it is, things look pretty gloomy."
+ — **Scholastic** p30 Mr 18 '39

"Family-juvenile."
Wkly Guide Mr 4 '39

Newspaper and Magazine Reviews

"Reminiscent of too many earlier pictures concerned with life in a military school, 'Spirit of Culver' unfolds an oft-told tale. Picture is a good juvenile. Adults will find the story pat, the performances competent, the direction confused, and the dialogue quite usual." Jesse Zunser
+ — **Cue** p46 Mr 11 '39

"Done excellently; what I imagine is an authentic presentation of the ideals and methods of the Culver Military Academy. . . Clean, wholesome; probably will entertain those in their teens, but has little to offer younger children. Instructive to those who may be interested in how a military academy is run."
+ **Hollywood Spectator** p9 Mr 4 '39

"Hollywood has made many films about the Naval Academy and West Point. Anyway, the job has been done up brown and should stand for some time. But, in all those films within our memory, none has had more sincerity, more restraint, more naturalness or more muted—and, therefore, true—esprit de corps than the picture about Culver Military Academy. 'Spirit of Culver' benefits greatly by the acting of a fine, extremely well chosen cast; its story is simple, plausible and effective. In short, it is a neat film. In these days of rising patriotic feelings, 'Spirit of Culver' should find a ready audience. . . It is certainly worth the attention of discriminating filmgoers." Robert W. Dana
+ + **N Y Herald Tribune** p14 Mr 9 '39

"'Spirit of Culver' is the veritable spirit of Americanism. It is, also, something more amusing; forgetting the commercial possibilities of the flag, it is the best picture in the 'Spirit of Old—' tradition in years, including West Point and Nelson Eddy. . . It's about time Hollywood turned out a good 'school spirit' picture, after all these years of practice, and 'Spirit of Culver' seems to be the one." B. R. Crisler
+ + **N Y Times** p18 Mr 9 '39

"Jackie Cooper and Freddie Bartholomew display themselves to little advantage in something called 'Spirit of Culver.' I gather the picture is largely intended for the alumni and undergraduates of Culver Military Academy, who will doubtless be pleased with the whole thing." John Mosher
— + **New Yorker** p91 Mr 11 ''39

"Despite a good cast and an interesting background, this is routine regeneration (a remake of 'Tom Brown of Culver') diverted into a hokum conclusion."
+ — **Newsweek** p34 Mr 13 '39

Trade Paper Reviews

"'Spirit of Culver' is a stirring and sometimes touching story of American youth which strikes a popular patriotic note of today. Despite some minor story flaws, it is entertainment shrewdly pointed for boxoffice results. . . This is the type of mass entertainment fare that is sure-fire for all classes of theatres. It will get above average grosses everywhere." David J. Hanna
+ **Film Bulletin** p4 Mr 11 '39

"A younger version of West Point is the 'Spirit of Culver.' All the trappings of patriotism, traditions, uniforms, parades, discipline, and character building are all there, and with a story that has a lot of fresh angles, it is a picture that should do right well at the box office. A number of remarks on patriotism and war are very timely."
+ **Film Daily** p10 Mr 1 '39

"As fodder for the adolescent trade, 'Spirit of Culver' might get by because it has uniforms, brass buttons and trumpet calls. But as entertainment for run of the mill audiences, it is scarcely more than a hokey fairy tale, without the charm which usually attaches to unblushing fiction. It can hope for no better rating than weak support in the lower half of the dual bill despite its brace of marquee names—Jackie Cooper and Freddie Bartholomew."
— + **Hollywood Reporter** p3 F 25 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p7 F 28 '39

"Universal messed this one up, and as a result gave Director Joe Santley and a group of great young players a pretty bad break. Executives and others must have backed into the job with their minds divided between making a good advertising industrial for Culver Academy and making something that resembled 'Lord Jeff,' with a touch of 'Boys Town,' and slight traces of parsley."
— **Nat Box Office Digest** p6 Mr 4 '39

"Jackie Cooper and Freddie Bartholomew march through Culver Military Academy in a picture which is a good argument for advantages of military school training for boys, but mild on the entertainment side. With Cooper and Bartholomew teamed for the first time, picture will attract the juvenile trade in the dualers. Story develops along routine lines, is sketchy in its unfolding, and halts in several spots to present routine and training of Culver cadets."
— + **Variety** p15 Mr 1 '39

"Packing plenty of heart tugs, interspersed with enough lighter moments, 'Spirit of Culver' is good entertainment. It can be improved, however, by careful editing to speed story motivation and elimination of few rough spots."
+ **Variety (Hollywood)** p3 F 25 '39

STAGECOACH. Wanger-United artists 92-97min Mr 3 '39

Cast: Claire Trevor. John Wayne. Andy Devine. John Carradine. Thomas Mitchell. George Bancroft. Louise Platt. Berton Churchill

Director: John Ford

Music directors: Boris Morros. Richard Hageman. W. Frank Harling. John Leipold. Leo Shuken

Screen writer: Dudley Nichols

Western melodrama. Based on a short story Stage to Lordsburg by Ernest Haycox. This tells the adventures which befall a group aboard a stagecoach between two frontier settlements during a sudden uprising of hostile Apaches. Passengers include Claire Trevor, dance hall girl told to get out of town; John Carradine, a gambler; Thomas Mitchell, drunken frontier doctor; John Wayne, recently escaped from prison; Berton Churchill, absconding banker; and Louise Platt, Army officer's wife who has a baby en route.

Audience Suitability Ratings

"A: fine of kind; Y: tense thriller; C: no."
+ + **Christian Century** p334 Mr 8 '39

"Family." Am Legion Auxiliary

"Thrilling melodrama of the West. Mature-family." Calif Cong of Par & Teachers

"A suspense-filled, heartbreaking and at times humorous story. Mature." Calif Fed of Business & Professional Women's Clubs

"Thrilling, suspenseful. . . Gorgeous panorama of Monument Valley; good folk music. Adults." DAR

"Grippingly interesting is this Western with its semi-historical background of the stagecoach era. . . Though exciting for small children, this picture is most entertaining family fare. Mature-family." Gen Fed of Women's Clubs (W Coast)

"A large and capable cast effectively blend their characterizations into a perfect whole. Mature-family." Nat Council of Jewish Women

"A super-Western beautifully photographed and directed. Rugged and stirring entertainment for mature-family." Nat Soc of New England Women

"Some of the scenes of Indian attacks are overlong, but the whole is entertaining for those who like this type of picture. Mature." S Calif Council of Fed Church Women

"When Walter Wanger decides to produce a Western he may use some of the stock characters from former stories and some of the oft-used situations and yet the result is no ordinary picture. . . Even in these days of fine outdoor photography, the effects are exceptional. . . Contrary to most Westerns, moral values are not clearly black and white inasmuch as two characters with whom the audience is most concerned are an outlaw and a woman of ill fame, who have managed to retain certain admirable qualities and make a bid for tolerance and the simple chance to survive. Adolescent: needs adult evaluation; children: no. Adult." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** F 18 '39

"Adults."
Nat Legion of Decency F 23 '39

"It is a cracker-jack production which will be classified, no doubt, as a super-Western, but which deserves to be right out in front with any list of films. It has thrills aplenty. . . All the elements are beautifully blended into story form; besides, there is some of the most striking photography yet to be found in any Western."
+ + **Scholastic** p34 F 25 '39

"Family. Outstanding. On the old framework of Westerns, superlative writing, direction and acting have created a notable adventure film, rich in colorful incidents and characters. It has historical value also. Recommended for schools and libraries."
+ + **Wkly Guide** F 18 '39

Newspaper and Magazine Reviews

"Step right up, folks, and let 'Stagecoach' show you what John Ford and Walter Wanger can do when they make a 'Western' for grown-ups. . . 'Stagecoach' is Mr. Ford's picture for his splendid direction, but the large cast deserve credit for their capable handling of the rôles. Overlook the pat last-minute rescue and final shooting, and the anti-climatical ending, and you'll enjoy the rhythm of the journey in Mr. Ford's 'Stagecoach.'" Philip T. Hartung
+ **Commonweal** p552 Mr 10 '39

"It is an engrossing drama. . . Its excitement comes from the skillful characterizations of each member of this group. . . For those who like their Westerns fast and exciting there is plenty of action. But there is something bigger here—a gripping drama, superbly told, embellished by excellent writing, with splendid performance and direction." Jesse Zunser
+ + **Cue** p42 Mr 4 '39

"One of the greatest of all Westerns. And one of the most interesting Hollywood possibly could have for study. It is superb entertainment."
+ + **Hollywood Spectator** p6 F 18 '39

"If the ride of the nine [passengers] through the desert country doesn't enthrall you, I don't know movie audiences. For 'Stagecoach' has everything: sweep, action, sympathy, humor. And performances!" Beverly Hills
+ + **Liberty** p59 Mr 25 '39

"It is the best Western picture in years. You get all you expect. . . But they have never been presented more expertly. The story moves fast, with ever-growing suspense. There are no slips into false romance. The known types almost become characters. The dialogue is to the point and as true as possible. And the beauty of plain and sky takes your breath away. . . It is an unspoiled pleasure from beginning to end." Franz Hoellering
+ + **Nation** p302 Mr 11 '39

"The great director-writer team of John Ford and Dudley Nichols has turned out a stunning motion picture in 'Stagecoach.' It is a glorified Western, if you like . . . but it is a superlative example of its particular screen form. In Mr. Nichols's taut scenario, hackneyed material has been vitalized by striking situations and peopled with real characters." Howard Barnes
+ + **N Y Herald Tribune** p21 Mr 3 '39

"In one superbly expansive gesture John Ford has swept aside ten years of artifice and talkie compromise and has made a motion picture that sings a song of camera. . . Here, in a sentence, is a movie of the grand old school, a genuine rib-thumper and a beautiful sight to see." Frank S. Nugent
+ + **N Y Times** p21 Mr 3 '39

"For the sake of the view, you forgive all. In 'Stagecoach,' the view is certainly something, and it hardly matters at all what goes on. The credit for the valuable things in this film unquestionably belongs to the cameramen, the Messrs. Glennon and Binger. . . Being an old-fashioned 'Western' with a story of Arizona and New Mexico, 'Stagecoach' at least provides an opportunity for the camera experts to focus on handsome mountains, deserts, valleys, streams, and beautiful horizons." John Mosher
New Yorker p72 Mr 4 '39

"This United Artists release was produced by Walter Wanger on a modest budget without the box-office insurance of important name players. For all that, it will probably rank among the first ten in 1939's film poll. . . Against the pictorially thrilling Arizona background, the action of 'Stagecoach' builds from its initial suspense into a steady crescendo of excitement. The acting is uniformly excellent. But the film's success is more fully explained by names of its adaptor and director—Dudley Nichols and John Ford. This team has brought to a Western some of the rare quality that made 'The Informer' a screen masterpiece."
+ + **Newsweek** p27 Mr 6 '39

"With the magnificient if stark scenery of Arizona as a background, you get not only a roaring Wild West movie but a dramatic tale, with sustained action and few idle moments. . . Production and photography are excellent."
+ + **Photoplay** p52 Ap '39

"It avoids the clichés of its familiar formula; and the rugged background of Monument Valley, Arizona, where it was made, the admirable pace given to the screen play by Writer Dudley Nichols and Director John Ford, the unostenta-

STAGECOACH—*Continued*

tious acting of a well-chosen cast make it one of the season's most satisfactory pictures."
+ + **Time** p30 Mr 13 '39

Trade Paper Reviews

"Spectacular for the production scope with which Walter Wanger has endowed it, the majestic scenic backgrounds furnished by Monument Valley, Arizona, the thrilling chases and action footage, and superior photography, here is a super-Western which will find its best market among action addicts. The picture's natural lustre and sweep is dimmed by a faltering, loosely-knit story and the interpolation of too many extraneous situations not germane to the general motivation and theme."
+ **Boxoffice** p33 F 11 '39

"This is a hit from Walter Wanger—a glorious, stirring, action-packed Western—the type which may be depended upon to entertain the sophisticated audiences as well as the action fans." David J. Hanna
+ **Film Bulletin** p6 F 11 '39

"Mark this down as one of the grandest outdoor pictures ever to reach the screen. It is a lusty, gutsey story of pioneer days, covering the post Civil War period in the West. It has one of the strongest groupings of really fine characterizations ever to be brought together in one picture."
+ + **Film Daily** p7 F 15 '39

Reviewed by Roscoe Williams
+ + **Motion Pict Daily** p1 F 7 '39

"If this picture were called 'Droshky to Leningrad,' and the director's name ended in a group of unpronounceable consonants, New York's literati would be urging you to go to the local foreign picture theater and sit raptly before the wonders of untrammeled art. . . All we can report, since it is an American picture, made by an American, on an American theme—is that it is a rattling good picture, a sure-fire audience picture in Tucson, New York or even Moscow."
+ + **Nat Box Office Digest** p5 F 8 '39

"Sweeping and powerful drama of the American frontier, 'Stagecoach' displays potentialities that can easily drive it through as one of the surprise big grossers of the year. Without strong marquee names, picture nevertheless presents wide range of exploitation to attract, and will carry far through word-of-mouth after it gets rolling. Directorially, production is John Ford in peak form, sustaining interest and suspense throughout, and presenting exceptional characterizations. Picture is a display of photographic grandeur."
+ + **Variety** p17 F 8 '39

"Occasionally, at long intervals, the screen manages to turn out a splendid Western melodrama which is able to match the best in Western literature—to give audiences similar impression of fateful reality in a raw and dangerous environment, minus all the cheap claptrap of the film or literary potboiler. Walter Wanger's 'Stagecoach' is such an exemplary picture. It is a show piece of screen craftsmanship, a tense, exciting drama and a money maker of top ranking."
+ + **Variety (Hollywood)** p3 F 3 '39

STAND UP AND FIGHT. MGM 95-97min Ja 6 '39

Cast: Robert Taylor, Wallace Beery, Florence Rice, Helen Broderick, Charles Bickford, Barton MacLane

Director: W. S. Van Dyke, II

Screen writers: James M. Cain, Jane Murfin, Harvey Fergusson

Melodrama. Based on the novel of the same title by Forbes Parkhill. The scene is Maryland during the 1840's and the plot concerns the rivalry between stage coaches and the new railroad. There are interludes of fights, a jail delivery, gun battles and scenes of slave running along the underground railway. The Calloway locomotive, built in 1837 by the Baltimore and Ohio Railroad was taken from its museum and used in various scenes in the filmplay.

Audience Suitability Ratings

"A: good of kind; Y: doubtful value; C: no."
+ **Christian Century** p334 Mr 8 '39

"Good. This is a sure-to-be-popular-with-men-and-boys film. Mature." DAR
+ **Fox W Coast Bulletin** Ja 7 '39

"An engrossing and fascinating social drama. Family." Am Legion Auxiliary

"Family—exciting for children." Calif Cong of Par & Teachers

"Well-motivated, exciting semi-historical drama. . . Mature." Calif Fed of Business & Professional Women's Clubs

"Especially interesting to a mature audience, but too rough in spots for young children." Gen Fed of Women's Clubs (W Coast)

"[It is] virile and forceful. Family." Nat Council of Jewish Women

"A good story with an historical background, well directed and acted and interestingly photographed. Diverting comedy relief. Mature." Nat Soc of New England Women

"The showing of excessive drinking and gambling is peculiar to the place and time of plot. Mature.'" S Calif Council of Fed Church Women
Fox W Coast Bulletin Ja 14 '39

"The plot becomes rather involved and seems loosely put together, but the picture is a good enough one of its kind, with its historical background, beautiful outdoor scenery, and exciting action. Adolescents, 12-16: yes; children, 8-12: probably too violent and confusing."
+ — **Motion Pict R** p7 F '39

"General patronage."
Nat Legion of Decency Ja 5 '39

"A & Y: good melodrama; C: too rough."
+ **Parents' M** p75 Mr '39

"The sum total is a hale-and-hearty historical melodrama. . . The cast includes Charles Bickford and Barton MacLane, who are old-hands at the art of fisticuffs and there is no lack of excitement."
+ **Scholastic** p31 F 4 '39

"Family. Colorful, with story elements that have not been overworked."
+ **Wkly Guide** D 31 '38

Newspaper and Magazine Reviews

"Wallace Beery should be awarded a special 'Oscar' by the Hollywood scholars for his kind-hearted support of Mr. Taylor. . . It presents another phase of that stage coach vs. railroad era which will always be sentimentally enjoyed, and it introduces a new leading lady, Florence Rice, who despite inexperience, is welcomely decorative." John Gibbons, Jr
Boston Transcript p18 Mr 3 '39

"Adults and young people."
Christian Science Monitor p17 Mr 4 '39

"Children will love the fights. Adults will like the historical background and paraphernalia. The romance is not especially stirring or convincing." Philip T. Hartung
Commonweal p386 Ja 27 '39

"It's bang-up, brawling melodrama from start to finish, though it does lag a bit in spots. Taylor turns in a thoroughly creditable performance." Jesse Zunser
+ **Cue** p48 Ja 28 '39

"What should prove to be a good box-office feature comes from Metro in the new Robert Taylor-Wallace Beery offering, 'Stand Up and Fight.' In essence a blood-and-thunder melodrama of the old West, sufficiently so for it to win favor with the stomp-and-whistle trade, the story yet is embroidered with elements which will appeal to class audiences—a treatise on the slave problem prior to the Civil War, a lusty portrayal of Western pioneer life of that time, and a romantic saga of the growth of the Baltimore and Ohio railway." Bert Harlen
+ **Hollywood Spectator** p11 Ja 7 '39

"Lots of action and not too much costume stuff. Plus the shrewd direction of W. S. Van Dyke. All of which should provide a pleasant melodrama of the '50s for ingratiating Bob Taylor." Beverly Hills
+ **Liberty** p33 Ja 7 '39

"If the richly comic interludes, which are confined to the latter half of the film, seem to have no bearing on the spirit and letter of the earlier sequences, at least they are well done and actually are welcome. 'Stand Up and Fight' doesn't do any great turn for history, but it is a rattling good show." Robert W. Dana
+ **N Y Herald Tribune** p13 Ja 27 '39

"The paternal process of making a man out of Robert Taylor, to which Metro-Goldwyn-Mayer has studiously applied itself, may be exceedingly painful to the screen's Number One Adonis. . . But—with the added assistance of Wallace Beery and a substantial action story—it has also resulted in a brisk and blood-tingling entertainment. . . Such brutal and unrelenting punishment as is herein practiced upon the resilient person of our Robert is usually reserved exclusively for the human punching-bags who play in Westerns—a type of picture, incidentally, to which this one bears a family resemblance. . . The performance of Mr. Taylor, while mannered and pompous in spots where it shouldn't be, is generally authoritative." Bosley Crowther
+ **N Y Times** p17 Ja 27 '39

Reviewed by John Mosher
New Yorker p55 Ja 28 '39

"The realistic treatment of the traffic in kidnapped slaves furnishes an exciting subplot for the picture. . . Directed by W. S. Van Dyke II, a good cast plays this entertaining mixture of juvenilia and Americana in the brisk and brawling spirit it deserves."
+ **Newsweek** p27 Ja 16 '39

"It's a good picture. The story is fast and well-knit, the production is great and there is plenty of action."
+ **Photoplay** p53 Mr '39
Stage p54 F '39

" 'Stand Up and Fight' is a specimen of period drama. . . By the time Taylor has tracked down the gang, unmasked the manager and become engaged to the owner, the audience gets a full quota of 1840 Southern dialect, frontier poker games and races between horse-drawn stages and primitive locomotives."
Time p26 Ja 16 '39

Trade Paper Reviews

"Lusty, swaggering saga of the struggle for supremacy between stagecoaches and the first railroads in colonial America, this assays higher in spectacle and historical significance than general entertainment values. Production is sufficiently imposing as to scope, but attempts to incorporate so many situations extraneous to the somewhat meager story thread that it becomes labyrinthine."
+ — **Boxoffice** p69 Ja 7 '39

"Rates good on name strength. . . Last year a sentimental, hokey, old-fashioned Western called 'Bad Man of Brimstone,' starring Wallace Beery, awakened MGM executives to the realization that there's still gold aplenty in them thar western hills. 'Stand Up and Fight' is the company's very mediocre endeavor to further that discovery. 'Brimstone' with all its hokem and teary sentimentality had a moving, human and sympathetic story. On the other hand, 'Fight' is a loosely woven affair with a lot of action, but nothing to back it up. . . Van Dyke's direction meets the requirements of the script. Unfortunately the script was not a very good one." David J. Hanna
+ — **Film Bulletin** p5 Ja 14 '39

"This is an extremely colorful and deeply stirring drama of the early days of the Baltimore and Ohio Railroad. A picture which carries an appeal for everyone."
+ **Film Curb** p5 Ja 7 '39

"Colorful and stirring drama of early railroad days with Beery in smash characterization."
+ **Film Daily** p7 Ja 4 '39

Reviewed by Gus McCarthy
Motion Pict Daily p10 Ja 4 '39

"It is an action-thriller that will please the men more than the women, and, with Wallace Beery adding punch in the co-starring position, should prove strong at the box office. Picture is about 15 minutes overlong and the story is somewhat of a hodge-podge of railroad pioneering, slave-stealing, southern chivalry and shiftlessness, but once it overcomes a slow start it holds a sock almost every 100 feet of film."
+ **Variety** p12 Ja 11 '39

" 'Stand Up and Fight' has story enough for several pictures. Loose in its assembly of incident, complicated in plot and shifting in mood, its faults are its prodigality of material. But it is lusty with entertainment."
+ **Variety (Hollywood)** p3 D 30 '38

STAR REPORTER. Monogram 62min F 22 '39

Cast: Warren Hull. Marsha Hunt. Wallis Clark

Director: Howard Bretherton

Music director: Theodore Joos

Screen writer: John T. Neville

Melodrama. The plot involves Warren Hull, young publisher, who gets Wallis Clark into the district attorney's office. A crusade against crime is started and Hull finds out that his father is a murderer.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency F 23 '39

Trade Paper Reviews

"Here is a picture that has very little, if anything, to offer in the line of entertainment. Story is a run-of-the-mill newspaper yarn that bogs from beginning to end. It became entangled in its own plot and the performers seemed to be running around in circles for the most part. 'Star Reporter' will suffice on the lower half of a double bill, where audiences are not too particular about the second feature."
— **Hollywood Reporter** p4 Mr 4 '39

"Fashioned for subsequent runs, 'Star Reporter' fits acceptably into its niche. Picture falls short on action and strings out gabby dialog but customers won't be bothered too much by this. Plot is rather involved."
— + **Variety (Hollywood)** p3 Mr 4 '39

STORM OVER BENGAL. Republic 65min N 14 '38

Cast: Patric Knowles. Richard Cromwell. Rochelle Hudson. Douglas Dumbrille. Colin Tapley

Director: Sidney Salkow

Music director: Cy Feuer

Screen writer: Dudley Waters

The story concerns the efforts of a native to stir the hill tribes in Northwest India. Two brothers, Knowles and Cromwell, British officers, are alienated because of their love for Rochelle Hudson, just arrived from the homeland.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"Good entertainment for adults and young people." E Coast Preview Committee
+ **Fox W Coast Bulletin** D 17 '38

"General patronage."
Nat Legion of Decency D 22 '38

"A: fair; Y: possible; C: no."
+ — **Parents' M** p78 F '39

Trade Paper Reviews

"An action programmer of fair merit that will suit for the double bills, 'Storm Over Bengal' possesses more than average production quality, has been well cast and is photographed against backgrounds of a moderately impressive character. Its love story is secondary to its melodrama. The battle scenes climaxing a plot of political intrigue, prove fairly punchy and have been well lensed."
+ — **Variety** p14 D 14 '38

STRANGE CASE OF DR. MEADE.

Columbia-Darmour 66min D 15 '38

Cast: Jack Holt. Beverly Roberts. Paul Everton. Noah Beery, Jr. John Qualen. Charles Middleton. Barbara Pepper

Director: Lewis D. Collins

Original story: Gordon Rigby. Carlton Sand

Screen writer: Gordon Rigby

Melodrama. This film was released earlier under the title Outside the Law. Jack Holt portrays a physician who goes to a southern backwoods community for a vacation and remains to engage in a fight to bring medical service to the people against ignorant opposition.

SEE ALSO issue of December 26, 1938 under title Outside the Law

Audience Suitability Ratings

"A & Y: fair; C: no interest."
+ — **Christian Century p263 F 22 '39**

"A challenging theme, a good story, as well as splendid acting, are combined in a most interesting production. Adults and young people." E Coast Preview Committee
+ **Fox W Coast Bulletin Ja 14 '39**

"General patronage."
Nat Legion of Decency D 29 '38

"A & Y: fair; C: no interest."
+ — **Parents' M p75 Mr '39**

"Family. Interesting in theme and action."
+ **Wkly Guide D 17 '38**

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor p15 F 11 '39

Trade Paper Reviews

"Action fans expecting to find Jack Holt in another two-fisted action film will be slightly disappointed in this backwoods story, but it should prove generally entertaining for neighborhood audiences. The he-man star this time, has been required to restrain his fists and contributes a forceful, well-sustained characterization." Frank Leyendecker
+ — **Film Bulletin p6 Mr 11 '39**

"Backwoodser with possibilities in the Jack Holt regular spottings, and of better than fair entertainment when thrown in double harness as the lighter feature elsewhere, is 'Dr. Meade.' Holt has pioneered in every way in the flicks, the West, the North, the timberlands, the jungle, and now he carries medical science to the southern U. S. hillbillies for one of his best."
+ **Variety p13 F 1 '39**

SWEETHEARTS.

MGM 110-120min D 30 '38

Cast: Jeanette MacDonald. Nelson Eddy. Frank Morgan. Ray Bolger. Florence Rice. Mischa Auer. Herman Bing. Reginald Gardiner. Fay Holden. Allyn Joslyn. George Barbier

Director: W. S. Van Dyke, II

Dance director: Albertina Rasch

Lyrics: Bob Wright. Chet Forrest

Music: Victor Herbert. Herbert Stothart

Screen writers: Dorothy Parker. Alan Campbell

Operetta. Filmed in Technicolor. Based on the operetta of same title by Victor Herbert, Fred de Gressac, Harry D. Smith and Robert B. Smith. A number of the original Herbert musical compositions have been retained but new lyrics and a new story with modern setting have been included. Miss MacDonald and Nelson Eddy, a happily married couple, have been starring for six years in a musical called "Sweethearts." They are tired of appearing in benefits, on the radio and in their play and decide to accept a Hollywood contract to get away from it all and be together. A plot is hatched by the producer and playwright whereby Miss MacDonald is made jealous of Florence Rice and she departs on a road tour with her own company. In the end both she and Nelson Eddy find they have been duped and are reunited.

Audience Suitability Ratings

"A: disappointing; Y: probably good; C: no interest."
— **Christian Century p71 Ja 11 '39**

"Excellent. Don't miss it. Family." DAR
+ + **Fox W Coast Bulletin D 24 '38**

"A weak and spotty story is forgotten amid the splendor of Technicolor and the charm of Victor Herbert's music. . . One cannot help but notice the advancements made in Technicolor and voice recording. Outstanding. Family." Am Legion Auxiliary

"Delightful musical comedy. While the singing of the two stars is the highlight of the picture, the story is also interesting and acting, direction and production are superior. Family." Calif Cong of Par & Teachers

"Outstanding. Mature." Calif Fed of Business & Professional Women's Clubs

"A rarely lovely picture, sparkling in its joyousness. All ages." Gen Fed of Women's Clubs (W Coast)

"Add exquisite Technicolor, beautiful girls, lovely music, gorgeous clothes, and vast stage settings to the perfectly blended voices of Jeanette MacDonald and Nelson Eddy and the result is a most enjoyable production. Family." Nat Council of Jewish Women

"This film is another highly enjoyable musical comedy hit. Family." Nat Soc of New England Women

"A clean, interesting and well-presented picture in beautiful Technicolor, with lovely music and elaborate costumes and settings. . . The original operetta is changed with considerable additions but only for the better for movie entertainment. There is a delightful absence of drinking scenes, and the whole provides beautiful and charming entertainment. Family." S Calif Council of Fed Church Women
+ + **Fox W Coast Bulletin Ja 7 '39**

"The picture may be called radiant. . . The costumes are exquisite, the color is glitteringly beautiful, and, for the ladies, there is a fashion show which will long be remembered for its glamor. Adolescents, 12-16: good, girls particularly; children, 8-12: a lovely pageant but unusually long."
+ **Motion Pict R p7 Ja '39**

"General patronage."
Nat Legion of Decency D 29 '38

"A & Y: excellent; C: good but very long."
+ + **Parents' M p78 F '39**

"Family. A lavish production done in Technicolor well acted with song hits."
+ **Wkly Guide D 17 '38**

Newspaper and Magazine Reviews

"[Spectators] expect, desire and receive an eye-and-ear-filling film which employs every known strategem to display the singers at their best. In a burst of magnificent understatement, the producers note that they have 'taken some liberties with the original operetta by Victor Herbert.' . . Both the leading figures of 'Sweethearts' are well treated by the color photography. It's still Herbert music, too, and considerable cleverness is evident in the lines." B. C. B.
Boston Transcript p20 Ja 27 '39

"Adults and young persons."
Christian Science Monitor p15 Ja 28 '39

"No matter how hard it tries, by the injection of satire, Reginald Gardiner's well-delivered lines, Ray Bolger's tap dancing, and Technicolor, 'Sweethearts' still consists of Jeanette MacDonald and Nelson Eddy singing Victor Herbert melodies in musical comedies, on the radio and even around their house." P. T. Hartung
Commonweal p302 Ja 6 '39

"MGM's long-awaited 'Sweethearts' turns out to be a mixed blessing. In a sense, it is too much of a good thing. For while the singing of Jeanette MacDonald and Nelson Eddy is a thing of beauty and among the finest musical experiences the films have to offer, it is also possible to have too much singing and too little story." Jesse Zunser
+ **Cue p47 D 24 '38**

"A treat for both the eyes and ears until it passes the point of saturation by our visual and aural senses. Metro experts have brought sound recording to such perfection that we get the impression Jeanette MacDonald and Nelson Eddy are in better voice than ever before. . . One's capacity for absorbing esthetic entertainment is easily satisfied. 'Sweethearts' goes beyond the point of absorption."
+ **Hollywood Spectator** p16 D 24 '38

"3½ stars predicted if everything jells. Two popular stars who work splendidly together, a shrewd battery of hit manufacturers, and tried-and-true Victor Herbert music." Beverly Hills
+ + **Liberty** p57 N 12 '38

"Purely from a production standpoint it is stupendous. The stars have never been given such magnificent backgrounds and appurtenances as are provided for them, with the aid of glittering Technicolor, in 'Sweethearts.' Victor Herbert's beautiful score is consummately sung throughout and the additional lyrics are clever and seem to fit this modernized version of a lavendar-and-lace operetta. On the other hand, the film is much too long and proves tedious in spite of a commendable attempt to enliven it with topical gags and situations. . . While we wouldn't go so far as to say this is the best film the song-birds have been in, certainly it is the most lavish. In fact, for an eye and ear treat, it is hard to beat." Robert W. Dana
+ **N Y Herald Tribune** p10 D 23 '38

"It is such a dream of ribbons, tinsel, Technicolor and sweet, theatrical sentiment that it suggests a collaboration of all the leading steamer-basket architects between Fifth and Lexington Avenues. On the musical side it is also a collaborative triumph for Jeanette MacDonald and Nelson Eddy, who have never been more flatteringly recorded, or photographed. . . Even with 'modern lyrics,' Victor Herbert's melodies are still the loveliest on Broadway, including all the legitimate stages." B. R. Crisler
+ **N Y Times** p16 D 23 '38

"The pink, tinselly, and innocent spectacles of 1913 come to life again in the musical numbers of this display. The story, with its Hollywood references, has a more contemporary touch." John Mosher
New Yorker p54 D 24 '38

"Although the film is deficient in plot-building vitamins, the majority of movie-goers will find it satisfactory entertainment. . . The lovers spent considerable time in buying and packing their clothes, as well as changing them, which—even under Van Dyke's direction—is an unsatisfactory substitute for dramatic action. Nevertheless, with a first-rate cast, the lavishly staged 'Sweethearts' has its lighter moments in addition to a full quota of musical ones."
+ — **Newsweek** p25 Ja 2 '39

"Well, you'd hardly recognize our old songbirds, Jeanette MacDonald and Nelson Eddy. Commendation is undoubtedly due Dorothy Parker and Alan Campbell for dressing them up in perfectly normal clothes, and placing them in the contemporary scene. . . It all adds up to too much of a good thing. Two hours of such lushness is a little wearying on the eardrums and the posterior. However, the credit side shows a healthy list of entertaining moments."
+ **Stage** p55 F '39
Time p17 Ja 2 '39

Trade Paper Reviews

"Victor Herbert's light opera, embellished with modern Hollywood streamlining, but retaining his immortal music, and all wrapped in the most gorgeous Technicolor yet achieved, returns to the screen as a film musical rating with the best ever produced in this category. It can safely be pegged as a sure winner all the way down the line."
+ + **Boxoffice** p45 D 24 '38

"Rates good + generally. It tops all MacDonald-Eddy musicals. Ad tips: call it the Best of the MacDonald-Eddy musicals. Feature Morgan and Auer, as well as the huge supporting cast." David J. Hanna
+ **Film Bulletin** p6 D 31 '38

"A magnificent musical comedy in which the singing of Miss MacDonald and Mr. Eddy is superb."
+ + **Film Curb** p7 D 24 '38

"In this extravaganza of music and song, the Technicolor is breath-takingly beautiful. It makes of Jeanette MacDonald a glamorous beauty, unsurpassed among all the Technicolor beauties of the screen. . . There is one smash fashion sequence that will have the ladies gasping. But it is all grand, class, tops, a knockout."
+ + **Film Daily** p6 D 19 '38

Reviewed by Gus McCarthy
+ + **Motion Pict Daily** p5 D 20 '38

"'Sweethearts,' in Technicolor, is one of Metro's most pretentious operetta productions. With Jeanette MacDonald and Nelson Eddy topping the marquee values, plus the general sumptuousness of this entry, the filmusical is assured of good tee-off business. But it will disappoint because of length—two hours flat—and general lethargy and sameness of productional values. As charming and immortal as are Victor Herbert's melodies, 120 minutes of reprises are too much for entertainment results. . . Musical scoring, vocalizing, lensing, and all the technical niceties likewise are of superior caliber, individually expert, but principally defeated by a lethargic sum total."
+ **Variety** p14 D 21 '38

"An orgy of melody, beauty and seductive color has been crowded into the translation of Victor Herbert's operetta to its elaborated screen equivalent. First of Metro's Technicolor productions for the new season, the elegant filmusical has been drenched in magnificence in the most pretentious vehicle yet provided for the top singing team of the films."
+ + **Variety (Hollywood)** p3 D 16 '38

SWING, SISTER, SWING. Universal 63-67min D 16 '38

Cast: Ken Murray. Johnny Downs. Kathryn Kane. Eddie Quillan. Ernest Truex
Director: Joseph Santley
Dance director: Matty King
Music: Frank Skinner. Charles Henderson
Original story: Burt Kelly
Screen writer: Charles Grayson

Comedy with music. The "jitterbug" craze is the basis for this comedy which has Ken Murray, a Broadway press agent as the backer of a group of dancers and swing musicians. The group are a tremendous success until they attempt to introduce another dance and are a flop. Then they go back to their small town and once more resume their jobs in grocery stores and service stations.

Audience Suitability Ratings

"A: thin; Y: probably enjoyable; C: perhaps."
— + **Christian Century** p302 Mr 1 '39

"Mature. Good." DAR
+ **Fox W Coast Bulletin** D 24 '38

"A trivial feature length film which suffers from paucity of material. . . The cast includes good artists who perform well and the director shows prodigious ingenuity in padding the film to the proper length. Family." E Coast Preview Committee
— + **Fox W Coast Bulletin** D 31 '38

"General patronage."
Nat Legion of Decency D 22 '38

"A, Y & C: fair."
+ — **Parents' M** p76 Mr '39

Newspaper and Magazine Reviews

"Entertainment of a very minor sort. Family."
— + **Christian Science Monitor** p15 D 17 '38

"Will please the customers who like their music loud and rapid and their dances fast and rabid. And there is something in it for the rest of you who take your screen seriously. . . It is light entertainment, nicely directed."
+ **Hollywood Spectator** p18 D 24 '38

"Just in case this is foisted on you when you aren't looking, be warned that it is a little 'B' Minus movie."
— + **Photoplay** p96 Mr '39

SWING, SISTER, SWING—*Continued*

Trade Paper Reviews

"Timely, tuneful and toe-tingling is this streamlined comedy musical, which finds its genesis in the current jitterbug craze and which should find plenty of takers among all classes and ages of theatre patrons. It will wow the 'hep cats' themselves, who will welcome it as being strictly in the 'groove.' "
+ Boxoffice p41 D 17 '38

"Rates average on dual bills. It is a mild musical. This first of the 'swing' pictures is of minor importance. In attempting to glorify swing music and its 'jitterbug' devotees, the studio apparently failed to consider the deficiencies of the music itself. Being neither harmonious nor pleasing, it fails to hold the attention of the spectator for an extended period... Ad tips: Ballyhoo this as the first 'swing' musical . . . for 'jitterbugs' from 6 to 60, etc." David J. Hanna
+ — Film Bulletin p6 D 31 '38

"Merry little comedy exploiting jitterbug craze should click easily."
+ Film Daily p8 D 13 '38

Reviewed by Vance King
+ Motion Pict Daily p8 D 13 '38

"A light and mildly entertaining number utilizing the jitterbug craze for premise, 'Swing, Sister, Swing' will suffice as an adequate supporting feature in the dualers. It makes no pretentions of striving for attention above the 'B' classification. It has a fairly interesting yarn. Dance numbers are ordinary, failing to build for proper climax, and with showmanship lacking in presentations. Direction and camera setups appear mainly at fault in these instances."
+ — Variety p14 D 14 '38

"Grooved for youth appeal, 'Swing, Sister, Swing' offers an hour's brisk and amiable entertainment which will fill the sustaining spot on the average duals satisfactorily. It deals with the genus jitterbug and jogs a neat if innocuous little tale of sentiment and ambition alongside the swing music of Ted Weems and his orchestra."
+ — Variety (Hollywood) p3 D 8 '38

SWING THAT CHEER. Universal 59-63min O 14 '38

Cast: Tom Brown. Robert Wilcox. Andy Devine. Constance Moore. Ernest Truex

Director: Harold D. Schuster

Original story: Thomas Ahearn. F. Maury Grossman

Third in Universal's Collegiate Series. A college football story in which a hero with a swelled head is cured.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"Entertaining and thrilling social comedy. Family." Am Legion Auxiliary

"Light, entertaining football picture constructed according to the usual formula. Family." Calif Cong of Par & Teachers

"A light, fairly exciting college picture which will be of particular interest to football enthusiasts, for there are many popular football players in the lineup. The plot is pleasantly familiar. Family." Calif Fed of Business & Professional Women's Clubs

"An entertaining, well produced football picture, with all the charm of youth and college spirit; plenty of action, humor and a pleasing romance. Interesting for the whole family." Gen Fed of Women's Clubs (W Coast)

"A mediocre tale of college football. Slim story material and poor direction are small aid to the efforts of a good cast. Family." Nat Council of Jewish Women

"Family." Nat Soc of New England Women

"Will appeal to football fans, however the standard of this picture is lowered by the introduction on the campus of a drunken student. Mature." S Calif Council of Fed Church Women
+ — Fox W Coast Bulletin D 10 '38

" 'Swing That Cheer' is far better than most college pictures, not for the reason that it is livelier or more spectacular by football standards, but because it makes a successful effort to show college people as they really are. . . There is an excellent feeling of fair play, and while football is the keynote of the story, professors are permitted to flunk athletes for inferior work, which after all is as it should be. Adolescents, 12-16: very good; children, 8-12: if they like football."
+ Motion Pict R p7 Ja '39

T

TAIL SPIN. 20th century-Fox 83min F 10 '39

Cast: Alice Faye. Constance Bennett. Nancy Kelly. Joan Davis. Charles Farrell. Jane Wyman

Director: Roy Del Ruth

Music: Mack Gordon. Harry Revel

Music director: Louis Silvers

Screen writer: Frank Wead

Aviation drama. The background is the Cleveland national air races, and concerns women fliers. Constance Bennett portrays a society heiress who enters the race with three specially designed planes and who means to carry off the prizes; Nancy Kelly portrays a girl whose husband is killed in a crackup and who takes off to meet him, going into a tail spin suicide; Alice Faye is a competitor of Miss Bennett both in racing and love and Joan Davis adds the comedy touches.

Audience Suitability Ratings

"A & Y: fairly good; C: too tragic."
+ — Christian Century p231 F 15 '39

"Mediocre. Adult." DAR
— + Fox W Coast Bulletin F 4 '39

"A vivid, stimulating tense story of women in the air that is well told and directed. Family." Am Legion Auxiliary

"Thrilling and dramatic. Mature-family, too exciting for children." Calif Cong of Par & Teachers

"Inspiring, timely social drama. Family." Calif Fed of Business & Professional Women's Clubs

"Adults and young people." Gen Fed of Women's Clubs (W Coast)

"This is a well enacted, excellently directed melodrama. Family." Nat Council of Jewish Women

"A dignified story showing dangerous and tragic air events. Mature-family." Nat Soc of New England Women

"A super thriller air epic. Mature." S Calif Council of Fed Church Women
+ Fox W Coast Bulletin F 11 '39

"The usual ingredients of aviation pictures are here. But the novelty is that the fliers are women and that the setting is the National Air Derby. If one is in search of excitement, 'Tail Spin' has its quota but the story is weak and the ethics dubious. Adolescents, 12-16: not recommended; children, 8-12: no."
— + Motion Pict R p9 Mr '39

"Objectionable in part."
Nat Legion of Decency F 9 '39

"A: fair; Y: possible; C: no."
+ — Parents' M p103 Ap '39

"Family."
Wkly Guide F 4 '39

Newspaper and Magazine Reviews

"The thrill of air-racing and its addenda of ground-crew dramatics is excitingly told." J. G.
+ Boston Transcript p18 Mr 3 '39

"Adults and young people."
Christian Science Monitor p17 Mr 4 '39

" 'Tail Spin' puts Alice Faye, Constance Bennett, Nancy Kelly and Joan Davis in planes and in a pretty shabby story. . . What is this anyway? Studios should know by now that just trailing an airplane across the screen plus a couple of swell nose-dives won't make a good picture." Philip T. Hartung

— + **Commonweal** p470 F 17 '39

"Nobody will deny that there is great drama in the lives of the women pilots who go up to the air in ships—and occasionally, down to the earth in crashes. But the making of such a drama requires an honesty in treatment, an elimination of the banal cinematic tricks of the trade. 'Tail Spin' slips by the wayside. . . It has a swift, exciting, dramatic beginning that hints at a great picture. Then it slides into the easy Hollywood rut, slumps into improbability, false motivation, and mixed characterization. These are fancy literary terms for plot and dialogue writing that is so illogical as to make you squirm in your seat and say, 'Now look here, this thing is all phony.'" Jesse Zunser

— **Cue** p45 F 11 '39

"Majestic and thrilling scenes of planes in the air, some memorable dramatic moments, a wealth of feminine pulchritude, and fresh story material, presenting a new slant on aviation, are attributes of 'Tail Spin' which should make it a good box-office number." Bert Harlen

+ **Hollywood Spectator** p12 F 4 '39

"They were bound to get around to it: the drama behind the feminine flyers. Here you have the little vanities, the petty jealousies, the bravery, the true-blue sweetness of the girls who apply their lipstick at 10,000 feet, between trick dives. . . An air novelty costing $1,500,000." Beverly Hills

+ **Liberty** p53 Ja 14 '39

"Zooming planes and aerial excitement have saved more than one film from complete tedium, but the trick doesn't work with 'Tail Spin.' This is as bad an aviation photoplay as I can remember. The company represents a fantastic piece of miscasting; the script is a jumble of phoney situations and tiresome talk and the staging is downright stuttering. . . Both aviation and the cinema take a beating with 'Tail Spin.'" Howard Barnes

— — **N Y Herald Tribune** p8 F 11 '39

"It would be unfair to suggest even by innuendo that 'Tail Spin' should in any sense be construed as a cinematic nose dive or, for that matter, anything short of a thoroughly competent job of movie-making. It is constructed on a simple formula: every time the picture is about to crash, Mr. Zanuck crashes a couple of planes instead." B. R. Crisler

— + **N Y Times** p13 F 11 '39

"Under Roy Del Ruth's direction, 'Tail Spin' manages to provide a generous quota of dramatic flying sequences; even so, it makes one wonder what further air thrills Hollywood will be able to pull out of its magic hat before an overworked cycle runs its course."

+ **Newsweek** p29 F 20 '39

"You will want to see this for its novelty and for its breath-taking speed thrills, although, without these selling points, there would not be much picture."

+ **Photoplay** p52 Ap '39

Time p68 F 20 '39

Trade Paper Reviews

"Roaring saga of pulchritudinous women fliers and the beautiful speed planes in which they risk their pretty necks while competing for honors and lucre in the racing airways, here are thrills and action aplenty for the great majority of theatre patrons."

+ **Boxoffice** p73 F 4 '39

"'Tail Spin' like most recent air dramas, wallows around for several reels trying to tell a story between flying shots, but never quite succeeds. Now and then a few good air scenes obscure the inanities of the plot and the audience is temporarily distracted from the boring activities of the players. The story of 'Tail Spin' is a combination of all air yarns that have preceded it and those that are likely to come." David J. Hanna

+ — **Film Bulletin** p2 F 11 '39

"For the first time the ladies do the thrills in the aviation field for the screen, and they manage to make an entertaining job of it. . . This production should click with the novelty of the feminine fliers, and the thrills and suspense that are thickly interlarded."

+ **Film Daily** p7 F 15 '39

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p4 F 2 '39

"Director Roy Del Ruth, with all his skill in handling the broad air panorama, and the individual scenes for intermittent sparkling values, could not overcome the material that was probably called 'story' when the picture was started. 'Tail Spin' is a picture irritating in the feeling that its subject apparently had so much in possibilities. . . But the whole structure provided by Frank Wead started nowhere, travels only in circles, and ends in a yawning, 'So what?' Directorial treatment is saving most pictures these days; one of our best picture-savers couldn't make this one jell."

+ — **Nat Box Office Digest** p6 F 1 '39

"'Tail Spin,' informative in presenting dramatic adventures of women participants in national air races, starts with promise of reaching peak qualities, but along the line tapers off into routine story development. Picture will rate moderate grosses, mainly on present interest in aviation and chances for heavy exploitation to attract. There's plenty of production, fine air shots and several good performances; but story zooms and flutters to create many slow spots in between the spectacular flying sequences."

+ — **Variety** p13 F 1 '39

"Packed with thrills and excitements and exploiting for the first time in film dramatics the rivalry of feminine pilots in the so-called Powder Puff Air Derby, 'Tail Spin' has the entertainment novelty to do business if vigorously sold on these angles. It has plenty of exploitation ammunition in the new aspects of flying as seen through the eyes of the barnstorming aviatrices."

+ **Variety (Hollywood)** p3 Ja 28 '39

THANKS FOR EVERYTHING. 20th century-Fox 70min D 23 '38

Cast: Adolphe Menjou. Jack Oakie. Jack Haley. Arleen Whelan. Tony Martin. Binnie Barnes. George Barbier

Director: William A. Seiter

Music and lyrics: Mack Gordon. Harry Revel

Screen writers: Harry Tugend. Curtis Kenyon. Art Arthur

Comedy with music. Based on a short story of same title by Gilbert Wright. Jack Haley portrays a small town young man who answers correctly 100 questions on a radio contest seeking the "average American type." The advertising agency uses him as a sort of guinea pig but in the meantime Haley's romance falters.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A and Y: entertaining; C: probably amusing."

+ **Christian Century** p135 Ja 25 '39

"Good. Highly diverting, rather original comedy. Clever situations. Mature." DAR

+ **Fox W Coast Bulletin** D 10 '38

"Delightful comedy drama. Family." Am Legion Auxiliary

"Farce comedy presented with an excellent cast that is, however, given little opportunity in this colorless picture. Some good comedy, but much of the humor is not of high type. Adults." Calif Cong of Par & Teachers

"Although the story is light but amusing, it has a rather surprising appeal. Family." Calif Fed of Business & Professional Women's Clubs

"Very amusing. Refreshing if somewhat hilarious entertainment. Family." Gen Fed of Women's Clubs (W Coast)

"Thoroughly entertaining comedy. Family." Nat Council of Jewish Women

"Lively, well directed, amusing social comedy bordering upon farce. Family but mature for children." Nat Soc of New England Women

THANKS FOR EVERYTHING—*Cont.*

"A highly entertaining social comedy, full of clean fun, well directed and cast. Situations are beyond the average child. Mature." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** D 17 '38

"The underlying idea is clever, and many audiences will not object to the fact that its presentation is pure slapstick because the theme is so thoroughly American. Under more subtle direction, it might have been keen satire with real significance, but author and director have tossed overboard logic, clarity, and coherence in a riot of antics. Adolescents, 12-16: within their interest; children, 8-12: passable."
+ — **Motion Pict R** p7 Ja '39

"General patronage."
Nat Legion of Decency D 22 '38

"A, Y & C: good comedy."
+ **Parents' M** p79 F '39

"Family. A very amusing comedy, mingled with satire."
+ **Wkly Guide** D 17 '38

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p2 Ja 7 '39

"Best and newest bit of fun is in 'Thanks for Everything' a clever satire with music that jokes about people and institutions that need ribbing. Arleen Whelan and Binnie Barnes assist Haley, Menjou and Oakie in putting over the witty lines and situations in this Darryl F. Zanuck production that keeps you chuckling." Philip T. Hartung
+ **Commonweal** p245 D 23 '38

"In a week devoid of more important first-run pictures, the wacky, completely unpretentious 'Thanks for Everything' turns out to be a very pleasant comedy indeed, spilling over with unexpected laughs and quieter chortles. Along the way it takes an opportunity to crack down on several pet U. S. foibles and national sacred cows, which is, so far as I am concerned, all to the good." Jesse Zunser
+ **Cue** p49 D 17 '38

"'Thanks for Everything' is the liveliest of the week's collection, and often manages to be quite funny, even though it deals with the radio." John Mosher
+ **New Yorker** p111 D 17 '38

"Directed by William A. Seiter, the ensuing sequences, like the bright and breezy improbabilities that lead up to them, are well above par for screen musical humor. And to a knowing cast that includes Jack Oakie and Binnie Barnes, and a trio of Gordon and Revel songs sung by Tony Martin, 'Thanks for Everything' adds a fillip of Social Significance."
+ **Newsweek** p24 D 19 '38

Stage p58 Ja '39

"It explodes the theory that a genuinely funny story would be out of place in musicomedy... Originally intended as a vehicle for Eddie Cantor, 'Thanks for Everything' might have been made to order for Jack Haley, who contrives to seem just as woebegone as Cantor with much less facial exertion."
+ **Time** p21 D 19 '38

Trade Paper Reviews

"Rates good generally. After a rather slow and unpromising beginning, this musical picks up and turns out to be one of the more entertaining and sprightly offerings of recent months. Ad tips: Sell the 'average man' idea. Publicize the fake bombardment of New York, reminding them of the recent Orson Welles radio incident." David J. Hanna
+ **Film Bulletin** p5 D 17 '38

"A very merry comedy in which there is much fresh material. The four songs sung by Tony Martin add a delightful musical touch to this laugh-producing picture."
+ **Film Curb** p7 D 17 '38

THANKS FOR THE MEMORY. Paramount 75-77min N 18 '38

Cast: Bob Hope. Shirley Ross. Charles Butterworth. Otto Kruger. Hedda Hopper. Patricia Wilder. Roscoe Karns. Laura Hope Crews

Director: George Archainbaud

Music and lyrics: Ralph Rainger. Leo Robin. Frank Loesser. Hoagy Carmichael

Music director: Boris Morros

Screen writer: Lynn Starling

Based on the play Up Pops the Devil by Albert Hackett and Frances Goodrich. The title of the film stems from the "Big Broadcast of 1938" in which Miss Ross and Bob Hope sang the title song, "Thanks for the Memory." Shirley Ross goes back to her modeling job so that her husband, Bob Hope can stay home and concentrate on his new book. A neighbor, Patricia Wilder, frequently wanders into the Hope home, leading Shirley to suspect that her husband loves the girl. He on the other hand believes that Shirley is in love with a book publisher. In the end complications are forgotten when Hope learns that Shirley is to have a baby.

SEE ALSO issue of December 26, 1938

Audience Suitability Ratings

"A: good of kind; Y: better not; C: no."
+ **Christian Century** p103 Ja 18 '39

"The story is commonplace, lacking any novelty in treatment to intrigue the spectator. Adolescents, 12-16: mature and little interest; children, 8-12: no interest."
— + **Motion Pict R** p8 D '38

"A & Y: good; C: too sophisticated."
+ **Parents' M** p79 F '39

Newspaper and Magazine Reviews

"An amusing film version of the stage comedy, 'Up Pops the Devil.' There is plenty of bright dialogue and also plenty of drinking. Adults."
+ **Christian Science Monitor** p17 D 10 '38

"Nowhere else but in Hollywood could a full-grown production spring from a song title... *Romance at five miles an hour.*"
Stage p58 Ja '39
Time p22 D 19 '38

THERE'S THAT WOMAN AGAIN. Columbia 70min D 24 '38

Cast: Melvyn Douglas. Virginia Bruce. Margaret Lindsay. Stanley Ridges. Gordon Oliver. Tom Dugan

Director: Alexander Hall

Music director: M. W. Stoloff

Original story: Wilson Collison. Gladys Lehman

Screen writers: Philip G. Epstein. James Edward Grant. Ken Englund

Farce mystery comedy. This is a sequel to "There's Always a Woman." Melvyn Douglas is again the private detective but he now has a new mate in Virginia Bruce as his willing wife and crime-solving partner. A series of jewel robberies and two murders start the pair off on their detecting.

Audience Suitability Ratings

"A: fair; Y: sophisticated; C: no."
+ — **Christian Century** p135 Ja 25 '39

"Good. This sequel to 'There's Always a Woman' is fun for all who like murder-comedies. Mature." DAR

"This slightly dizzy, fast moving murder-mystery reaches the slapstick stage with the introduction of some clever 'gags' and gay repartee. Family." Nat Council of Jewish Women
+ **Fox W Coast Bulletin** D 17 '38

"The story is amusing, but although the cast performs well, the production is greatly hampered by the inclusion of unnecessary vulgarities in the dialogue and unbelievable stupidities on the part of the police. Not too successful entertainment, even for adults." E Coast Preview Committee

— + **Fox W Coast Bulletin** Ja 28 '39

"Adults."

Nat Legion of Decency Ja 5 '39

"A & Y: good light comedy; C: unsuitable."

+ **Parents' M** p76 Mr '39

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p15 Ja 14 '39

"The screwball detective hubby-and-wifie combination, hilariously effective in the 'Thin Man' series and continued in 'There's Always A Woman,' is pleasantly if not riotously funny in its latest edition. This, I suppose, must be the expected fate of all comic sequels—as their novelty wears off, their humor wears down." Jesse Zunser

+ — **Cue** p12 Ja 7 '39

"A lavish waste of talent and production values. Though based on the often successful 'Thin Man' pattern, it misses the requisite sophistication and whimsicality. . . In fairness to the picture I must record that there were several good rounds of laughter from the audience, mostly in the slapstick portions, but I believe it was a generous audience, come to Hollywood to see the pretty Christmas lights and bent on having a good time. And the laughter was not strong throughout the picture." Bert Harlen

— **Hollywood Spectator** p20 D 24 '38

"Here you have a comedy built around a series of systematic thefts from a swank jewelry shop. . . Just how funny the proceedings develop depends upon the story. There's no question about Douglas' abilities." Beverly Hills

Liberty p37 N 26 '38

"The mood has been rather well sustained. . . That much said, there still remains room for a few sour objections to a whimsical veneer, polished, over a crudely jointed mystery film. None of 'There's That Woman Again' stands analysis. . . It is a case, in brief, of flimsy whimsy; but we recommend clemency in your approach to it. At least, it's a harmless way of killing time." Frank S. Nugent

— + **N Y Times** p25 Ja 6 '39

" 'There's That Woman Again' is the second of a series of something that nobody wants a series of. 'There's Always a Woman' was the talented title of the first, and you may recall its frenetic high spirits. The same drafty hilarity characterizes the present offering, a hilarity which never proves infectious, even when surrounded by theft, murder, mystery, and all sorts of stealthy and devious doings. . . The whole idea, of course, goes way back in cinema history to 'The Thin Man,' but it hasn't been fattened up any in the long seasons since." John Mosher

— + **New Yorker** p73 Ja 14 '39

"The sleuthing couple's new adventures, involving jewel thieves and murder are almost as brisk and entertaining as the old."

+ — **Newsweek** p34 Ja 9 '39

"If all sequels were confined to the 'Topper' and 'That Woman' series things in this country would be a lot better. . . Screwy, simple, and delightful. *Keep it up*."

+ **Stage** p55 F '39

"Melvyn Douglas and Virginia Bruce in a detective comedy which is like 'The Thin Man' but considerably thinner."

+ — **Time** p26 Ja 16 '39

Trade Paper Reviews

"A winner on all counts, and one that should fare well at the wickets, is this cunningly-contrived comedy mystery, a sequel to 'There's Always a Woman.' It combines broad farce with an exceptionally well knit crime story, emphasizing the slapstick angles."

+ **Boxoffice** p41 D 17 '38

"Very enjoyable comedy mystery assures good entertainment for customers."

+ **Film Daily** p8 D 13 '38

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p7 D 20 '38

"The box office while probably not sensational, should hit a nice average because of the film's general entertainment qualities. . . B. B. Kahane, producer, apparently stretched the bankroll to the limit, the film's furnishings being especially gorgeous."

+ **Variety** p12 Ja 11 '39

"Crammed with the same hilarious flavor that marked its predecessor, 'There's That Woman Again' emerges as a fitting sequel to Columbia's successful 'There's Always a Woman.' Fast moving and splendidly acted, it is class A fare from both production and entertainment standpoints."

+ **Variety (Hollywood)** p3 D 10 '38

THEY MADE ME A CRIMINAL.

Warner 85-89min Ja 28 '39

Cast: John Garfield. Claude Rains. Ann Sheridan. May Robson. Billy Halop. Bobby Jordan. Leo Gorcey. Huntz Hall. Gabriel Dell. Bernard Punsley. Gloria Dickson

Director: Busby Berkeley

Music: Max Steiner

Music director: Leo F. Forbstein

Screen writer: Sig Herzig

Drama. Based on the novel of the same title by Bertram Millhauser and Beulah Marie Dix. This is the tale of the regeneration of a New York East Side prize fighter who entered the prize ring as a means of racketeering. Much of the action takes place on a western fruit ranch where the regeneration takes place.

Audience Suitability Ratings

"A: good of kind; Y: unsuitable; C: by no means."

+ **Christian Century** p263 F 22 '39

"Good. Mature." DAR

+ **Fox W Coast Bulletin** Ja 8 '39

"Fast-moving crime melodrama, well produced and with some good characterizations but with unpleasant story and with deplorable ethics. Adults." Calif Cong of Par & Teachers

"Robust, often sordid, is this vital story. . . The director has used his material effectively, and there is some psychological value, but too many episodes are sordid and unnecessary, limiting the audience appeal to the very mature. Adults." Gen Fed of Women's Clubs (W Coast)

"John Garfield proves conclusively that he is an actor with rare dramatic vigor and exceptional talent. The cast is highly effective, and the story replete with unusual, suspenseful highlights; intelligent, realistic and at times humorously clever dialogue. Adults." Nat Council of Jewish Women

"Adults." Nat Soc of New England Women

"This is a sordid and unwholesome story. Claude Rains as the detective, while his talents are wasted on a mediocre story, contributes a worthwhile touch. Adults." S Calif Council of Fed Church Women

"The plot leaves much to be desired both ethically and logically, but the action is well staged and the cast is good. Adolescents: very sordid in parts and unethical. Children: entirely unsuitable. Adults." Women's Univ Club, Los Angeles

— + **Fox W Coast Bulletin** Ja 28 '39

"Adults."

Nat Legion of Decency Ja 19 '39

"A & Y: good; C: too mature."

+ **Parents' M** p76 Mr '39

"Family."

Wkly Guide Ja 21 '39

Newspaper and Magazine Reviews

"The dynamite that made John Garfield a threat to Hollywood's idea of syrupy films in 'Four Daughters' is not so apparent in 'They Made Me a Criminal.' . . 'They Made Me a Criminal,' too subjective a name for a movie, has several lineages. At various times it suggests 'Golden Boy', 'Of Mice and Men', 'Dead End' and 'The Prizefighter and the Lady' without ever going to the trouble to stick closely enough to either to absorb the excitement or to veer off sharply enough on its own to be original." John Gibbons, Jr

— + **Boston Transcript** p20 Ja 27 '39

THEY MADE ME A CRIMINAL—*Cont.*

Christian Science Monitor p15 Ja 28 '39

"Criminals and criminology dominate the screen offerings this week, and interestingly enough, Hollywood has made a definite effort in the handling of the themes to understand something of the psychology and reasoning behind the actions of wrong-doers. In spite of all the hokum in its plot, 'They Made Me a Criminal' is the best of the group—particularly because Warner Brothers again pack a mean wallop in an exciting picture and because of John Garfield's superb performance. . . Garfield's own regeneration is convincing. Your sympathies are turned toward this slugger, with the hardened, sweaty mug, and you hope he will eventually be freed from the fear that has pursued him; although the picture's weak ending leaves this point uncertain." Philip T. Hartung

+ **Commonweal** p413 F 3 '39

"The Brothers Warner made no mistake in stealing John (Jules) Garfield from Broadway and the Group Theater. . . He stole the show in 'Four Daughters' a few months ago, and he steals it again in 'They Made Me a Criminal.' In this breathless, vivid, and impassioned drama . . . Garfield turns in a quick, nervous, and tremendously effective performance—a performance that boosts him up among the top-flight cinema stars." Jesse Zunser

+ **Cue** p48 Ja 28 '39

"Although Warner Brothers might have given John Garfield stronger material for his second picture, he scores magnificently in 'They Made Me a Criminal.' . . It is a fighting story with original twists and a fresh background." Robert Joseph

+ **Hollywood Spectator** p13 Ja 7 '39

"Good. This melodrama was built to order for John Garfield. . . [It] may help him, unless you find it too made-to-order." Beverly Hills

+ **Liberty** p47 F 4 '39

" 'They Made Me a Criminal' is a rather obvious piece and routine in many ways. Its hokum is all of a piece and its interest is correspondingly higher. . . Generally, the film holds together enough to make nice fast watching, solving one of the old old problems in one of the old old ways." Otis Ferguson

+ — **New Repub** p73 F 22 '39

"[John Garfield] takes a stock character in a rather synthetic show and makes it so vital and persuasive that the motion picture itself emerges as an engrossing entertainment. . . I would say that without him 'They Made Me a Criminal' would be a very ordinary screen melodrama, while with him it at least has the solid virtues of excitement and suspense. To my mind, Mr. Garfield is the best acting find that the screen has made in a long, long time." Howard Barnes

+ **N Y Herald Tribune** p8 Ja 21 '39

"A generous cast and on the whole an ample production have been flatteringly assembled about Mr. Garfield's ingratiating personality, and the result, it seems to us, is a better-than-average workout for a rising star. In spite of veteran scene-stealers like May Robson and the Dead End Kids . . . it is always Mr. Garfield, with his sublime self-confidence, the unhandsome attractiveness of his greasy, round, gamin face, who carries the show along." B. R. Crisler

+ **N Y Times** p19 Ja 21 '39

"[John Garfield] comes forth now in a film just made for him, given over to him to play with, in fact. Far in theme from the lacy feminine trappings of 'Four Daughters,' this is called 'They Made Me a Criminal,' a tasty and inviting and promising title, as all moviegoers will understand. Both the film and its star live up to the promise, too. . . Details of life [in this film] will amuse you, and make you forget, perhaps, that the basic structure of the whole thing is to be found in almost every underworld film given us." John Mosher

+ **New Yorker** p54 Ja 28 '39

"[It is] sturdy screen fare."

+ **Newsweek** p24 Ja 30 '39

"By this time you may be pretty fed up with the Dead End Kids. You may feel, justifiably, that they have stopped being amusing and had better just have a bath and a good spanking. . . Garfield, of course, is an accomplished actor with the ability to adapt himself to almost any cinema circumstance. You believe in him as a fighter, just as you believe in him when he makes love to Ann Sheridan. Men of his type sometimes get over more sex implications than do matinee idols."

Photoplay p53 Mr '39

"Though 'They Made Me a Criminal' is little better than a narrative stencil, Director Busby Berkeley and his cast gave the picture enough vigor, detail and pace to make it first-rate entertainment."

+ + **Time** p50 Ja 30 '39

Trade Paper Reviews

"John Garfield and the irrepressible 'Dead End Kids' comprise an almost perfect team for the delineation of this refreshingly original story of regeneration and romance. Replete in action, suspense and, above all, comedy, it has something to satisfy every type of entertainment taste and should leave a substantial impress on the right side of the theatre ledger."

+ **Boxoffice** p69 Ja 7 '39

"Rates good generally. . . It will have vast popular appeal—especially in the action and neighborhood houses. Critics may not find this the artistic triumph 'Four Daughters' was, but they will be forced to agree it is top flight entertainment. Compelling drama. . . Ad tips: Sell Garfield as the dramatic sensation of 'Four Daughters.' Feature the 'Dead End Kids.' " David J. Hanna

+ **Film Bulletin** p4 Ja 14 '39

"A drama in which the human and emotional qualities are such that they will appeal to all those who see this picture packed with dramatic action."

+ **Film Curb** p7 Ja 28 '39

"Smash drama with great human and emotional qualities and Garfield scoring big."

+ + **Film Daily** p5 Ja 18 '39

Reviewed by Vance King

+ **Motion Pict Daily** p7 Ja 5 '39

"As John (Jules) Garfield's second picture and his first starring assignment, 'They Made Me a Criminal' should fill the bill. The film gives him a buildup part, well tailored to his acting style and personality. It should also fare reasonably well at the box office. The picture is a carefully prepared and skilfully produced effort that should rate as absorbing if undistinguished entertainment for general appeal."

+ **Variety** p11 Ja 25 '39

" 'They Made Me a Criminal' is an effective showcasing for Warners new star, John Garfield, who turns in a splendid account of his talents and possibilities for roles of dramatic vigor. . . It shapes up as absorbing and exciting entertainment. It has the common touch and wide appeal, steers away from the usual story cliches and maudlin sentimentality and keeps up legitimately contrived and motivated suspense to the final scene."

+ **Variety (Hollywood)** p3 D 31 '38

THE THREE MUSKETEERS. 20th century-Fox 71min F 17 '39

Cast: Don Ameche. Ritz Brothers. Binnie Barnes. Lionel Atwill. Gloria Stuart. Pauline Moore. Joseph Schildkraut. John Carradine. Miles Mander

Director: Allan Dwan

Music: Samuel Pokrass. Walter Bullock

Music director: David Buttolph

Screen writers: M. M. Musselman. William A. Drake. Sam Hellman. Sid Kuller. Ray Golden

Musical comedy. Based on the novel of the same title by Alexandre Dumas. This film was made about 18 years ago with Douglas Fairbanks in the lead. In 1935 it was remade with Walter Abel as D'Artagnan. The present one is a burlesque version with the Ritz Brothers stealing the real musketeers' clothes after they get them drunk and then aiding Don Ameche in his adventures. Ameche regains the Queen of France's brooch which is in the hands of the

Duke of Buckingham. This is the first musical version of this story filmed.

Audience Suitability Ratings

"A: depends on taste; Y & C: mostly good."
Christian Century p366 Mr 15 '39

"Fair. Mature." DAR
+ — **Fox W Coast Bulletin** F 18 '39

"Though light and humorous, the historical background is very well kept in mind. Family." Am Legion Auxiliary

"The picture has a delightful musical score, excellent acting and production, plenty of thrills and adventures, and the amusing antics of the Ritz Brothers. Family." Calif Cong of Par & Teachers

"This is an hilarious, rollicking version of the famous novel. Family." Calif Fed of Business & Professional Women's Clubs

"The gist and humor of the story have not been lost and the antics of the comedians are restrained and well timed. . . A purely entertaining picture for family and junior matinees." Gen Fed of Women's Clubs (W Coast)

"This parody based upon the famous and loved historical drama of Alexandre Dumas, proves hilarious and side-splitting entertainment. Family." Nat Council of Jewish Women

"A most enjoyable burlesque with pleasing sets and costumes. The film is 'perfectly' ridiculous without silliness or vulgarity. The entire production, with its romance, adventures and absurd mishaps, is a real achievement in cinema entertainment. Excellent for mature-family." Nat Soc of New England Women

"The whole is a rollicking, amusing farce. Family." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** F 25 '39

"'Three Musketeers' is a gay, nonsensical version of Dumas' classic with the Ritz Brothers. . . The task of making such a combination acceptable would seem to present an impossible problem, but Director Allan Dwan has solved it with distinction, and the film is proof that with skillful handling almost anything may be turned into good entertainment. Adolescents, 12-16: entertaining; children, 8-12: yes."
+ **Motion Pict R** p9 Mr '39

"Adults."
Nat Legion of Decency Mr 2 '39

"A & Y: fair; C: little interest."
+ — **Parents' M** p103 Ap '39

Newspaper and Magazine Reviews

"Alexandre Dumas is either still tossing or still laughing in his grave. . . If Dumas, who loved a good joke as well as a hearty adventure tale, could listen to the roars of laughter at the Roxy, I think he'd be more apt than not to join in the fun. For the madcap Ritzes have turned his swaggering romantic adventure yarn into a frequently comic burlesque." Jesse Zunser
+ **Cue** p43 F 25 '39

"There is novelty of treatment, some capital comedy highlights, and an abundance of flavor of the swashbuckling days of yore in 'The Three Musketeers,' and these assets probably will compensate most picture-goers for the lack of a certain narrative substance." Bert Harlen
+ — **Hollywood Spectator** p12 F 18 '39

Reviewed by Beverly Hills
Liberty p55 F 25 '39

"The idea of having the three Ritz Brothers play 'The Three Musketeers' has worked out quite as badly as one might have anticipated. Their low comedy antics seem even less funny than usual against the sword and cloak doings of the Dumas tale. Irrespective of the lack of taste involved in hopping up a classic with their tiny repertory of gags and gesticulations it hasn't resulted in an entertaining show. . . There is exceedingly little to be recommended about the new offering, but it is certainly at its best when the Ritzes are off the screen." Howard Barnes
— **N Y Herald Tribune** p8 F 18 '39

"That isn't a buzzing in your ears you've been hearing; it's Dumas, fils, spinning in his grave as the Ritz Brothers play his 'Three Musketeers.'. . We're not outraged by it, only terribly, terribly hurt that the burlesque, since it had to be done, was not carried far enough. Far enough, at least, to have escaped the clutches of the Ritzes themselves. Maybe they are funny. . . But they leave me as cold as a marinated herring and twice as limp." Frank S. Nugent
— **N Y Times** p12 F 18 '39

"I must say that if I have to see this old Dumas again, I would just as soon have the Ritzes in it. It's a little odd, of course, to see Milady and Cardinal Richelieu and the Duke of Buckingham and all such famous folk played straight, yet jumbled up along with these Ritzes. Still, the hodge-podge has its points." John Mosher
+ **New Yorker** p62 F 25 '39

"Although Allan Dwan, director, and a trio of screen writers totaled four tongues in as many cheeks as they paid lip service to a classic, the recognizable incidents of 'The Three Musketeers' are played in the proper spirit by a good cast that includes Binnie Barnes, Joseph Schildkraut, Gloria Stuart, and Miles Mander. Even moviegoers who are cool to the Ritz Brothers' brand of prankishness will find this mixture of sword-and-horseplay a fairly diverting time-killer."
+ — **Newsweek** p25 F 27 '39

Trade Paper Reviews

"Gay, musical comedy version of Alexandre Dumas' swashbuckling adventures of D'Artagnan, in the person of Don Ameche, and ably assisted by the Ritz Brothers, who contribute their best bit in the minstrel number."
+ **Boxoffice** p33 F 11 '39

"Swordplay, horseplay and outright clowning provide a tasty dish of entertainment for audiences in general in the latest, and certainly, the most unusual version of the noted Dumas story to be projected on the screen to date. The various elements in the film have been well woven together and nobody can take the more dramatic aspects of the film with any degree of seriousness as the omnipresent threat of what the Ritz boys will do next overshadows the drama."
+ **Film Daily** p9 F 20 '39

Reviewed by Vance King
+ **Motion Pict Daily** p10 F 9 '39

"'The Three Musketeers' will give general satisfaction, both for audiences and for box office. . . The whole measures up as satisfactory, while leaving a feeling of irritation as one wonders why it shouldn't have been better. Perhaps the reason is that, while the main title announces it as a 'musical comedy' version of 'The Three Musketeers,' neither producer Raymond Griffith nor his writing crew had it within them to get near to a true musical comedy."
+ **Nat Box Office Digest** F 8 '39

"Utilizing the broadest strokes of comedy technique, this version of Dumas' romantic adventure, 'The Three Musketeers,' presents Don Ameche as a rather personable D'Artagnan, and the Ritz Brothers as a helter-skelter trio hopping in and out frequently to perform their standard screwball antics. It's a topper for the key duals where the name combination of Ameche and the Ritzes should attract moderate business. There is little seriousness or suspense generated in the slender story, and not much interest in the adventures of D'Artagnan and his pals."
+ — **Variety** p17 F 8 '39

"Parading Don Ameche and Ritz Brothers, in musical comedy dress, 'The Three Musketeers' contains all the ingredients needed to point picture toward boxoffice success. It will do much for Ameche and even more for Ritz trio, for here, at last, is a vehicle tailored to order for their mad antics."
+ **Variety (Hollywood)** p3 F 4 '39

THUNDERING WEST. Columbia 56min Ja 12 '39

Cast: Charles Starrett. Iris Meredith. Hank Bell. Dick Curtis

Director: Sam Nelson

Music and lyrics: Bob Nolan

Screen writer: Bennett R. Cohen

Western melodrama. Charles Starrett gets an outlaw away from a gang and makes him sheriff so that he will turn on his former pals.

THUNDERING WEST—*Continued*

Audience Suitability Ratings

"A splendid Western. Family." E Coast Preview Committee
+ + **Fox W Coast Bulletin** F 25 '39

"General patronage."
Nat Legion of Decency F 23 '39

Trade Paper Reviews

"Snatching an outlaw from his band of renegades and making him sheriff to turn on his former mates frames the background for this latest Charles Starrett, horsey harum-scarum. It's a good one."
+ **Variety** p29 Mr 8 '39

TOM SAWYER, DETECTIVE. Paramount 64min D 23 '38

Cast: Billy Cook. Donald O'Connor. Porter Hall. Philip Warren. Janet Waldo. Elisabeth Risdon

Director: Louis King

Music director: Boris Morros

Screen writers: Lewis Foster. Robert Yost. Stuart Anthony

Based on the novel of the same title by Mark Twain. Billy Cook as Tom Sawyer and Donald O'Connor as Huck Finn catch the diamond thieves and prove that Tom's Uncle Silas didn't murder the hired man's twin brother.

Audience Suitability Ratings

"Good entertainment for the family." Calif Cong of Par & Teachers

"A grand adventure in mystery and thrills for youthful audiences and, although it abounds in melodrama, it is not lacking in entertainment for adults. Juvenile audiences." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Family." DAR

"A most entertaining picture, which follows the Mark Twain store closely. . . A picture to please both young and old. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"A good detective story. . . One of the best film presentations of the doings of Tom Sawyer and Huck Finn we have had. Family." Nat Soc of New England Women
+ **Fox W Coast Bulletin** D 31 '38

"The story is no more plausible than a child's day-dream in which he sees himself the hero of a blood-curdling tale. There is nothing objectionable in the picture and the setting and characters are interesting, but on the whole it is only passably entertaining. Adolescents, 12-16: yes; children, 8-12: emotional."
+ — **Motion Pict R** p7 Ja '39

"General patronage."
Nat Legion of Decency Ja 5 '39

"A, Y & C: good."
+ **Parents' M** p79 F '39

"Juvenile."
Wkly Guide D 24 '38

Newspaper and Magazine Reviews

"Mildly exciting and humorous diversion. Adults and young people."
— + **Christian Science Monitor** p15 D 24 '38

"What David Selznick's version of the Mark Twain classic, 'Tom Sawyer,' held in glamor, Director Louis King's sequel, 'Tom Sawyer, Detective,' has in color and warmth. The first edition of this immortal story was top-heavy with over-careful production. Tom was never permitted to get his face dirty or to act like a kid. The interested parties seemed to be conscious of the fact that they were creating a piece of cinema art. The Paramount edition tells a straightforward narrative with plenty of light touches and down-to-earth kiddishness that has appeal. . . 'Tom Sawyer, Detective' is a grand picture by any estimate. A 'sleeper' I guess they call these, when no flourish or fanfare precedes their arrival, and when the exhibitor is not primed to expect anything. It has all the ingredients of a successful picture." Robert Joseph
+ + **Hollywood Spectator** p25 D 24 '38

"This was a swell yarn when Mark Twain wrote it, but somehow the producers and Billy Cook (as Tom) do not quite catch the feeling of the original characters."
+ — **Photoplay** p96 Mr '39

Trade Paper Reviews

"Adhering faithfully to Mark Twain's story and capitally played throughout, this delivers honest entertainment for money expended and, as a vehicle for juveniles and the family trade, will prove ideal. Although its production mounting makes no pretense of lavishness, the atmosphere of the period in which Twain's two lovable young rascals lived has been successfully captured and the two leads—Billy Cook as Tom Sawyer and, especially, Donald O'Connor as Huck Finn—turn in excellent portrayals."
+ + **Boxoffice** p45 D 24 '38

Reviewed by Vance King
+ **Motion Pict Daily** p6 D 22 '38

"Mark Twain doubtlessly would have difficulty in recognizing his story from this screen version of the lesser-known yarn, 'Tom Sawyer, Detective.' Also he would have difficulty probably in identifying some of the characters and what they do. Picture may satisfy certain juveniles but, for adult trade, it is a minor 'B' effort. Exhibitors, furthermore, have the task of selling a no-name cast."
— + **Variety** p13 F 15 '39

" 'Tom Sawyer, Detective' fails to capture the lovable charm of Mark Twain's characters but good direction, screenplaying and trouping assure it of a place on the twin bills. Properly exploited, exhibitors should build quite a draw among the youngsters with a spattering of oldsters who remember the saga of the horse and buggy days."
— + **Variety (Hollywood)** p3 D 17 '38

TOPPER TAKES A TRIP. Roach-United artists 78-80min Ja 12 '39

Cast: Constance Bennett. Roland Young. Billie Burke. Alan Mowbray. Verree Teasdale. Franklin Pangborn

Director: Norman Z. McLeod

Music: Edward Powell. Hugo Friedhofer

Music director: Marvin Hatley

Screen writers: Eddie Moran. Jack Jevne. Corey Ford

Fantasy. Based on the novel of the same title by Thorne Smith. This is a sequel to "Topper" produced in 1937. In that film Cary Grant and Constance Bennett portrayed a husband and wife who were killed in an auto accident and then returned to life filled with a determination to atone for their misspent life by doing a good deed. In the new film after a few scenes to relate the story of the former production, Miss Bennett and her dog appear in the flesh or disappear into ether at will. Her good deed concerns Roland Young, a hen-pecked husband of Billie Burke who is getting a divorce. Miss Bennett succeeds in reconciling them. Cary Grant does not appear in the present film.

Audience Suitability Ratings

"A & Y: very amusing of kind; C: doubtful interest."
+ **Christian Century** p263 F 22 '39

"Good. Hilarious, fantastic comedy. Mature-family." DAR
+ **Fox W Coast Bulletin** Ja 7 '39

"A clever, amusing and fantastic farce dealing with the supernatural. The power of becoming visible and invisible at will creates amusing situations. The trick photography, splendid directing, and a well chosen cast work together to make the picture good entertainment. Adults." Am Legion Auxiliary

"Delightful comedy, with adroit photography, excellent acting, expert direction, and clever dialogue. Mature-family." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"A lively sequel to 'Topper,' abounding in laughs and highly amusing situations. Family." Gen Fed of Women's Clubs (W Coast)

"An excellent cast, clever direction and much comedy. Family." Nat Council of Jewish Women

"A lively, highly entertaining and dramatic comedy with a fantastic plot admirably handled, by a popular cast. Family although of little interest to children." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

"This film is not so clever as its forerunners, naturally suffers from repetition, but it is nevertheless an engaging bit of frothy entertainment. Adolescents: good fun; children: probably not sufficiently interested. Family." Women's Univ Club, Los Angeles

+ **Fox W Coast Bulletin** Ja 14 '39

"Adults."

Nat Legion of Decency Ja 5 '39

"A & Y: very good comedy; C: sophisticated."

+ + **Parents' M** p76 Mr '39

"Family. Outstanding. Novel and amusing, with Roland Young particularly funny."

+ + **Wkly Guide** D 31 '38

Newspaper and Magazine Reviews

"The cream of the jest has now been skimmed and another one would be a good deal less comical. . . Though this is a sequel, it has been shrewdly contrived to stand alone in case you missed the first one, and, in fact, it will probably seem a bit funnier if you did." John K. Hutchens

+ **Boston Transcript** p18 Mr 3 '39

"The film, while mildly amusing, does not escape the fate of sequels, for the camera tricks which produce most of the fun are by now over-familiar. Adults and young people."

+ — **Christian Science Monitor** p17 Mr 4 '39

"Whatever one's impression of the entertainment values in 'Topper Takes a Trip' may be, he must admit that the picture embraces one of the most fanciful ideas to be brought to the screen in recent years. . . I warn, however, that this 'Topper Takes a Trip,' like its predecessor, is a picture the appreciation of which will depend largely on the personal equation, that there are some who will consider the film rather silly and lacking in human interest values. Personally, I found a good deal of fun in the picture." Bert Harlen

+ **Hollywood Spectator** p12 Ja 7 '39

"Between trick photography and Roland Young, 'Topper Takes a Trip' is a moderately beguiling comic fantasy. Nevertheless, I believe it will chiefly appeal to those who did not see the gay, original 'Topper' of a season ago. The present offering suffers from sequel trouble and from the absence of the redoubtable Cary Grant." Howard Barnes

+ — **N Y Herald Tribune** p11 D 30 '38

"Thorne Smith's fantasy, 'Topper Takes a Trip' is a case where the spirits are willing but the freshness is weak. Mr. Smith's lively spooks can defy some natural laws by remaining on earth in a state of transient translucence, but the law of diminishing returns is one not even a dematerialized terrier can romp through." Frank S. Nugent

+ — **N Y Times** p11 D 30 '38

"It gets a little talky and slow at times but is often funny. I myself could easily stand a 'Topper' a year, and I might easily be persuaded to go to a revival of 'The Invisible Man' as well." John Mosher

+ **New Yorker** p51 Ja 7 '39

"Thorne Smith's books about 'Topper' were successful because, despite thin plot content, they were quite sophisticated. What with the Hays Office, Mr. Roach's second 'Topper' feature has only whimsey left."

— + **Photoplay** p52 Mr '39

"Some of the novelty of the magic is gone with last year's 'Topper,' some of the novelty is worn thin by a heavy-handed plot, yet there is fun in any picture in which Roland Young is pushed around by unseen forces. These tricks of the trade are too good to die with 'Topper.' *Slick.*"

+ **Stage** p55 F '39

"Admirers of the late Thorne Smith, from whose books 'Topper' and its sequel were derived, will doubtless be enchanted by the gaiety and humor of the proceedings. Less prejudiced cinemaddicts may feel that the comic possibilities of its trick photography are less inexhaustible than its producers supposed. Once the side-splitting spectacle of doors opening without apparent human aid has lost its novelty, the picture's only surprises are occasional droll antics by Actors Young and Burke, and a few scraps of bright dialogue."

+ — **Time** p37 Ja 9 '39

Trade Paper Reviews

"Continues the adventures of Topper and one of his spiritual playmates, but falls short in efforts to ensnare the spontaneous humor of its illustrious and popular predecessor. The story and dialogue are overlong during the feature's last half, causing it to progress jerkily, but with occasional moments of high hilarity."

— + **Boxoffice** p69 Ja 7 '39

" 'Topper Takes a Trip' and won't return. Rates fair generally. . . This is far below the original 'Topper' for several reasons. It has the same trick photography and the story makes a strenuous effort to follow the same course fixed by its predecessor, but it is far less entertaining. 'Topper Takes a Trip' strains too hard for laughs, it is repetitious and a bit on the dull side." David J. Hanna

+ — **Film Bulletin** p4 Ja 14 '39

Film Curb p5 Ja 7 '39

"Grand sequel to first 'Topper' comedy with ectoplasm girl bringing delight and laughs."

+ **Film Daily** p6 Ja 5 '39

Reviewed by Roscoe Williams

+ + **Motion Pict Daily** p7 D 29 '38

"A delightful, very entertaining comedy . . . so well produced by the Hal Roach plant as to suggest that a cycle based on Topper's experiences should be in order. One a year about Topper and the invisible characters around him, with attendant trick photography and film technique would no doubt be welcomed by the exhibitors. . . The picture will do equally well in the small towns as in the big, and is a natural for world consumption. Foreign territories will go for it as quickly as the domestic field in view of its universal appeal and the simple but highly effective story."

+ + **Variety** p14 Ja 4 '39

"Relying wholly upon novelty in photographic effects, 'Topper Takes a Trip' through its first reels amuses as a whimsical farce, then wears thin toward the end as the slight story proves insufficient to hold up the initial interest and suspense."

+ — **Variety (Hollywood)** p3 D 28 '38

TORCHY BLANE IN CHINATOWN.

Warner-Foy 58min F 4 '39

Cast: Glenda Farrell. Barton MacLane. Tom Kennedy. Patric Knowles. Henry O'Neill

Director: William Beaudine

Dialog director: Harry Seymour

Screen writer: George Bricker

Comedy-melodrama. Another in the Torchy Blane series. Story deals with a group of confidence men who attempt to extort money from a young man engaged to a Senator's niece.

Audience Suitability Ratings

"A: poor; Y: worthless; C: no."

— **Christian Century** p263 F 22 '39

"It is a well directed murder mystery, with adequate acting, an exciting climax and some attractive Chinese settings. Adults and young people." E Coast Preview Committee

+ **Fox W Coast Bulletin** F 18 '39

"General patronage."

Nat Legion of Decency F 9 '39

"A & Y: mediocre; C: no."

— + **Parents' M** p103 Ap '39

Newspaper and Magazine Reviews

" 'Torchy Blane in Chinatown' is terrible. I saw it on a rainy afternoon with an audience of poor kids—to whom such trash is sold. But even they were bored." Franz Hoellering

— **Nation** p302 Mr 11 '39

TORCHY BLANE IN CHINATOWN—*Continued*

"One of the minor inconsistencies of 'Torchy Blane in Chinatown' is that it has absolutely nothing to do with Chinatown. . . A reasonably wakeful customer should be able to spot the responsible parties [of the mystery] within ten minutes or so, thereby getting a jump of about fifty minutes on Torchy and her boy friend. And even a loyal Torchy fan might find that stretch too long for human endurance." Bosley Crowther

— + **N Y Times p13 F 3 '39**

Trade Paper Reviews

"Torchy's current adventures, few of which actually take place in Chinatown, will prove moderately diverting film fare for action and mystery fans—others may become restless during its hour-long unreeling." Frank Leyendecker

+ — **Film Bulletin p6 F 11 '39**

"Typical Torchy murder mystery carries thrills and laughs."

+ **Film Daily p7 F 6 '39**

"A lightweight in the Torchy series, not up to standard of recent predecessors. Rather elemental murder mystery, with audience way ahead of Barton MacLane in tabbing the solution. For bottom dualers. Title is misleading, only Chinatown background being stock shots for opening."

— **Variety p13 D 28 '38**

"This latest entry in the Torchy Blane series fails to measure up to some of its predecessors but contains all the ingredients needed to hold faithful followers in line. Main trouble is a tag that sluffs off after building interest up to the final reel. Some judicious editing to tighten should correct it."

— + **Variety (Hollywood) p3 D 24 '38**

TOUGH KID. Monogram 60min D 14 '38

Cast: Frankie Darro. Dick Purcell. Judith Allen. Lillian Elliott. Dan Rowan. William Ruhl

Director: Howard Bretherton

Original story: Brenda Weisberg

Screen writer: Wellyn Totman

Melodrama. A tale of a prize fighter, Dick Purcell, and his younger brother, Frankie Darro, who serves as a trainer. Darro aids his brother when racketeers try to get Purcell to throw a fight to the champion.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ja 12 '39

"A & Y: fairly good melodrama; C: unsuitable."

+ — **Parents' M p76 Mr '39**

"Family. Much better than average story."

+ **Wkly Guide D 24 '38**

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p15 F 4 '39

"Monogram has turned out a good quality of independent product in 'Tough Kid.' The story is strong in human interest elements, moves along smoothly, and achieves a good deal of suspense. It leans a little heavily on sentiment now and then, but the neighborhood audiences, upon whom the film largely will depend for patronage, like them more or less that way. And the piece has the virtue of an abiding sincerity." Bert Harlen

+ **Hollywood Spectator p14 Ja 21 '39**

Trade Paper Reviews

"Innocuous in plot unfoldment, this belies its title, but, nevertheless, is well enough handled to satisfy the Frankie Darro action fans."

+ — **Boxoffice p33 Ja 14 '39**

"'Tough Kid' below par Darro melodrama. Rates fair for popular action houses. . . This is a considerable let-down after the recent crop of Frankie Darro films. . . The script is a muddled affair that leaves quite a few inexplicable ends hanging loose."

+ — **Film Bulletin p4 Ja 14 '39**

"This action-drama is carried on in such a manner that it will hold the attention of many."

+ **Film Curb p5 Ja 7 '39**

"This prize-fight offering holds interest from the start and has been well directed by Howard Bretherton."

+ **Film Daily p7 Ja 4 '39**

Reviewed by Gus McCarthy

+ **Motion Pict Daily p6 Ja 5 '39**

"Poor going for cast and entertainment seekers. Toughies, especially the juvenile ones, are about played out. Doubled-fist and chip-on-shoulder stuff may set well with the gallery trade, but in general it's wearing out, especially in the quickies. 'Tough Kid' is full of flaws from the technical department, especially camera. . . Familiarity of theme, lack of particular punch, and mediocrity of the technical department's handling all crimp 'Tough Kid.' It's just a picture for the action houses, and strictly a ho-hummer."

— **Variety p12 Ja 11 '39**

"Surefire entertainment for the neighborhoods. A family picture sure to please, 'Tough Kid,' contains all the elements needed to satisfy the cash customers. Only its limited budget keeps it from play-dates in the classier houses. Starting off at a fast clip, pace is maintained throughout its 60 minutes running time without the introduction of too much hokum or melodrama."

+ **Variety (Hollywood) p3 D 31 '38**

TRADE WINDS. Wanger-United artists 93min D 22 '38

Cast: Fredric March. Joan Bennett. Ralph Bellamy. Ann Sothern. Sidney Blackmer. Thomas Mitchell

Director: Tay Garnett

Original story: Tay Garnett

Screen writers: Dorothy Parker. Alan Campbell. Frank R. Adams

Romantic melodrama. Director Tay Garnett traveled round the world filming unusual sights during a fourteen-months' voyage. The film he made is the background for process shots for this film which has Joan Bennett fleeing from justice and Fredric March as a detective who has been sent to bring her back. They race from San Francisco to Japan, China, Indo-China, Sumatra and India. March falls in love with Joan and in the end they marry and March clears her of the charges.

Audience Suitability Ratings

"A: depends on taste; Y: unwholesome; C: no."

Christian Century p38 Ja 4 '39

"A light, sophisticated picture with a not unusual story, but with action swiftly paced and with delightful comedy. Adults." Calif Cong of Par & Teachers

"Interesting background shots taken on an Asiatic cruise give this romantic comedy novelty and a certain educational value. The cast is enthusiastic and the direction keeps pace. The story is amusingly familiar, but played with such light-hearted sophistication it intrigues. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Adroit direction. Adults." DAR

"Enjoyable entertainment for mature audiences. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"A glorified travelogue, this melodrama provides suspenseful, interesting film fare, with a surprise ending. . . Sophisticated entertainment for adults." Nat Council of Jewish Women

"Well acted murder mystery. . . The story is at times confused and the denouement is too long delayed. Adults." Nat Soc of New England Women

"Among its several good points this murder mystery has a fine cast, beautiful sets and distinguished photography. . . The picture is an entertaining but unimportant addition to the stars' repertoire. Adolescents: sophisticated and ethically confusing; children: no. Adults." Women's Univ Club, Los Angeles

+ **Fox W Coast Bulletin D 31 '38**

"Adults."

Nat Legion of Decency D 22 '38

"A & Y: fair sophisticated comedy; C: no."

+ — **Parents' M p76 Mr '39**

"Constantly interesting, with unusually bright dialogue. On the sophisticated side. Mature."

+ **Wkly Guide D 17 '38**

Newspaper and Magazine Reviews

"It is a handsome travelogue, filled with authentic backgrounds captured and brought home alive after a 40,000-mile expedition. . . It is harmless, and sometimes amusing in the manner of Dorothy Parker, who, in fact, is one of its three authors. And there are always those travel shots, in case you haven't been out of town lately." John K. Hutchens

+ **Boston Transcript p20 F 10 '39**

"Adults."

Christian Science Monitor p15 F 11 '39

"'Trade Winds' has the kind of a plot that loses its point and purpose by too much discussion. The picture's chief asset is the dialogue. . . Fredric March indulges in so much love making on his travels that it is difficult to tell when he is sincere with Joan Bennett. However, the story doesn't matter. You'll enjoy the Parkerisms." Philip T. Hartung

+ — **Commonweal p302 Ja 6 '39**

"For a year or more we have been hearing about the extraordinary 40,000-mile round-the-world trip undertaken by Hollywood director Tay Garnett. . . The cause of all the press agents' hubbub turns out to be just a conventional murder mystery romance, trite and familiar, and redeemed, if at all, by passably pleasant performances and occasionally amusing lines. . . I couldn't see wherein this picture is different from any others of its type, Grade-B or lower. In all fairness, it should be stated that there are bright moments in the picture. But they are synthetic, as surface-glittering as the acid wit of Dorothy Parker's clever dialogue, much of it smirkingly *double entendre*." Jesse Zunser

— + **Cue p38 Ja 14 '39**

"Rambling, round-the-world woman-hunt. First-rate acting is wasted on a story which dithers scrappily between earnest romance and cynical comedy. Disappointing."

— **Film Wkly p21 D 31 '38**

"Tay Garnett is a producer-director who is going places. . . 'Trade Winds' is as entertaining a picture as one would wish for. The backgrounds against which the story is told have a wide geographic range, are picturesque, educational and refreshingly new. It is a murder-mystery story which we do not know is a mystery until it has run almost its entire length."

+ **Hollywood Spectator p9 Ja 7 '39**

"3 stars predicted." Beverly Hills

Liberty p53 D 17 '38

"In my opinion it is almost the worst hodgepodge ever produced. . . The plot—its dullness is matched by the dullness of the dialogue—is presented as sort of prologue and epilogue to a tiresome sequence of Mr. Garnett's shots, on which is superimposed uninspired studio love-making that is seldom nice to look at and always painful to listen to. There are many bad movies for all kinds of legitimate reasons, and there is no use getting angry about them week in and week out. But 'Trade Winds' is a cynically dishonest production. . . If your milkman waters your milk or your liquor dealer your whiskey you can send the police after them. Not so with movie producers. But you can get angry, and it might help if we all got angry together the next time." Franz Hoellering

— — **Nation p102 Ja 21 '39**

"The expert direction, dialogue and performances which are to be found in 'Trade Winds' make it a moderately entertaining romantic melodrama. It is little more than that. . . As you may have heard, Mr. Garnett personally shot and assembled his backgrounds of the Pacific and the Orient. They have remarkable authority and interest. . . It is only a pity that the yarn of 'Trade Winds' is not as intriguing as its execution. . . 'Trade Winds' has been so well made that one can almost ignore its trite and implausible plot." Howard Barnes

+ — **N Y Herald Tribune p11 Ja 13 '39**

"'Trade Winds' blew gently into the Music Hall yesterday and may be remembered by posterity as the process shot that went 'round the world. It is not exactly a travelogue. As a mystery film it's a bit on the porous side. . . The point about it is that it is light, agreeable and extremely interesting technically, including the technical switch from blond to brunette of Miss Bennett. But it doesn't add appreciably to the stature of the San Francisco police department. . . Charlie Chan could have turned out a better denouement without even quoting Confucius. At least, it has been glibly written and has the services of a well-mannered cast." Frank S. Nugent

+ — **N Y Times p17 Ja 13 '39**

"The ideal [travel picture] has turned up in town this week. It's called 'Trade Winds,' and satisfied my requirements to such an extent that I didn't fret because the plot got a little dizzy and bewildering toward the end. The fugitive is with us here, and is female, which is always engaging. . . There is certainly enough travel, in the right directions, for my requirements. I was pleased, too, with the discreet touches of local color, and for once there weren't too many of those ubiquitous natives performing their barbaric rites." John Mosher

+ **New Yorker p72 Ja 14 '39**

"It has an implausible climax. . . Tay Garnett's processed backgrounds give the proceedings an authentic air. And when its characters halt to consider the next port of call, a castful of ingratiating players distract attention with some of the year's most amusing dialogue."

+ — **Newsweek p25 Ja 2 '39**

"True, the time is ripe for a good murder mystery. The Hollywood folks are to be congratulated more for sensing this lack in motion picture material than for presenting 'Trade Winds.' . . Mr. Garnett has failed on two accounts. He has given us the most conventional of mystery plots. And the great, around-the-world motif against which this disappointing drama is played is nothing more than a series of jumpy process-shots that aren't going to fool even the little boy who wins the Movie Quiz Contest. Mr. March exerts a lot of energy being subtle but ultimately bows to plot and panorama. Miss Bennett, blonde or brunette, acts and looks the same, which is to say, unemotionally. Ann Sothern saves a bad day by giving us the most delightful inebriation of the season. *Ho hum*."

— + **Stage p58 Ja '39**

"By far the best things about the picture are 1) superbly funny dialogue by Dorothy Parker, Alan Campbell and Frank R. Adams and 2) pleasant performances by Fredric March and Joan Bennett, who, as a brunette, looks like Hedy Lamarr. . . The best to be said for Director Garnett's travel contributions is that, sprinkled through the narrative along with the antics of a highly entertaining set of minor characters, they serve to punctuate Miss Parker's jokes."

+ **Time p30 D 26 '38**

Trade Paper Reviews

"Superlative entertainment for anybody's money is this engrossing, romantic and laugh-laden story of love and adventure in the far corners of the world."

+ + **Boxoffice p33 D 31 '38**

"It is a confused romantic-drama. . . Walter Wanger is one Hollywood producer who may be depended upon for original and novel cinematic themes. 'Trade Winds' is no exception to the rule. Unfortunately though, the intriguing background of the film is handicapped by a flimsy, unbelievable and decidedly confused story. It leaves too many points unanswered to entertain the average filmgoer. Its heavy romantic flavor limits its appeal to the feminine contingent and it is quite possible that even they may find this phase slightly overdone. The film's names may carry it to good grosses in first run locations, but unfavorable word-of-mouth advertising will hamper it in subsequent locations. . . Ad tips: sell the cast and the story angle of the cop falling for the beautiful murderess." David J. Hanna

— + **Film Bulletin p7 D 31 '38**

"Mystery murder story played in light vein should click at box office."

+ **Film Daily p4 D 28 '38**

Reviewed by Gus McCarthy

+ **Motion Pict Daily p7 D 23 '38**

TRADE WINDS—*Continued*

"All the elements that provide broad entertainment are present in this picture and it should reap healthy grosses. Story and adaptation are sound, production is handsome, direction is forceful and the acting is persuasive. It also has a piquant title and better-than-average marquee strength, so it's well fortified for good to above average business. . . It's all frankly hokem, but surefire stuff for mass emotional appeal, since it has colorful and sympathetic characters, frequent injections of humor and because its dramatic qualities are continuously interesting."

+ **Variety** p14 D 21 '38

" 'Trade Winds' is an innovation in screen entertainment. . . [It is a] mystery murder melodrama which holds fascinated attention, assays high in story interest, has been given name importance with a cast headed by Fredric March, Joan Bennett, Ralph Bellamy and Ann Sothern, is exceptionally well directed and has the additional exploitability for important box office."

+ + **Variety (Hollywood)** p3 D 20 '38

TRAPPED IN THE SKY. Columbia-Darmour 60min

Cast: Jack Holt. C. Henry Gordon. Ralph Morgan. Katherine DeMille

Director: Lewis D. Collins

Original story: Eric Taylor

Screen writers: Gordon Rigby. Eric Taylor

Melodrama. Jack Holt portrays a major in the army air corps who aids in experiments on a secret plane and finds out who committed sabotage in wrecking the craft during trial runs.

Trade Paper Reviews

"A brisk and timely story of sabotage . . . this is well up to par as a Jack Holt melodrama and can be marked up as another successful score."

+ **Boxoffice** p53 F 18 '39

"This is a timely espionage offering, embracing mystery and action. Jack Holt heads a competent cast and delivers a convincing performance as an army air corps major."

+ **Film Daily** p6 F 16 '39

Reviewed by Gus McCarthy

Motion Pict Daily p5 F 23 '39

"Jack Holt again gets his men in 'Trapped in the Sky,' which lives up to entertainment and production standards of its predecessors in this Larry Darmour group. Picture combines mystery with plenty of action, including exciting chases usually found in Holt's starrers."

+ **Variety (Hollywood)** p3 F 10 '39

TRIGGER PALS. Grand national-Cinemart 55min Ja 14 '39

Cast: Art Jarrett. Lee Powell. Al St John. Dorothy Faye

Director: Sam Newfield

Music: Lew Porter. Johnny Lange

Original story: George Plympton. Ted Richmond

Screen writer: George Plympton

Western melodrama with songs. Art Jarrett runs a cattle ranch and hunts for rustlers. When he finds out that his ranch is partly owned by an Eastern girl who wants to convert it into a dude establishment, his troubles increase.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ja 19 '39

Trade Paper Reviews

"An extremely thin story and weak comedy situations don't help this stock Western beyond stock values. It's not particularly in the film's favor that a tried and true formula is employed. However, chances are that the Saturday matinee trade won't be too critical."

— + **Boxoffice** p27 Ja 21 '39

"Moves fast with fine work by Art Jarrett in thrill-packed scenes."

+ **Film Daily** p11 Ja 16 '39

+ **Motion Pict Daily** p7 Ja 10 '39

" 'Trigger Pals' follows all the time-worn situations found in many Westerns. There's little to redeem this production, even Art Jarrett failing to win his spurs either as an actor or singing cowboy. He does two songs, self-accompanied by his guitar, in pleasant voice, but tracks down a gang of cattle rustlers aimlessly."

— + **Variety** p13 Ja 11 '39

TROUBLE IN SUNDOWN. RKO 60min Mr 24 '39

Cast: George O'Brien. Rosalind Keith. Ray Whitley. Chill Wills. Ward Bond. Cyrus W. Kendall

Director: David Howard

Music: Ray Whitley

Music director: Roy Webb

Original story: Charles F. Royal

Screen writers: Oliver Drake. Dorrell McGowan. Stuart E. McGowan

Western melodrama. This is the third in O'Brien's present series. In this one he is a private detective who rounds up a gang of bank robbers, wins the banker's daughter and saves the banker from a prison term.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Mr 16 '39

Trade Paper Reviews

" 'Trouble in Sundown,' shapes up as above average sagebrush fodder, and is a grown-up film of this type because the story is not too involved to become confusing, which is a typical fault of most horse operas. Children will love it. The plot is not a new one, but it has all the necessary and familiar ingredients . . . and a denouement that's a sagebrush photo finish."

+ **Hollywood Reporter** p6 Mr 10 '39

"This is third of George O'Brien Westerns on new RKO deal, and stacks up favorably with previous O'Brien sagebrush yarns. . . Story follows usual trend of Westerns, although Oliver Drake and the McGowan brothers, Dorrell and Stuart, have injected a few new angles in their worthwhile screen play. This, coupled with excellent direction by David Howard, results in a well-rounded out film."

+ **Variety (Hollywood)** p3 Mr 10 '39

TWELVE CROWDED HOURS. RKO 63-65min Mr 3 '39

Cast: Richard Dix. Lucille Ball. Allan Lane. Donald MacBride. Cyrus W. Kendall

Director: Lew Landers

Original story: Garret Fort. Peter Ruric

Screen writer: John Twist

Melodrama. This is the story of a reporter, Richard Dix, who battles a policy racket king in order to clear his sweetheart's brother.

Audience Suitability Ratings

"An entertaining picture for those who care for gangster pictures. Mature-family." Am Legion Auxiliary

"A good cast is wasted on this slow moving, poorly directed, weakly plotted picture. Adults." Calif Cong of Par & Teachers

"Fair. A confused melodrama. Adults." DAR

"A tale of violence, unsuited to children. Interesting for adults if they enjoy the type. Adults." Gen Fed of Women's Clubs (W Coast)

"Good direction, with some original touches to a trite story which, after a promising beginning, becomes confused, rambling and incoherent. Sound ethics and an adequate cast. Adults." Nat Council of Jewish Women

"A hodge-podge crime melodrama. Adults." Nat Soc of New England Women

"Mediocre. Adults." S Calif Council of Fed Church Women
— + **Fox W Coast Bulletin** F 25 '39

"There is all the excitement and thrill and brutality of the usual gangster film, and these qualities remain more impressive than the stereotyped lesson of 'crime doesn't pay.' One is left with a feeling of insecurity and a bad taste in the mouth, although the criminals are defeated in the end. Richard Dix does well enough to deserve a better vehicle. Adolescents, 12-16: no, wrong emphasis; children, 8-12: gruesome."
— **Motion Pict R** p9 Mr '39

"Adults."
Nat Legion of Decency F 23 '39

Newspaper and Magazine Reviews

"This is a well mixed, appealing, newspaper-gangster melodrama that soon outdistances its somewhat slow unfoldment and crowds the titular impression into one solid hour of honest entertainment." J. M. Willen
+ **Hollywood Spectator** p14 Mr 4 '39

"Gang melodrama for those who do not question their film excitement too closely." Beverly Hills
Liberty p31 Mr 4 '39

"Hardly ever far behind the headlines, the Rialto Theater this week is keeping pace with the newspapers by offering 'Twelve Crowded Hours,' RKO Radio Pictures' bid to make hay while the policy-game investigation shines. Lew Landers has directed the picture with an eye to action at all costs." J. P.
N Y Herald Tribune p15 F 23 '39

"Mr. Dix is used to such slam-bang melodramatic stuff, Lucille Ball plays it with just the appropriate air of somnambulism and Mr. Kendall, as the heavy, is obviously to the manner born." Frank S. Nugent
N Y Times p15 F 24 '39

Trade Paper Reviews

"Cut to a neat entertainment pattern and sparked with exciting moments, this rates as a very satisfactory program picture. John Twist has turned out another work-man-like writing job and only the occasional deviations into farce are responsible for the slight slack in the taut thread of continuity."
+ — **Boxoffice** p53 F 18 '39

"In the Class 'B' action field, this melodrama is a satisfactory item, well cast and directed at a fast tempo. The opening and closing shots effectively establish the time as early evening and daybreak and the intervening sequences are exciting and carry a fair measure of suspense." Frank Leyendecker
+ **Film Bulletin** p6 Mr 11 '39

"Newspaper-gangster drama hits routine groove in story and acting."
+ — **Film Daily** p10 Mr 1 '39

Reviewed by Vance King
+ **Motion Pict Daily** p7 F 21 '39

"There is a ready spot for 'Twelve Crowded Hours' of excitement on any dual bill, with the picture possible for a better break in the many standard sure-fire Dix spots. The last time we saw the booking records there was a surprising umpty-thousand figure listing the accounts that play Dix pictures automatically."
+ **Nat Box Office Digest** p10 F 24 '39

"In view of the current case of Jimmy Hines in New York, this action-thriller is a timely entry. One of the better 'B's' from Robert Sisk's division on the RKO lot, the story of policy and murder should give a fairly good account of itself in the smaller singles and on the tag end of duals in the larger houses."
+ — **Variety** p15 Mr 1 '39

"It comes out with sufficient strength to hold up lower end of the dualers although failing to live up to promise of speed and action. Too much time is devoted to development of little tricks to allow unfoldment at pace needed to make its melodrama jell."
+ — **Variety (Hollywood)** p3 F 15 '39

TWO SISTERS. Foreign cinema arts-Graphic 79min N 29 '38

Cast: Jennie Goldstein. Muni Seroff. Rebecca Weintraub. Abraham Teitelbaum. Celia Budkin. Michael Rosenberg

Director: Ben K. Blake

Music: Joseph Rumshinsky

Original story: Samuel H. Cohen

Yiddish drama with English subtitles made in New York. Miss Goldstein portrays an older sister who is in love with a young man. When she is told that her sister loves him, she gives him up.

Newspaper and Magazine Reviews

"In temporarily transferring her activities from the Yiddish stage to the screen, the popular Jennie Goldstein failed to escape from her well-established tradition of suffering, suffering and suffering. She does it very well, indeed, under the smooth direction of Ben K. Blake. . . Fortunately for tender-hearted spectators, the veteran Michael Rosenberg, in the role of a worker in a butcher shop, frequently injects enough comedy to make them forget the sorrows of the poor girl." H. T. S.
+ **N Y Times** p29 D 1 '38

Trade Paper Reviews

"This new film will appeal to Yiddish speaking audiences who appreciate heavy drama, but its exhibitor value must naturally be limited to its own sphere."
Film Daily p6 D 7 '38

"It is an excellent Yiddish audience pleaser, albeit a bit too dramatic in its maudlin tendencies. . . Since Yiddish pictures have been attempting to quit the old school, 'Sisters' succeeds on that score. The Bronx setting is typical of the usual Jewish family life."
+ **Variety** p15 D 14 '38

V

THE VALIANT. See Heart of Paris

LA VIERGE FOLLE. Gallic-Film d'art 90min D 29 '38

Cast: Juliette Faber. Victor Francen. Annie Ducaux. Gabrielle Dorziat

Director: Henri Diamant-Berger

Screen writers: Roger Vitrac. Pierre Rocher. Charles de Peyret-Chappuis. Jean Nohain

Drama. Based on the play of the same title by Henri Bataille. Previously filmed in a silent version. Also called The Foolish Virgin. Filmed in France with English subtitles. This psychological story tells of a young girl who falls in love with an elderly lawyer married to an unloved wife. Although the young girl has many eligible young men to choose from, she runs away to Egypt with her elderly lover and there is followed by her young brother who, in a struggle to kill her lover, kills her accidentally.

Audience Suitability Ratings

"Objectionable in part."
Nat Legion of Decency Ja 12 '39

Newspaper and Magazine Reviews

"It presents a new actress, Juliette Faber, whom we shall look forward to seeing again soon. . . This newest French picture, though it ends rather awkwardly in the old-fashioned manner of Henri Bataille's last acts, is worth seeing if only to make the acquaintance of Miss Faber." Franz Hoellering
+ — **Nation** p44 Ja 7 '39

"It makes its bid for recognition on the basis of its unusual treatment and atmosphere rather than on its story, which is so familiar that it is almost negligible. It is purely subjective drama, with camera studies and meaningful gestures largely substituted for emotional dialogue. It is deliberate yet quickly paced,

LA VIERGE FOLLE—*Continued*

and is interesting, although undistinguished. . . If you are interested in studying psychology through the eyes of the camera you will find 'La Vierge Folle' a very tractable subject. . . It says something old in a new and fresh way." Robert W. Dana
+ — **N Y Herald Tribune** p11 D 30 '38

"Except for a theme sufficiently delicate and disturbing to have deserved a more imaginative, more fastidious, less crudely objective treatment, 'La Vierge Folle' has little to retrieve it from that morass of hopeless domestication in which the popular Gallic muse appears to be sunk. . . With all due respect to the French, they can be a marvelously unfunny race when wrestling theatrically with the problems of marital vs. extra-marital love. . . There are moments, however, when the picture is good enough to cause a definite sense of regret that it isn't better." B. R. Crisler
— + **N Y Times** p11 D 30 '38

"It is, as you have guessed already, a very respectable adult study for serious-minded folk. It's a problem play. . . The drama becomes real enough in due time, though its solution is plain melodrama." John Mosher
New Yorker p52 Ja 7 '39

Trade Paper Reviews

"A swell title that conjures visions of mischievous, Gallic naughtiness. But, unfortunately, the film falls far short of expectations and what we have is a simple drama that literally talks itself out in eight reels. The film is characterized by a monotonous tempo which may be the fault of the censor's shears. In any respect, it never becomes the poignant and human vehicle that might be expected. A nod of respect for the performances of the trio of principles who form the triangle."
— + **Boxoffice** p29 Ja 21 '39

"Triangle story may have intriguing qualities for French audiences, but as a whole it does not make very entertaining film fare for American fans. The acting is excellent, however, the story is somewhat dull, has been told too often before and provides a sad ending for the most sympathetic character in the film which does not appeal generally to audiences."
— + **Film Daily** p6 Ja 18 '39

Reviewed by Jack Banner
+ — **Motion Pict Daily** p6 Ja 5 '39

"While all the elements of the original yarn are retained, bringing it up to date has caused it to suffer. Acting and dialog are okay, but Henri Diamant-Berger has erred badly in including a great many scenes that permit propagandizing. France's scenic beauties disrupt pace. Picture will make its way well enough in France, but that can't be said for its foreign [U.S. and England] chances."
— + **Variety** p15 D 21 '38

W

WEST OF SANTA FE. Columbia 57-60min O 3 '38

Cast: Charles Starrett. Iris Meredith. Dick Curtis. Robert Fiske

Director: Sam Nelson

Music: Bob Nolan

Screen writer: Bennett R. Cohen

Western melodrama with songs. Starrett is a United States marshal who catches a crooked cattle buyer.

Audience Suitability Ratings

"The story has a stirring climax and the unusually good cowboy music adds greatly to its value. Adults and young people." E Coast Preview Committee
+ **Fox W Coast Bulletin** N 26 '38

"General patronage."
Nat Legion of Decency N 17 '38

"A, Y & C: good Western."
+ **Parents' M** p79 F '39

Trade Paper Reviews

"While not necessarily lessening its acceptable values, it is largely a matter of plot manipulation and complication until this Western has run its course of footage; it is that routine. The whole works have been tossed in; fairly well balanced, too."
— + **Boxoffice** p47 D 24 '38

"Strong punch with the outdoor thrills delivered by Charles Starrett."
+ **Film Daily** p6 Ja 6 '39

"Western musical retaining the entertainment quality of the preceding ventures in this Columbia series, 'West of Santa Fe' will go equally well with the customers from the dinner bucket trade. . . Packing some hard riding, handy fist work, and liberal black powder into the hour's running time, film is equipped to gain favor from those who like the rough stuff."
+ **Variety** p15 D 14 '38

WESTERN JAMBOREE. Republic 50-60min D 2 '38

Cast: Gene Autry. Smiley Burnette. Jean Rouverol. Esther Muir. Joe Frisco

Director: Ralph Staub

Original story: Pat Harper

Screen writer: Gerald Geraghty

Western melodrama. Gene Autry, a ranch foreman, discovers that a gang plans to pipe out valuable helium gas from a well on the ranch after they fail to purchase the ranch.

Audience Suitability Ratings

"A: stupid; Y & C: harmless but inane."
— **Christian Century** p231 F 15 '39

"Good story material, together with lively dialogue and music, are combined in a diverting action film. Family." E Coast Preview Committee
+ **Fox W Coast Bulletin** D 31 '38

"General patronage."
Nat Legion of Decency D 22 '38

"A, Y & C: mediocre Western."
— + **Parents' M** p76 Mr '39

Trade Paper Reviews

"This will prove entertaining in the Autry realm, although it doesn't measure up to some of his better efforts. The musical portion of the film dominates the proceedings and the yarn is just a prop for Autry's singing sequences and Smiley Burnette's comic antics. . . The yarn is overabundant with hokum."
+ — **Boxoffice** p47 D 24 '38
Film Curb p7 D 24 '38

"There is an overdose of plot in this Western, with Gene Autry a very busy ranch foreman. . . Autry sings some songs, Smiley Burnette contributes his comedy, there is a fair amount of action, some chases and gun play. But it lacks the healthy thrill wallop of the popular type of outdoor action film."
+ — **Film Daily** p6 D 21 '38

"Up to usual Autry standard, with singing western star chasing helium gas bandits instead of rustlers, stagecoach bad men or claim jumpers, in between romancing the rancherino. Angle is a novel one, considering topic has made recent news pages and shows script writers alive to themes which are credible yet fit the western background."
+ **Variety** p15 D 21 '38

WHISPERING ENEMIES. Columbia-Darmour 62-64min Mr 24 '39

Cast: Jack Holt. Dolores Costello. Addison Richards

Director: Lewis D. Collins

Original story: John Rawlins. Harold Tarshis

Screen writers: Gordon Rigby. Tom Kilpatrick

Drama. The film describes the campaigns of advertising agencies which make a business of undermining a manufacturer by a whispering campaign against its products.

Trade Paper Reviews

"A novel plot idea, coupled with interest-sustaining motivation, makes this action drama a sure winner in its field."
+ **Boxoffice** p69 Ja 7 '39

"Something different in the way of a racketeer yarn is this production. In an interesting and well developed manner, it shows how easily business can be ruined by slanderous rumors which are untrue and about which nothing can be done. . . Besides appealing to the regular audiences which like this action type of entertainment, it should go well with the women who are especially concerned."
+ **Film Daily** p7 Ja 4 '39

Reviewed by Vance King
+ **Motion Pict Daily** p6 Ja 3 '39

"Unpretentious 'B' produced with skimpy materials, as far as set dressing and interiors go, but long on story entertainment value. Cast isn't a large one and without names, save for Holt, who has his following. It should do in-between business."
— + **Variety** p15 Mr 1 '39

"Story material bearing air of freshness, good performances and steady direction go to make 'Whispering Enemies' one of the best Jack Holt starrers Larry Darmour has yet turned out. With role built to his histrionic measurements, Holt turns in a truly convincing performance—one that should make new customers for his future efforts."
+ **Variety (Hollywood)** p3 D 29 '38

WIFE, HUSBAND AND FRIEND.

20th century-Fox 75-79min Mr 3 '39

Cast: Loretta Young. Warner Baxter. Binnie Barnes. Cesar Romero. George Barbier. J. Edward Bromberg. Eugene Pallette. Helen Westley

Director: Gregory Ratoff

Music: Samuel Pokrass. Walter Bullock. Armando Hauser

Music director: David Buttolph

Screen writer: Nunnally Johnson

Comedy-drama. Based on the book, Career in C Major, by James M. Cain. This is a satire on amateur society singers. Warner Baxter is cast as a socialite husband whose wife, Loretta Young, has ambitions to become a singer. Baxter also wants to sing and studies secretly. Binnie Barnes, an opera singer becomes a friend of Baxter and aids him to become a success as a singer. Loretta is unhappy and the marriage is almost broken up until Baxter essays a grand opera and is laughed off the stage. Then there is a reconciliation.

Audience Suitability Ratings

"Good. Misleading title. Inconsistencies: a drunken scene and the ending. Mature." DAR
+ **Fox W Coast Bulletin** F 18 '39

"Adults."
Nat Legion of Decency Mr 2 '39

"Light and amusing. Family."
+ **Wkly Guide** F 25 '39

Newspaper and Magazine Reviews

Boston Transcript p18 Mr 10 '39

"Adults and young persons."
Christian Science Monitor p15 Mr 11 '39

"Despite its titillating title the currant tenant at the Roxy is no triangle problem drama. It is, instead, a modest, amusing little farce comedy with its humors popping up at fairly frequent intervals. That it is not the riotous comedy it might have been with its interesting idea is due to rather confused direction and not too skillful performances by its leading players." Jesse Zunser
+ — **Cue** p43 Mr 4 '39

"Even though towards the end it abandons the mood ably sustained up to that point, and develops another inconsistent with the first, this Century offering will give general satisfaction to all those who are not kept away from it by its title. . . The picture is one of the brightest comedies of the season, quite entertaining and well worth your while."
+ **Hollywood Spectator** p9 F 18 '39

"There are some mildly amusing intervals in which the marriage state and concert singing are alternately lampooned, but they are random and unmotivated. Most decidedly, 'Wife, Husband and Friend' is catch-as-catch-can." Howard Barnes
+ — **N Y Herald Tribune** p8 F 25 '39

"Although it has the most discouraging title of the season 'Wife, Husband and Friend' is a buoyant little comedy and quite the pleasantest show of the week. Its material is fresh, its writing is clever and its direction, by Gregory Ratoff of all people, is so nimble that even Warner Baxter and Loretta Young seem to be excellent light comedians. . . It's good fun all the way through." Frank S. Nugent
+ **N Y Times** p19 F 25 '39

"Concert singers and operatic problems involve a young married couple in a general hullabaloo which at least provides some chance for guffaws of a gentle sort." John Mosher
+ — **New Yorker** p73 Mr 4 '39

"It makes for fairly fresh entertainment, pleasantly played."
+ — **Newsweek** p29 Mr 6 '39

"It is a domestic comedy rescued from complete mediocrity by a few neat twists in Nunnally Johnson's script."
+ — **Time** p32 Mr 13 '39

Trade Paper Reviews

"A hard-working and impressive cast, boasting at least two established marquee names, will prove the greatest drawing power for this one. The story, designed as an ultra-modern farce with a garnishment of slapstick, fails to offer material worthy of the proven abilities of Loretta Young and Warner Baxter, who are toplined."
+ — **Boxoffice** p53 F 18 '39

"Although only intermittently amusing, 'Wife, Husband and Friend' has enough comic moments to make it above average fare of the sophisticated sort. . . Whoever in the Fox organization is responsible for burdening this picture with such a prosaic, discouraging title should be kicked in the pants!" Frank Leyendecker
+ — **Film Bulletin** p6 Mr 11 '39

"Audiences generally should be pleased with this picture, and the exhibitors in turn will be pleased with a merry tinkle in the box office tills. Smartly produced and well paced, the picture never lags, and it is entertaining from beginning to end. Produced as a comedy in a light vein, it is just that."
+ **Film Daily** p7 F 27 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p6 F 20 '39

"It is rattling good entertainment in the category that is on the edge of being screwball without being entirely out of line. . . For the hour or so taken from the day's worries to attend the theater showing this picture it will provide a full share of enjoyable laughs. . . Loretta Young is her usual capable self, with canny Helen Westley outstanding in support. Eugene Pallette's return is a welcome one."
+ **Nat Box Office Digest** p10 F 17 '39

"Diverting farce comedy with appeal pointed to class audiences, 'Wife, Husband and Friend' will click for moderately favorable business on strength of Loretta Young and Warner Baxter. Many will relish the Continental treatment of a rather familiar formula, while the general patronage will find it mild entertainment. Picture does not live up to indications, as presented by the title. It's no exposition on triangular relations, but is thoroughly proper, made so in the original script, not simonized by the purity sealers."
+ — **Variety** p12 F 15 '39

"Here is sparkling entertainment for the class houses, with comedy broad enough to carry it well along the subsequent trail. It has fresh story content and slick treatment. The players deliver with relish and complete satisfaction, encouraged by fat dialog, genuinely humorous character relationships and neatly contrived farce episodes. As the story teller and associate producer, Nunnally Johnson scores two-fold by turning out a comedy which is continuously and increasingly funny, without strain."
+ **Variety (Hollywood)** p3 F 10 '39

WILD HORSE CANYON. Monogram 50-56min D 21 '38

Cast: Jack Randall. Dorothy Short. Frank Vaconelli

Director: Robert Hill

Screen writer: Robert Emmett

Western melodrama. Jack Randall seeks to avenge the murder of his brother by horse rustlers.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ja 12 '39

"A, Y & C: good Western."
+ **Parents' M p76 Mr '39**

"Family. One of the best Westerns for a long time."
+ **Wkly Guide D 24 '38**

Trade Paper Reviews

"Jack Randall's latest is an entertaining Western constructed along dependable lines. There is no tinkering with the established formula. It is straight cowboy drama with a generous allotment of action and wide open spaces."
+ **Boxoffice p69 Ja 7 '39**

" 'Wild Horse Canyon' [is an] ordinary Randall Western. Rates fair for Western spots. . . Lack of story keeps this one down."
+ — **Film Bulletin p6 Ja 14 '39**

"A Western which abounds with action and suspense, this, coupled with the likable personality of Jack Randall, makes a two-fisted tale of the West worth seeing."
+ **Film Curb p6 Ja 14 '39**

"Bang-up action thriller moves fast with Jack Randall a personable star."
+ **Film Daily p6 Ja 3 '39**

+ **Motion Pict Daily p6 Ja 3 '39**

"Brought in well under an hour, 'Wild Horse Canyon' is an all right saddle saga. Business potentialities are nothing forte, but there'll be few spots it'll fail to satisfy. Jack Randall followers will number it among his best, and for the new audience he may gain he'll merit fair attention."
+ **Variety p12 Ja 18 '39**

WILL OF A PEOPLE. L. Frank 58min F 11 '39

Supervisor: Harry Foster

Spanish documentary film compiled from the archives of Republican Spain with commentary by John S. Martin. Also known as Spain Fights On. The film has been made by Loyalist sympathizers and is shown as an appeal for Loyalist aid. It starts with scenes of Spain before the war, lovely cities, thriving industries, hard-working peasants. Then actual shots of the war, behind the firing lines, cities destroyed, homes laid waste, people slain. Action centers in Madrid and Barcelona.

Audience Suitability Ratings

"A documentary film containing propaganda for the Madrid-Valencia government in Spain."
Nat Legion of Decency F 23 '39

Newspaper and Magazine Reviews

"As a dire picture of the horrors of modern warfare, it suffers in comparison with recent newsreels, with the exception of one or two sequences. . . 'Will of a People' has some strength as propaganda; it also has its weakness. Certainly, it is only able to tell a small part of a tragic story. The film is well narrated and worth seeing for the historical value that must surely be given it." Robert W. Dana
+ **N Y Herald Tribune p10 F 13 '39**

"Here, in an excellent job of photographic synthesis, is compressed the tragic story of human suffering and death which has been visited upon so many pitiful victims in that unhappy country within the past three years. . . Joris Ivens, in his film, 'Spanish Earth,' gave us an eloquent picture. 'Will of a People' may not possess the poetic eloquence and detachment of that other, but it accumulates much more convincing and heartbreaking evidence. . . No one who has a decent regard for humanity can possibly view [it] without a sense of deepest tragedy and despair." Bosley Crowther
+ **N Y Times p13 F 13 '39**

Trade Paper Reviews

"Films of this type usually fail to reach emotional heights, since it is only the aftermath that is caught by the camera. As destructive as the results of modern warfare may be, six reels are apt to grow too monotonous for entertainment. . . On the whole, picture and narrator tell a tale of heroic bravery against insuperable odds of an enemy better equipped with the mechanism of warfare today, but little else."
+ — **Variety p21 F 15 '39**

WINGS OF THE NAVY. Warner 90min F 11 '39

Cast: George Brent. Olivia de Havilland. John Payne. Frank McHugh. John Litel. Victor Jory

Director: Lloyd Bacon

Screen writer: Michael Fessier

Aviation drama. The story tells of the workings of the United States Navy's air department and stresses the training of would-be fliers. Filmed with the cooperation of the U.S. Navy and partly filmed at Navy grounds in Pensacola, Fla., and San Diego, Cal.

Audience Suitability Ratings

"As in all movies photographed with federal help, of course, there is the matter of gratitude to be expressed on the screen; and so, tucked away in the picture, is a sequence wherein Mr. Henry O'Neill, portraying a high-ranking naval officer, dedicates a monument to the memory of a naval hero and declares that a 'powerful navy is our best safeguard of peace.' In further acknowledgement of the navy's handsome contribution of the properties which have imbued a mediocre film-play with a certain epic quality, the producers have dutifully showered 'Wings of the Navy' with an aura of extreme reverence for military careers. 'Wings of the Navy' without question possesses strong advertising value for the expansion of America's naval air forces and fits snugly into the Administration's campaign for selling the American taxpayer on the super-super armament program. As entertainment, 'Wings of the Navy' is dull, noisy, and hardly up to the high standard set by the company which made 'Pasteur', 'Zola', 'White Banners' and 'Green Light.' "
— + **Bulletin on Current Films F 20 '39**

"Excellent. Don't miss this. Mature-family." DAR

"Will hold special interest for boys who delight in air planes and flying. Adolescents: good; children: depends on taste, long and exciting. Family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin Ja 21 '39**

"General patronage."
Nat Legion of Decency D 29 '38

"A & Y: excellent; C: mature."
+ + **Parents' M p76 Mr '39**

"For aviation enthusiasts this is the picture of the year. It was produced at the Naval Air Bases at Pensacola, Fla., and San Diego, Cal., with the cooperation and advice of U. S. Navy experts. Consequently, there is an air of authenticity about the film which raises it far above the rank of an ordinary aviation picture. . . There are tense moments which give the story dramatic structure, but, for the most and best part, the film is concerned with the business of learning to fly. Certainly, that is what makes it outstanding."
+ + **Scholastic p31 F 4 '39**

"Family. A story of the naval aviation school in Pensacola, full of the fascination of flying. The slight but draggy love story could well have been omitted."
+ **Wkly Guide F 4 '39**

Newspaper and Magazine Reviews

Reviewed by John K. Hutchens
Boston Transcript p18 F 16 '39

"Handsomely photographed but story is stereotyped. Family."
+ — **Christian Science Monitor** p15 F 18 '39

"The poor quality of the two newest pictures in the aviation cycle that is sweeping Hollywood should indicate that the cycle is petering out. 'Wings of the Navy' is packed with noise of airplanes, clichés from former films and dullness. . . Stunning flying shots enliven the education sequences which show students earning their wings at Pensacola Naval Air Training Station." Philip T. Hartung
— + **Commonweal** p470 F 17 '39

"Most interesting, even if dulled by too frequent repetition, are the training shots. . . I found it tiresome after a while, since from start to finish the film is noisy with the scream of propellers and the zoom of planes. There were too many sequences, I felt, introduced for no purpose whatever other than to show planes roaring into a take-off, soaring, spiraling in mid-air, and dusting into a landing." Jesse Zunser
+ — **Cue** p40 F 4 '39

"As timely as a current newsreel, with President Roosevelt as its chief press agent and Congress to keep it alive by debating the pros and cons of increased naval strength—all that added to the fact that on its own account it is a good piece of screen entertainment—makes it look as if in 'Wings of the Navy' Warners had the new year's first assured winner. . . All in all, 'Wings of the Navy' is one of those rather rare pictures you owe it to yourself to see."
+ + **Hollywood Spectator** p7 Ja 21 '39

"Beautiful shots of navy aviation and interesting inside views of great bombers in action—but a dull story." Beverly Hills
+ — **Liberty** p53 F 11 '39

"With an assist from the Navy Department, the Warners have turned out a generally engrossing aviation document in 'Wings of the Navy.' When it sticks to the exciting imagery of formation flying, combat maneuvers, power dives and stunting, the new offering is effective. . . It is only a pity that the production is threaded with one of the dullest romances on record. It would have taken a good tough love story, in any case, to have competed with the melodramatic violence of the action." Howard Barnes
+ — **N Y Herald Tribune** p6 F 4 '39

"We—the Strand's audience, that is, and us—can all qualify as honorary flying cadets now that the Warner Brothers have put us through the academic mill in 'Wings of the Navy.' It is true that the story seems a little too pedestrian to fit the title, but, then, the story is the least conspicuous part of the picture. . . 'Wings of the Navy' gets off the ground very nimbly, and has a good deal of value, interest and even excitement, of the purely mechanical sort, to offer to the curious." B. R. Crisler
+ **N Y Times** p11 F 4 '39

"A usual sort of film . . . that trundles along like all others of its species until its one big moment, a vertical dive to test a plane, which gives you a jolt." John Mosher
New Yorker p61 F 4 '39

"A dull, three-sided love story gets in the way of this film's dramatic photography of planes in test dives and flight formation. For aviation enthusiasts there is an interesting account of the student curriculum at the Pensacola Naval Air Training station."
— + **Newsweek** p31 F 13 '39

"Here's another American Document film, by the Brothers Warner. It's a type of picture they do well, anyway, and this has the additional virtue of a good love story merged with the fascinating pictorial details of the naval air service."
+ **Photoplay** p52 Mr '39

"The usual service plot trained on Navy flyers this time, with the usual results. The scenes in the air are superbly dramatic, the sequences on the ground routine. . . It is another picture in which perfectly nice and unassuming actors do interesting things but never say any. One of these days somebody is going to ad-lib a bright remark, and a lot of incompetent dialogue writers will be suing for nonsupport. *Fine flying.*"
+ — **Stage** p55 F '39
Time p29 F 13 '39

Trade Paper Reviews

"Most of the footage deals with the Navy's air service and, while little is devoted to the romantic side, aviation enthusiasts will gobble it up."
Boxoffice p27 Ja 21 '39

"The navy flying material is tops, and packs a thrill wallop. Besides it has the timely pull with the nation's interest at present centered on these things."
+ **Film Daily** p10 Ja 19 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 Ja 17 '39

" 'Wings of the Navy' will give a good account of itself at boxoffices in the keys, and looks like a healthy grosser for the subsequents and smaller operations. Carrying the Cosmopolitan brand name, which gets the Hearst advertising and publicity campaign as an asset in many large cities, picture packs plenty of exploitation tieups to materially assist in getting extra money."
+ **Variety** p12 Ja 18 '39

"Warners makes an important contribution towards education of the people to Uncle Sam's defense workings with 'Wings of the Navy,' a stirring picture that builds entertainment from training of novices into flying aces. Masterful photography combines with interesting story thread, good direction and trouping, to emerge as gripping, suspense-filled 90 minutes. As previewed, picture contains a few over-long sequences and the sense of a false ending at the halfway mark, slight faults that can easily be overcome with judicious cutting."
+ **Variety (Hollywood)** p3 D 15 '38

WINNER TAKE ALL. 20th century-Fox 60min Ap 21 '39

Cast: Tony Martin. Gloria Stuart. Henry Armetta. George (Slim) Summerville. Kane Richmond

Director: Otto Brower

Music director: Samuel Kaylin

Original story: Jerry Cady

Screen writers: Frances Hyland. Albert Ray

Comedy-drama. Tony Martin portrays a Montana cowboy who decided to get a law degree by financing himself as a pugilist. He falls in love with Gloria Stuart a sports writer who seeks to discourage him and later aids him.

Newspaper and Magazine Reviews

"Wholly suitable as entertainment for children. Action vigorous, easy to follow; a measure of moral idealism in the story. Clean sportsmanship championed and wages of dissolute living depicted. And then, there is the wholesome Gambini family. Holds nothing for discriminating picture-goers." Bert Harlen
+ — **Hollywood Spectator** p12 Mr 4 '39

Trade Paper Reviews

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p10 F 27 '39

" 'Winner Take All' is as snappy in production and audience interest as its title, so it can be safely rated above average expectancy in its proper spot on the bills."
+ **Nat Box Office Digest** p10 F 24 '39

"Designed for lower bracket, 'Winner Take All' will add strength to any dualer. Mixing, as it does, hilarious comedy, good romantic drama and prize-ring action, it is entertainment for the whole family."
+ **Variety (Hollywood)** p3 F 16 '39

WITH A SMILE. See Avec le sourire

WITHIN THE LAW. MGM 65min Mr 24 '39

Cast: Ruth Hussey. Tom Neal. Paul Kelly. William Gargan. Paul Cavanagh. Rita Johnson

Director: Gustav Machaty

Music: Dr William Axt

Screen writers: Charles Lederer. Edith Fitzgerald

Drama. Based on the play by Bayard Veiller. This is the fourth motion picture version of the famous story. The first was made in 1917; the second in 1923 with Norma Talmadge in the lead and again in 1931 with Joan Crawford starred under the title "Paid." Ruth Hussey, sent to prison for a crime she didn't commit, studies law. When she is released she decides to get vengeance on her former employer who railroaded her to jail. She marries his son also in revenge but later falls in love with him.

Trade Paper Reviews

" 'Within the Law' is strictly schedule filler. It has the feeling of supplying a needed niche in the program. And it does just that. Some fine acting on the part of a couple of newcomers, and a few who have trod the boards for some time, coupled with a good job of direction, lift the picture from its dated material into adequate entertainment."

+ — **Hollywood Reporter** p3 Mr 10 '39

"Perhaps a new generation of theatregoers has come into being since 'Within the Law' last took cinematic wing. If so, perhaps this remake will serve its members as adequate fare. But to those who have seen it in its previous celluloid starts . . . it will prove uninteresting. There is little about the piece, in its latest flight, that is new. In fact, much of the dialog has been lifted bodily from 'Paid' and is outmoded."

— + **Variety (Hollywood)** p3 Mr 10 '39

WOMAN DOCTOR. Republic 65min F 10 '39

Cast: Frieda Inescort. Henry Wilcoxon. Claire Dodd. Sybil Jason. Cora Witherspoon

Director: Sidney Salkow

Music director: Cy Feuer

Original story: Alice Altschuler. Miriam Geiger

Screen writer: Joseph Moncure March

Drama. Frieda Inescort portrays a woman physician who is too busy to make a home for her daughter and husband. He gets a divorce and the little girl runs off to stay with him. Miss Inescort operates on the child after an accident and a reconciliation with her husband follows.

Audience Suitability Ratings

"A drama dealing with a significant social question is presented with a possible solution. . . The tempo of the film is exactly suited to its requirements. Altogether a production of thought-provoking value for adults and young people." E Coast Preview Committee

+ **Fox W Coast Bulletin** F 25 '39

"Adults."

Nat Legion of Decency F 23 '39

Newspaper and Magazine Reviews

" 'Woman Doctor' emerges as an evenly produced picture which should please audiences in any type of house. It has this important virtue: without budget folderol it fills the same kind of niche that many a more expensive picture of the wife-doctor-woman film has taken, without the excessive cost. In that respect Hollywood should mark it as outstanding." Robert Joseph

+ **Hollywood Spectator** p16 F 18 '39

"Presenting the private life of a famous woman surgeon—and proving she hasn't any. Unless you're tired of the plot, this has a pleasant cast and moderate appeal." Beverly Hills

+ — **Liberty** p56 F 25 '39

"This is a triangle piece, inexpensively produced, with lots of drama and adequate performances."

Photoplay p94 Ap '39

Trade Paper Reviews

"A tear-jerker in the career vs. happiness formula, this is tiresome in story and monotonously unfolded. Even the strenuous efforts of Henry Wilcoxon and Frieda Inescort, heading the cast, are of no avail in their attempts to raise it to average program levels. Touted as one of the studio's 'specials,' it falls far below that category and will appeal to none but extreme sentimentalists among feminine fans."

— **Boxoffice** p73 F 4 '39

"This corny drama of domestic problems and mother love will add nothing to Republic's prestige. One of its more important and costly efforts, the film suffers from routineness and the fact that even a better production, a better cast and Shirley Temple thrown in wouldn't lift the yarn from its mediocre level. Film will do best as a dualler in the neighborhoods where it will provide passing entertainment to a few of the feminine contingent." David J. Hanna

— + **Film Bulletin** p21 F 11 '39

"The action and direction are undistinguished. The story carries good emotional values that should appeal to women with the business of the child tossed between mother and father."

— + **Film Daily** p6 F 16 '39

Reviewed by Vance King

+ **Motion Pict Daily** p6 F 1 '39

"This is the old, old story, obviously told, of career vs. marriage for the woman, in this case a doctor. Tale is too obvious for sophisticated audiences, but should go satisfactorily in the neighborhood houses. Movement is slowed in the first half by the plodding method used. . . Several exciting incidents lead up to a flush of hokum for the finale. . . Miss Inescort is hindered in the M. D. role by the stilted dialog handed her."

+ — **Variety** p12 F 15 '39

"Convincing story, backed by excellent mounting, makes 'Woman Doctor' worthwhile supporting material for better spots, and an imposing candidate for upper bracket in smaller situations. . . It carries broad feminine appeal. Well directed and played, picture is entertaining for entire route."

+ **Variety (Hollywood)** p3 Ja 26 '39

WOMEN IN THE WIND. Warner 63-65min Apr 15 '39

Cast: Kay Francis. William Gargan. Victor Jory. Maxie Rosenbloom. Eddie Foy, Jr

Director: John Farrow

Screen writers: Lee Katz. Albert DeMond

Drama. Based on the novel of same title by Francis Walton. The background is the Women's Air Derby. Kay Francis, a flier, wants to compete to obtain money to aid her brother, an invalided flier. She borrows a plane, gets into difficulties but finally wins the race.

Newspaper and Magazine Reviews

"Aside from being a very excellent picture packed with thrills and suspense, this one will serve to prove that Kay Francis still is tops among the finest actresses of the screen. Furthermore it will increase her fans by the thousands. . . It is not a great story, but it is well done, and will hold them from the opening scene to the final fade-out, because it is good entertainment." Tom Miranda

+ **Hollywood Spectator** p18 F 4 '39

Trade Paper Reviews

"Choosing the annual Women's Air Derby as a theme, this Kay Francis starrer blows in as a winner for mass appeal through dint of fast action, stirring flying sequences, photography and suspense and despite a lack of restraint in story and direction, both of which veer toward going off the deep end in several situations."

+ **Boxoffice** p73 F 4 '39

Reviewed by Roscoe Williams

Motion Pict Daily p4 Ja 31 '39

" 'Women in the Wind' is a slap-happy conglomeration of audience values, concocted by men who know their audiences and their headlines, produced by men who know their screen. It may be in the Bryan Foy budget group, and it may be the picture in which Kay Francis was

finally delivered on her sale down the river—but there will be exhibitors who know how to make it one of their prize bargain buys."
+ **Nat Box Office Digest p6 F 1 '39**

"Fast action air drama, 'Women in the Wind,' is an entertaining programmer that will provide good support in the key duals; and able to stand solo in the lesser bookings where action is relished. With the Women's Air Derby as background, picture gets away to a flying start, and maintains interest throughout. Race is particularly effective, air stuff being expertly edited to cover the event."
+ **Variety p13 F 1 '39**

"Warner delivers a well thought out drama with 'Women in the Wind,' a picture that steps measurably beyond its budget in entertainment values offered the paying public. Drawing on headlines not too far in the past for story motivation, picture rolls along at a pace designed for interest holding, spaces its thrills nicely with the laughs and delivers in all departments."
+ **Variety (Hollywood) p3 Ja 26 '39**

Y

YES, MY DARLING DAUGHTER.

Warner 82-85min F 25 '39

Cast: Priscilla Lane. Jeffrey Lynn. Roland Young. Fay Bainter. May Robson. Genevieve Tobin. Ian Hunter

Director: William Keighley

Music director: Leo F. Forbstein

Screen writer: Casey Robinson

Comedy. Based on the play of the same title by Mark Reed. For a time the film was banned for the state of New York by the New York Board of Censors. After slight deletions were made it was found acceptable by the Board of Regents. In other communities the original version is being used. Priscilla Lane and Jeffrey Lynn are a couple of youngsters who are madly in love. Priscilla decides that she will spend an unchaperoned weekend with the young man prior to his departure for a job in Belgium. Her mother, a militant feminist of yester year who formerly advocated such freedom is against it and the situation tosses the whole family into a tempest.

Audience Suitability Ratings

"Skillfully adapted from the stage comedy, this . . . is unsuitable for any but adult audiences. Adult." DAR
Fox W Coast Bulletin F 11 '39

"Mature-family." Am Legion Auxiliary

"Highly entertaining, sophisticated comedy. . . Destructive ethically in that it sets aside conventions and standards of truth which form much of the framework of civilization. Adult." Calif Cong of Par & Teachers

"A picture such as this puts a critic at a disadvantage; it has excellent production values, but the subject matter is in poor taste, disregarding the accepted standards of social and ethical conventions. . . The danger lies in making such a dangerous unconventional escapade seem not only attractive but acceptable. Adults." Calif Fed of Business & Professional Women's Clubs

"The screen presentation of the daring sophisticated Broadway play has been artistically and beautifully mounted, given a brilliant cast, sparkling dialogue, and direction that is both clever and subtle, material adroitly handled. . . Throughout the picture there is an uneasy feeling of apprehension that fails to materialize though there are many far-fetched and unconvincing situations, with much of the dialogue filled with innuendoes and the ethics badly strained throughout. Highly entertaining though entirely unsuited in theme and treatment for any but adults." Gen Fed of Women's Clubs (W Coast)

"Production values in this beautifully photographed picture are superlative. . . Direction is faultless. Nevertheless, this story, in spite of its idealism and undeniable charm, is inexpedient fare for modern impetuous youth and should be limited to adults." Nat Soc of New England Women

"A light, modern, highly sophisticated love story in which Priscilla Lane as the daughter and May Robson as the grandmother do some splendid acting in a picture in which loose morals are condoned, and sex relations, suggestiveness, and drink play a conspicuous part. Too bad such a good cast is wasted on such a questionable picture. Adults." S Calif Council of Fed Church Women

"This is a daring departure from the accepted theme usually presented by Hollywood. . . The screen version is exceedingly well done. The cast is excellent and the characterizations are adeptly delineated. . . It is handled superbly. However, it lacks the subtle. By adding a new character, the role of the grandmother who takes matters into her own hands, it turns clever satire into broad farce. 'Yes, My Darling Daughter' does not qualify as encouragement in the interests of propriety. It ends on a conventional note but its suitability is limited to adult audiences who recognize that it frankly ridicules laxity in accepted social customs. Adolescents: requires adult interpretation. Children: no. Adult." Women's Univ Club, Los Angeles
Fox W Coast Bulletin F 18 "39

"The many and important cuts which were made in the original version of the film have been deemed sufficient to warrant a change in classification from 'C' or Condemned to 'B' or Partly Objectionable. The cut version of the film has been rated as Partly Objectionable because it still contains indications of a light treatment of marriage and parental authority, and allusions that fundamental moral standards are changeable. Objectionable in part for revised version."
Nat Legion of Decency Mr 9 '39

"A: good; Y & C: unsuitable."
+ **Parents' M p103 Ap '39**

"Situations that might have been questionable are handled in good taste, and the whole thing kept on a bright level of comedy. Mature."
+ **Wkly Guide F 25 '39**

Newspaper and Magazine Reviews

"Warner's newest film is an intelligent and delightfully amusing version of Broadway's hit comedy of two seasons ago. . . You suspect the worst. But absolutely nothing happens. . . Treading delicately around the hitherto Hollywood-tabooed subject of Sex, the film nevertheless is quite forthright in saying, neatly and without affectation, exactly what it has to say. Throughout, it is diverting film entertainment." Jesse Zunser
+ **Cue p40 F 18 '39**

"Flirting coyly with censorship for much of its footage, this photographed play trips along pleasantly enough to give complete satisfaction to those who still can enjoy photographed plays as substitutes for motion pictures. I enjoyed it immensely. As an example of talkie technique it is above criticism: writing, direction and acting being all one could wish."
+ + **Hollywood Spectator p11 F 18 '39**

"The comedy is wise but too talky, pleasantly acted by a competent cast. The scene between mother and daughter will stick in your movie recollections. . . Not for little Willie." Beverly Hills
+ **Liberty p51 Mr 18 '39**

"Whatever indelicacy there may have been in the original screen version of 'Yes, My Darling Daughter,' there is certainly none in the expurgated edition. As it now stands, it is a rather pleasant romantic comedy, aided no end by skilful acting. . . If you like the people in the photoplay, you are apt to find it refreshingly entertaining. If you do, it will be largely because of Fay Bainter and Roland Young. . . When it comes to the young people themselves, one may very well have more serious qualifications. . . It is a generally beguiling film. It is only a mystery that it ever could have been considered dangerous." Howard Barnes
+ **N Y Herald Tribune p6 F 27 '39**

YES, MY DARLING DAUGHTER—*Cont.*

"The censors have performed their function beautifully: a simple little comedy of the post-war school has been termed risqué and the Warner exploitation department can rest on its oars. . . William Keighley's direction has paced it at a brisk farce tempo, except where the censors' blows have struck; and, although the picture isn't at all naughty, it is rather nice." Frank S. Nugent

+ **N Y Times** p11 F 27 '39

"Herewith an hour's swell entertainment. . . It is meant to be a satire on the freedom with which women live their lives these days, but it is done with such rollicking humor and pace that you are likely to forget its social message. Which is just as well."

+ **Photoplay** p52 Ap '39

"It is an adaptation of Mark Reed's mildly sophisticated, mildly amusing play. . . Critics and audiences found it mildly sophisticated, mildly amusing."

— + **Time** p31 Mr 6 '39

Trade Paper Reviews

"For adults only, this is as daringly gay a story as ever slipped by the purity code. Brilliantly enacted by a top-flight cast, packed with sophisticated dialogue and situations that border on the risque, the adaptation of the Broadway stage success of the same name is grade-A film entertainment which will find its most enthusiastic reception among the carriage trade."

+ + **Boxoffice** p33 F 11 '39

"Smart comedy from Broadway stage charms with breezy story and exceptional cast. . . The story has been cleaned up for the screen, and the naughty scenes that had the theater audiences in stitches have been toned down or eliminated. It is still an enjoyable comedy of polite people trying to be human."

Film Daily p7 F 15 '39

Reviewed by Roscoe Williams

+ + **Motion Pict Daily** p10 F 8 '39

"Delightful comedy, retaining all of the rippling humor of Mark Reed's fine play in transposition to the screen, 'Yes, My Darling Daughter' will ring up okay totals. Picture has a good group of names for advance pull, and word-of-mouth should carry it through the key bookings. In the hinterlands, straight-laced communities may take exception to basic subject, which is not juvenile fare by any means."

+ + **Variety** p17 F 8 '39

"The innuendos and oblique approach concerning the main episode are all for legitimate comedy which the adults (from 16 years on up) in any except the more primitive zones will regard as permissible and diverting entertainment. Word-of-mouth will buttress the names of a capable cast for comfortable box office."

+ **Variety (Hollywood)** p3 F 2 '39

YOU CAN'T CHEAT AN HONEST MAN. Universal 76min F 17 '39

Cast: W. C. Fields. Edgar Bergen. Charlie McCarthy. Constance Moore. Mary Forbes. Thurston Hall. Princess Baba

Director: George Marshall

Screen writer: Charles Bogle, pseud of W. C. Fields

Comedy. W. C. Fields under the imposing nom de plume of Larson E. Whipsnade, portrays a circus owner who is always one jump ahead of the sheriff. His daughter plans to marry a wealthy young snob but Fields prevents that. Charlie McCarthy and Edgar Bergen continue to have verbal encounters with Fields.

Audience Suitability Ratings

"Fair. Charlie McCarthy and Edgar Bergen highlight this poorly written W. C. Fields film. . . Little humor. Mature." DAR

+ — **Fox W Coast Bulletin** F 18 '39

"General patronage."

Nat Legion of Decency Mr 2 '39

"There isn't much of a story, but so many funny things happen that you're likely to overlook the lack of it. And while Mr. Fields, alias Bogle, in writing the story, hasn't dealt himself a very good hand, he is still a master comedian."

+ **Scholastic** p30 Mr 18 '39

"Family-juvenile. A highly amusing story. . . Plenty of good laughs."

+ **Wkly Guide** F 18 '39

Newspaper and Magazine Reviews

"The only plausible objection to it is that it isn't in Technicolor and that you can't therefore fully appreciate the great man's [W. C. Fields] nose. Here and there a quibbler who ought to know better may murmur that the master's vehicle is no masterpiece of narrative, but for all right thinking men and women it will be enough that he is making his first appearance in a year." John K. Hutchens

+ **Boston Transcript** p19 Mr 9 '39

"Amusing but not in the peak style of its three funny men. Family."

+ — **Christian Science Monitor** p15 Mr 11 '39

"'You Can't Cheat an Honest Man' is an hilariously funny exercise in film buffoonery. The story is nothing to brag about. It starts and stops and fumbles all over the screen to no special purpose. But I don't see that it matters. For as long as Fields is on the screen . . . [the film] is, as the ads insist, hysterically comical, 'reading from left to riot.'" Jesse Zunser

+ **Cue** p42 F 25 '39

"Only Bill Fields and Edgar Bergen in this one. They do their bits in turn until sufficient footage is attained, then it stops. Of the two, I prefer Bergen and his hunks of wood, Charlie McCarthy and Mortimer Snerd. . . Certainly for the children and for indulgent adults. Wholesome entertainment. Nothing of interest to study groups."

+ — **Hollywood Spectator** p8 Mr 4 '39

"A rambling comedy oddity with the pompous clown, Mr. Fields, and the little idol of the ether, Charlie McCarthy, meeting in verbal duels at ten paces." Beverly Hills

+ **Liberty** p53 Ja 28 '39

"The indomitable W. C. Fields might have written far better material for himself than that which he composed for 'You Can't Cheat an Honest Man.' Those who agree with me that there is no funnier performer on the screen will find the new offering vastly entertaining in spite of a stumbling script and more than one dull interlude. . . It would appear that Mr. Fields thought up a lusty and captivating character to play and then just didn't bother to fill in the background of a photoplay. For the continuity of 'You Can't Cheat an Honest Man' is random, confused and singularly undramatic." Howard Barnes

+ **N Y Herald Tribune** p8 F 20 '39

"In 'You Can't Cheat an Honest Man' the great William Claude Fields is left floundering in the verbal wake of Edgar Bergen's whispering pine. . . There are gleams of the old Fields, but they are scarcely enough to illumine a drab, labored and generally misguided comedy. . . Charlie, possibly because the audience is on his side but more because Mr. Bergen makes him such a cute little tike, has all the best of the picture. At least, his material is as fresh as he is and appears to have survived editing and censoring with less damage. The Fields sequences, on the other hand, have a mutilated look. Several of them are quite pointless; others, after a promising beginning, trail off into bored slap-stick. It was all most disappointing." Frank S. Nugent

— + **N Y Times** p13 F 20 '39

"W. C. Fields has turned up again, which is the chief event of the week. . . Severest critics can hardly find fault, I am sure, with the lucid and thorough portrayal he gives of the owner of the circus, a gentleman beset by creditors and by the perplexities of paternity. . . Edgar Bergen, Charlie McCarthy and Mortimer . . . all suffer somewhat in this picture because they seem to take a little, just a little, too much time away from W. C. Fields. They are young and they can stand such a comment, doubtless; the material given Mr. Bergen isn't the best he's had; and, after all, Fields is Fields, a rose is a rose." John Mosher

+ **New Yorker** p62 F 25 '39

"In giving one of the funniest performances of his career, Fields allows plenty of footage to Edgar Bergen, who handles the romantic assignment as well as Charlie McCarthy and Mortimer Snerd."
Newsweek p25 F 27 '39

"Not the least astonishing thing about 'You Can't Cheat an Honest Man' is that it is almost as good fun to watch as it must have been to make."
Time p30 F 27 '39

Trade Paper Reviews

"This is a disappointing entry from Universal. In the first place there is only the barest story thread to sustain the long drawn out proceedings—one so slight and unimportant that it lends only incredulity to the exploits of Fields and Bergen with his two dummies. Secondly the circus atmosphere is not propitious for Fields' brand of comedy." David J. Hanna
— + **Film Bulletin** p8 F 25 '39

"W. C. Fields brings forth his bag of comical gags and mannerisms to make an enjoyable comedy. . . The story with its circus background is just a layout for Fields to do his stuff and he makes the most of the material. Although the piece doesn't achieve the heights of wild rollicking laughter, it still makes good comedy entertainment that the masses should like."
+ **Film Daily** p9 F 20 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p5 F 20 '39

"Audiences will see Fields and Bergen-McCarthy, and they'll laugh, aplenty. . . It is more vaudeville than smooth running picture—but then vaudeville is good, too, when you keep the star acts on the bill almost continually, and allow only the briefest of pauses for the fillers. Mass audiences will go for it in a big way, and the intelligentsia have been known to forget their dignity over Fields-Bergen et al."
+ **Nat Box Office Digest** p7 F 17 '39

" 'You Can't Cheat an Honest Man' is a show-window for individual specialties of W. C. Fields and Edgar Bergen (Charlie McCarthy). It's fairly amusing, but lacks sustained overall interest. Picture is due for spotty business in the keys, with Bergen-McCarthy's radio following to pull it through. Main drawback is lack of sustained continuity and punch in the story itself. Fields' gags are of the hit-and-run variety—some new ones, but mostly familiar routines the comic has paraded many times on the screen previously. . . Bergen with his dummy easily overshadows Fields in both interest and laugh reactions."
+ — **Variety** p12 F 22 '39

" 'You Can't Cheat an Honest Man' has two potent names to front for its entertainment wares, W. C. Fields and the Edgar Bergen-Charlie McCarthy twinship, and can be counted on to do business wherever these amusement purveyors exert their draw. Top personalities, with their legion of confirmed followers, may be relied upon to overcome inane story elements, with unusual gag routines compensating for lack of suspense in the running narrative. And while critical appraisal may not be overly enthusiastic, the nature of the broad comedy concoction is gauged to smack the risibles of the mob."
+ **Variety (Hollywood)** p3 F 15 '39

YOU CAN'T GET AWAY WITH MURDER. Warner 75-80min F 25 '39

Cast: Humphrey Bogart. Gale Page. Billy Halop. John Litel. Henry Travers. Harvey Stephens. Harold Huber

Director: Lewis Seiler

Music: H. Roemheld

Music director: Leo F. Forbstein

Screen writers: Robert Buckner. Don Ryan. Kenneth Gamet

Melodrama. Based on the play Chalked Out by Warden Lewis E. Lawes and Jonathan Finn. This is the story of a youngster who follows a thief and is led into robbery and then murder.

Audience Suitability Ratings

"Tense melodrama. Very good cast and well directed but dealing with such a distasteful story that it is not suitable for the general public. Adults only. (The same old gangster worship by the youth in this story is being overdone by the Motion Picture Industry. The mere fact that these boys have reached the goal of high-salaried positions in the movies, causes our youth of today to copy their actions as well as their English. Because of this their repulsive and otherwise valueless character parts have become objectionable to the clear-seeing parent.)" Am Legion Auxiliary

"Sordid crime picture, with heavy, depressing story, fairly well acted and produced, but offering little that is entertaining, except for addicts of this type picture. Matter of taste. Adult." Calif Cong of Par & Teachers

"Another gangster-prison picture with convincing portrayals by well selected cast, which raises a trite story out of the mediocre class. The interest never lags, but the sordid atmosphere of prison life and depressing situations make it unpleasant entertainment. Regrettable the stellar emotional efforts of these fine actors were not used in worthy, constructive roles. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. A sordid underworld melodrama showing the domination of a hardened criminal over a youth old enough to know right from wrong—therefore in no sense a wronged youth or hero. Adult." DAR

"Subject matter and treatment limit the audience suitability. Adults." Gen Fed of Women's Clubs (W Coast)

"The unusually fine characterizations of Humphrey Bogart and Billy Halop and the selection of an excellent supporting cast do not justify the continued production of gangster films. Here the story is illogical, though interesting. Mature." Nat Council of Jewish Women

"A sordid but dramatic gangster story which, while interesting as a case history of tragic juvenile delinquency, can in no sense be classed as entertainment. Adults." Nat Soc of New England Women

"The direction is good and the parts well acted, but to find the 'Dead End Boys' in another crime presentation is disturbing. A sordid and unpleasant story. Adult." S Calif Council of Fed Church Women

"In a picture entitled 'You Can't Get Away With Murder,' Warner proves that you can, at least in the field of entertainment. The picture is stock, typical of what one would expect of an author who has the grim responsibility of controlling convicted criminals. Billy Halop of 'Dead End' fame is really the leading character. Most of the vehicles in which he has appeared have been shaded by a grotesque humor. Even this was relief to an anxious, tense and often pained audience. 'You Can't Get Away With Murder' lacks this vague humanitarianism. Of current productions, three have taken us to the death house and for law abiding citizens this is much too often. Adolescents: definitely no; children: impossible. Adult." Women's Univ Club, Los Angeles
— + **Fox W Coast Bulletin** F 4 '39

"Adults."
Nat Legion of Decency F 16 '39

"A: mediocre; Y & C: unsuitable."
— + **Parents' M** p103 Ap '39

Newspaper and Magazine Reviews

"This film is such a sordid affair and has so little to say along sociological or moral lines, one wonders if the story was worth the telling. I am not suggesting the seamier side of life should be avoided in motion pictures, but that it should be used as subject matter only when something vital is said about it." Bert Harlen
— **Hollywood Spectator** p14 F 4 '39

"If you have seen even half of Warner Brothers' recent pictures you cannot get away from thinking moodily that this studio is in a rut. The question is, what will they do when they have run out of U. S. prisons?"
Photoplay p52 Ap '39

YOU CAN'T GET AWAY WITH MURDER—*Continued*

Trade Paper Reviews

"If it finds more than average reception and patronage as a programmer it will belie the title. The picture's drab monotony is somewhat relieved by sincere performances, with 'Dead Ender' Billy Halop rating most of the credit."
+ — **Boxoffice** p35 Ja 28 '39

"Fair prison drama. This is another drab prison tale, of which too many have been seen in recent months. Screenplay tells a tedious, familiar story, although occasionally absorbing, it is more often dull and spotty." David J. Hanna
+ — **Film Bulletin** p6 Ja 28 '39

Reviewed by Vance King
Motion Pict Daily p8 Ja 23 '39

"Someone at Warners bestowed a title on this one in a moment of wishful humor—'You Can't Get Away With Murder.' The wishful part was just faint hope, the humor part was just a sly belief that perhaps Warners can get away with anything in this type of picture. The credit title makes Hal Wallis suffer as executive producer, and Sam Bischoff as associate producer."
— **Nat Box Office Digest** p9 Ja 24 '39

"Strictly a filler for the duals, except in spots where customers go for Humphrey Bogart regardless of picture. 'You Can't Get Away With Murder' is an obvious and uninteresting melodrama behind the walls of Sing Sing. It's ponderous and slow moving in development, and fails to reach climactic heights in final prison break."
— + **Variety** p15 Ja 25 '39

"Run-of-the-mill prison melodrama. . . Picture is sombre and tragic, with only the slightest touch of incidental humor, and is entertaining only to the extent that the play of emotional forces upon a young criminal dominated by an older one is interesting, through well portrayed roles. . . Picture will serve to promote the standing of Billy Halop as a juvenile of high promise. Otherwise it has nothing of distinction to offer in names or entertainment to lift it beyond the lower half of the average duals."
— + **Variety (Hollywood)** p3 Ja 17 '39

Z

ZAZA. Paramount 70-83min Ja 13 '39

Cast: Claudette Colbert. Herbert Marshall. Bert Lahr. Helen Westley. Constance Collier. Genevieve Tobin. Walter Catlett. Rex O'Malley

Director: George Cukor

Dance director: LeRoy Prinz

Music: Frederick Hollander. Frank Loesser

Screen writer: Zoe Akins

Drama with music. Based on the play of the same title by Pierre Berton and Charles Simon, and on the opera of same title by Ruggiero Leoncavallo. The play produced by David Belasco made Mrs Leslie Carter famous. The first film version turned out by Paramount in 1915 did the same for the late Pauline Frederick and a second version in 1923 advanced the film rating of its star, Gloria Swanson. The can-can dancing, given wide publicity, has been deleted from the film by the Hays Office. Zaza, played by Claudette Colbert, is a flirtatious music hall dancer in France in the early 1900's who falls in love with a married man. When she goes to his home to beg his wife to give him up, she sees his little daughter and leaves, later becoming a great Paris favorite.

Audience Suitability Ratings

"A: good of kind; Y: better not; C: no."
+ **Christian Century** p167 F 1 '39

"Good. Adults." DAR

"The screen revival of this once-popular stage play reflects few qualities that would account for the success of the original. . . Settings and period costumes add a piquant touch to the film, but technically it is disappointing and though Miss Colbert is charming her interpretation of the title role is not sufficiently inspired to redeem the undistinguished production. Adolescents: not suitable; children: no. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bulletin Ja 7 '39

"A bold vulgar melodrama of a hit of the Gay Nineties which has been remade until there is little left but a title. With the exception of two scenes there is nothing but love scenes and naughty flirtations. It is a shame to sacrifice good talent and money on such stories when there are so many beautiful things in life. Adults." Am Legion Auxiliary

"Elaborately produced melodrama, with a cast of able players who are fine in their characterizations, but who are wasted in this picture because of the cheap and tawdry story. Adults." Calif Cong of Par & Teachers

"The whole atmosphere of the production is distasteful for it presents unpleasant people in cheap, disgusting situations. Claudette Colbert seems miscast as the hoydenish singer, while Herbert Marshall turns in an unemotional, staid performance. Helen Westley is convincing as the drunken stepmother, but the antics of such a woman should never appeal as entertainment. The principal characters are lacking entirely in ethical standards until the birth of a conscience in Zaza elevates her somewhat. Adults." Calif Fed of Business & Professional Women's Clubs

"The cast is a distinguished one, the characters are well established in the early sequences, and while the ideals are not lofty, the renunciation despite mutual love, somewhat atones, Claudette Colbert, Herbert Marshall and Bert Lahr are especially fine, the little girl appealing and charming. A sophisticated picture of romantic love, suitable for adults only." Gen Fed of Women's Clubs (W Coast)

"A white-washed version of a one-time stage success which is well enacted by a carefully chosen, fine cast and directed with skill and understanding. Interesting behind-the-stage scenes entertainment of the day and stage settings. Adults." Nat Council of Jewish Women

"A good cast, even direction, excellent photography with careful attention given to sets and costumes of the period, together with the charm of Claudette Colbert seem wasted on this tawdry, dated social drama. Ethics are blurred, the story is unconvincing and many of the scenes are distasteful. Adults." Nat Soc of New England Women

"The whole is thoroughly French both in theme and action and while immoral living is implied, there are no shocking scenes, although there are many vulgar ones. For lovers of the old French drama, this forceful and excellent picture will please, but for the general public it will be a matter of taste. Claudette Colbert as Zaza gives a fine delineation although the vulgarity involved is not in her line. Herbert Marshall good as Dufresne but lacks verve. The whole is highly sophisticated. Adults." S Calif Council of Fed Church Women
Fox W Coast Bulletin Ja 14 '39

"Adults."
Nat Legion of Decency Ja 12 '39

"A: good; Y & C: unsuitable."
+ **Parents' M** p76 Mr '39

"Mature. There is some excellent acting."
+ **Wkly Guide** D 31 '38

Newspaper and Magazine Reviews

"There is something appealing about 'Zaza.' What it is, is not easy to tell. It may be the blend of wistfulness and impetuosity which Claudette Colbert gives to the title part. It may be the grave dignity which Herbert Marshall lends to Dufresne, Zaza's lover. Or it could easily be the excellent characterization of Helen Westley." John Gibbons, Jr
+ **Boston Transcript** F 3 '39

"Adults."
Christian Science Monitor p15 F 4 '39

"The heavy drama that became the grand opera 'Zaza' a score or more years ago is equally heavy in celluloid without music. . .

Claudette Colbert and Herbert Marshall, who star in the film version, need anticipate nothing more serious than the heavy hand of the populace at the box office. The tale is more dated than ever it was in the dear, dead days of yellow-backed novels. . . It tends to dullness even, I am afraid, in the ordinarily capable hands of Miss Colbert and Mr. Marshall." Jesse Zunser

— + **Cue p12 Ja 7 '39**

"Miss Colbert completely dominates the picture, and despite the fact that the piece has structural shortcomings and ends on a rather unsatisfying note, motion picture audiences cannot help but be impressed by her vital performance. . . Notwithstanding the vividness of the performances, the vehicle shows its age. In the parlance of the theatre world, it 'creaks.' Popular concepts of what is theatrically forceful, as well as viewpoints in the realm of social philosophy, have changed considerably." Bert Harlen

+ — **Hollywood Spectator p10 Ja 7 '39**

Reviewed by Beverly Hills

Liberty p53 Ja 14 '39

"So far as I could determine, it is a handsome and somewhat studied resurrection of a period piece, brightened immeasurably by Claudette Colbert's versatile portrayal of the title role. It seems to me that the stuff of 'Zaza' [has] little dramatic or emotional conviction today. In the present version there has been a resolute attempt to give the fable modern accents, but for most of the time this has merely robbed an old-fashioned tale of its lavender-and-lace quality." Howard Barnes

+ — **N Y Herald Tribune p15 Ja 5 '39**

"Claudette Colbert, Herbert Marshall and the others in the cast of 'Zaza' were rude enough yesterday to disturb the chatter, the hand-clapping and the rhythmic foot-stamping of an audience that was impatient for Benny Goodman's orchestra to take the Paramount's stage again. . . Some day, after Mr. Goodman has left, we and the picture may be able to get together. From the confused impressions we were able to form of it yesterday, we haven't much hope for it, but at least we'll be able to tell which was the more ridiculous: the picture or its reception at the Paramount." Frank S. Nugent

N Y Times p17 Ja 5 '39

"All those properly educated people who were brought up on 'Zaza' and Mrs. Leslie Carter may feel that Claudette Colbert's interpretation is a mild affair. Whatever may have happened to the world itself, Drama has grown temperate with the years; even Zoe Akins has made her screen play of the Carter classic suit a gentle public. . . Two of the assisting members of the cast enchanted me—Bert Lahr and Helen Westley." John Mosher

+ **New Yorker p51 Ja 7 '39**

"Claudette Colbert's vivid portrayal of the stock role freshens an otherwise lagging and synthetic period piece."

+ — **Newsweek p27 Ja 16 '39**

"Here is a striking example of how one fine actress, given a censored and hackneyed story, can by sheer force of personality and finesse of portrayal create a picture worthy of your attention."

+ **Photoplay p52 Mr '39**

"The Parisian exteriors and interiors of 1890 are wonderfully cluttered and garish, the costumes (Miss Colbert's are a little too immaculate for the feelthy Zaza) are handsome and funny, and the general atmosphere is heavy with backstage intrigue. . . A lot of things have happened to Zaza since she scandalized that first Parisian audience with her evil-doing. This is definitely not the worst. *There's life in the old girl yet.*"

+ **Stage p55 F '39**

"A favorite item in the repertory of stock-company leading ladies the world over, 'Zaza' has been running off and on ever since Playwrights Pierre Berton and Charles Simon wrote it, has probably alarmed more censors than any other single drama in the 20th Century. The current version of 'Zaza' . . . equipped with dialogue consisting principally of 'Ah, zut!' conforms to tradition so perfectly that, presumably from force of long habit, censors even objected to the cancan dances."

Time p26 Ja 16 '39

Trade Paper Reviews

"Masterfully produced by Albert Lewin, this story of a great and consuming love offers in the title role a part which fits Claudette Colbert's many talents like a glove and enables her to deliver one of the most magnificent performances of her career."

+ **Boxoffice p69 Ja 7 '39**

"Rates good minus generally. . . With Claudette Colbert in the lusty role, Zaza is, as ever, a captivating girl exuding a vital and sympathetic personality. The story of Zaza is something else again. The daring drama of two decades ago is now a creaky, theatrical affair, a bit too old fashioned to be fully appreciated by modern audiences. Returns on this will be slightly above average on Miss Colbert's marquee strength." David J. Hanna

+ — **Film Bulletin p5 Ja 14 '39**

Film Curb p6 Ja 14 '39

"As long as they had to revive this old and outdated stage play of a bygone era, it was well that they placed the role of Zaza in such competent hands as those of Claudette Colbert. She saves the piece. In fact she manages to make it reasonably entertaining throughout. The magic of her charming personality makes the spectator forget the creaky mechanism of the old plot, and all the flutteriness of the rushing in and out of dressing rooms and bowing to the applause of the delighted audience watching her as she sings and dances a very discreet version of the naughty can-can."

+ — **Film Daily p7 Ja 4 '39**

Reviewed by Roscoe Williams

+ **Motion Pict Daily p10 Ja 4 '39**

"Claudette Colbert provides a most vivid, vital and realistic characterization, a performance that ranks with the tops of the season. At the boxoffice 'Zaza' will hit solid business in the keys, and roll on that momentum through the subsequents for profitable returns. Basically, it's a great attraction for the women with a strong theme of love's sacrifice."

+ + **Variety p14 Ja 4 '39**

" 'Zaza' provides a great dramatic role, and Claudette Colbert meets the challenge with a superb performance. . . It is, with its passionate, sacrificial love story, a strong woman's picture, and, coupled with the Colbert name, a boxoffice entry of prosperous prospects."

+ + **Variety (Hollywood) p3 D 29 '38**

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Under the names of the leading actors and actresses will be found the productions in which they have taken part during the current quarter.

Under the director's name will be found a list of the films which he directed during the past three months; under the headings Screen Writers and Music, additional credits are given.

Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film's title is given in parentheses, thus:

Curwood, James Oliver
Swift lightning (Call of the Yukon)

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  - Tail spin
- Farrell, Glenda
  - Exposed
  - Torchy Blane in Chinatown
- Fay, Dorothy
  - Long shot
  - Trigger pals
- Faye, Alice
  - Tail spin
- Fedor, Tania
  - Crossroads
- Fedorova, E.
  - Soviet border
- Feld, Fritz
  - Artists and models abroad
- Fields, Gracie
  - Smiling along
- Fields, Stanley
  - Blackwell's Island
- Fields, W. C.
  - You can't cheat an honest man
- Fischer, Arthur
  - Baldevins Brollop
- Fiske, Richard
  - Homicide bureau
- Fiske, Robert
  - Adventure in Sahara
  - West of Santa Fe
- Fitzgerald, Barry
  - Pacific liner
  - The saint strikes back
- Fitzgerald, Geraldine
  - Dark victory
- Fletcher, Tex
  - Six-gun rhythm
- Flynn, Errol
  - Dawn patrol
- Fonda, Henry
  - Jesse James
  - Let us live
- Fontaine, Joan
  - Duke of West Point
  - Gunga Din
- Foran, Dick
  - Heart of the North
  - Secrets of a nurse
- Forbes, Mary
  - You can't cheat an honest man
- Forbes, Ralph
  - Annabel takes a tour
  - Convicts at large
- Fostel, Simche
  - Mamele
- Foster, Preston
  - Chasing danger
  - Last warning
  - Society smugglers
- Foy, Eddie Jr
  - Secret service of the air
  - Women in the wind
- Francen, Victor
  - La vierge folle
- Francis, Kay
  - Comet over Broadway
  - King of the underworld
  - Women in the wind
- Frawley, William
  - Adventures of Huckleberry Finn
  - Ambush
  - Persons in hiding
  - St Louis blues
- Frisco, Joe
  - Western jamboree
- Frome, Milton
  - Ride 'em, cowgirl
- Furness, Betty
  - North of Shanghai

- Gaal, Franciska
  - Girl downstairs
  - Paris honeymoon
- Gable, Clark
  - Idiot's delight
- Gallaudet, John
  - Federal man-hunt
- Galle, Raymond
  - Champs-Elysées
- Galli, Rosina
  - Fisherman's wharf
- Gardiner, Reginald
  - Girl downstairs
  - Sweethearts
- Garfield, John
  - Blackwell's Island
  - They made me a criminal
- Gargan, William
  - Adventures of Jane Arden
  - Within the law
  - Women in the wind
- Gelovani, M.
  - Man with the gun
- Geniat, Marcelle
  - Crossroads
- Gibson, Wynne
  - Flirting with fate
- Gil, Gilbert
  - Heart of Paris
- Gilbert, Billy
  - Forged passport
  - Peck's bad boy with the circus
- Gillingwater, Claude
  - Cafe society
- Gillis, Ann
  - Little Orphan Annie
  - Peck's bad boy with the circus
- Girardot, Etienne
  - Fast and loose
- Gleason, James
  - My wife's relatives
- Gleason, Lucile
  - My wife's relatives
- Gleason, Russell
  - Everybody's baby
  - My wife's relatives
- Glory, Marie
  - Avec le sourire
- Goddard, Paulette
  - Dramatic school
- Goldstein, Jennie
  - Two sisters
- Gombell, Minna
  - Comet over Broadway
- Gorcey, David
  - Little tough guys in society
- Gorcey, Leo
  - They made me a criminal
- Gordon, C. Henry
  - Adventure in Sahara
  - Long shot
  - Trapped in the sky
- Grant, Cary
  - Gunga Din
- Granville, Bonita
  - Nancy Drew, detective
  - Nancy Drew, reporter
- Granville, Sydney
  - The Mikado
- Grapewin, Charley
  - Artists and models abroad
- Gray, Lorna
  - Adventure in Sahara
  - Red river range
- Green, Martyn
  - The Mikado
- Greene, Richard
  - Kentucky
  - Little princess
- Gross, Helen
  - Neighbors
- Guitry, Sacha
  - Champs-Elysées
- Guizar, Tito
  - St Louis blues
- Gulliver, Dorothy
  - In early Arizona
- Guthrie, Tyrone
  - The beachcomber
- Guy, Edmonde
  - Kreutzer sonata

- Hale, Alan
  - Pacific liner
- Hale, Jonathan
  - The saint strikes back
- Haley, Jack
  - Thanks for everything
- Hall, Huntz
  - They made me a criminal
- Hall, Porter
  - Tom Sawyer, detective
- Hall, Thurston
  - You can't cheat an honest man
- Halop, Billy
  - They made me a criminal
  - You can't get away with murder
- Hamilton, Neil
  - The saint strikes back
- Harding, Lyn
  - Mutiny of the Elsinore
- Hardin, Rellie
  - Bronze buckaroo
- Harrigan, Nedda
  - Devil's Island
- Harrison, Rex
  - School for husbands
- Hart, Mary
  - My wife's relatives
  - Mysterious Miss X
  - Shine on harvest moon
- Hayden, Russell
  - Silver on the sage
- Hayes, George
  - Fighting thoroughbreds
  - Silver on the sage
- Hayward, Louis
  - Duke of West Point
- Hayworth, Rita
  - Homicide bureau
  - Lone wolf spy hunt
  - Renegade ranger
- Henry, William
  - Ambush
  - Persons in hiding
- Herbert, Holmes
  - Say it in French
- Hervey, Irene
  - Say it in French
  - Society smugglers
- Heyburn, Weldon
  - Panama patrol
- Hicks, Russell
  - Kentucky
- Hillberg, Linnea
  - Med folket för fosterlandet
- Hiller, Wendy
  - Pygmalion
- Hinds, Samuel S.
  - Newsboys' home
  - Secrets of a nurse
- Holden, Fay
  - Out West with the Hardys
  - Sweethearts
- Holden, Peter
  - The great man votes

- Holt, Jack
  - Strange case of Dr Meade
  - Trapped in the sky
  - Whispering enemies
- Holt, Tim
  - Renegade ranger
  - Spirit of Culver
- Hope, Bob
  - Never say die
  - Thanks for the memory
- Hopper, Hedda
  - Midnight
  - Thanks for the memory
- Horton, Edward Everett
  - Little tough guys in society
  - Paris honeymoon
- Howard, John
  - Arrest Bulldog Drummond
- Howard, Leslie
  - Pygmalion
- Howard, Mary
  - Four girls in white
- Howell, Kenneth
  - Everybody's baby
- Howes, Reed
  - Six-gun rhythm
- Huber, Harold
  - Going places
  - Lady and the mob
  - You can't get away with murder
- Hudson, Rochelle
  - Pride of the navy
  - Storm over Bengal
- Hull, Henry
  - Jesse James
  - Spirit of Culver
- Hull, Warren
  - Star reporter
- Hume, Benita
  - Peck's bad boy with the circus
- Hunt, Marsha
  - Long shot
  - Star reporter
- Hunt, Martita
  - Prison without bars
- Hunter, Ian
  - Comet over Broadway
  - Little princess
  - Yes, my darling daughter
- Hussey, Ruth
  - Within the law
- Hutchinson, Josephine
  - Son of Frankenstein
- Hutchinson, Muriel
  - . . . One third of a nation
- Hymer, Warren
  - Lady and the mob

- Inescort, Frieda
  - Beauty for the asking
  - Woman doctor
- Ingram, Jack
  - In early Arizona
- Ingram, Rex
  - Adventures of Huckleberry Finn

- Jaffe, Sam
  - Gunga Din
- Jamin, Georges
  - Bouquets from Nicholas
- Jarrett, Art
  - Trigger pals
- Jason, Sybil
  - Comet over Broadway
  - Little princess
  - Woman doctor
- Jeffrey, Herbert
  - Bronze buckaroo
- Jen, C.
  - Fight to the last
- Jenkins, Allen
  - Going places
  - Heart of the North
- Jenks, Frank
  - Last warning
  - Society smugglers
- Johansson, Aake
  - Med folket för fosterlandet
- Johnson, Laraine
  - Arizona legion
- Johnson, Rita
  - Girl downstairs
  - Honolulu
  - Within the law
- Jones, Buck
  - California frontier
- Jones, Gordon
  - Long shot
  - Pride of the navy
- Jordan, Bobby
  - Off the record
  - They made me a criminal
- Jory, Victor
  - Blackwell's Island
  - Wings of the navy
  - Women in the wind
- Joslyn, Allyn
  - Cafe society
  - Shining hour
  - Sweethearts

- Kane, Kathryn
  - Swing, sister, swing
- Karlash, Nicholas
  - Cossacks in exile
- Karloff, Boris
  - Devil's Island
  - Son of Frankenstein
- Karns, Roscoe
  - Thanks for the memory
- Kayukov, S.
  - Friends
- Keating, Fred
  - Society smugglers
- Keith, Rosalind
  - Trouble in Sundown
- Kelly, John
  - Convicts at large
- Kelly, Kathleen
  - Mutiny of the Elsinore
- Kelly, Nancy
  - Jesse James
  - Tail spin
- Kelly, Paul
  - Adventure in Sahara
  - Flying Irishman
  - Forged passport
  - Within the law
- Kelly, Tommy
  - Peck's bad boy with the circus
- Kendall, Cyrus W.
  - Trouble in Sundown
  - Twelve crowded hours
- Kendall, Henry
  - School for husbands
- Kennedy, Edgar
  - Peck's bad boy with the circus
- Kennedy, Phyllis
  - Artists and models abroad
- Kennedy, Tom
  - Torchy Blane in Chinatown
- Kent, Dorothea
  - Risky business
- Kent, Robert
  - Convict's code
  - Little Orphan Annie
- Kerrigan, J. M.
  - Little Orphan Annie
  - Ride a crooked mile
- Kibbee, Guy
  - Let freedom ring
- Kilburn, Terry
  - A Christmas carol
- Kilian, Victor
  - Convict's code
- King, Charles
  - Frontiers of '49
- King, John
  - Charlie Chan in Honolulu
- King, Walter Woolf
  - Society smugglers
- Kingsford, Walter
  - Smashing the spy ring
- Kjellestroem, Gun
  - Med folket för fosterlandet
- Knowles, Patric
  - Beauty for the asking
  - Heart of the North
  - Storm over Bengal
  - Torchy Blane in Chinatown
- Kolb, Clarence
  - Honolulu
  - I was a convict
- Kolker, Henry
  - Let us live
- Koo, I. E.
  - Sable Cicada
- Koo, Violet
  - Sable Cicada
- Kornman, Mary
  - I am a criminal
- Krilov, S.
  - Soviet border
- Kriuchkov, N.
  - Soviet border
- Kruger, Alma
  - Made for each other
- Kruger, Otto
  - Disbarred
  - Exposed
  - Thanks for the memory

- Lahr, Bert
  - Zaza
- Lake, Arthur
  - Blondie
  - Blondie meets the boss
- Lamour, Dorothy
  - St Louis blues
- Lanchester, Elsa
  - The beachcomber
- Lane, Allan
  - Pacific liner
  - Twelve crowded hours
- Lane, Lola
  - Oklahoma kid
- Lane, Priscilla
  - Yes, my darling daughter
- Lane, Rosemary
  - Blackwell's Island
  - Oklahoma kid
- Lang, June
  - Forged passport
- Lanvin, Lisette
  - Champs-Elysées
  - Orage
- LaRue, Frank
  - Code of the fearless
  - Song of the buckaroo
- Laughton, Charles
  - The beachcomber
- Laurent, Andre
  - Champs-Elysées
- Lawrence, Marc
  - Adventure in Sahara
  - Homicide bureau
- Lawson, Wilfred
  - Pygmalion
- Lederer, Francis
  - Midnight
- Lee, Billy
  - Boy trouble
- Lee, Lily
  - Fight to the last
- Lee, Mary
  - Nancy Drew, reporter
- Lefaur, Andre
  - Avec le sourire
- Linaker, Kay
  - I am a criminal
  - Last warning
- Lindsay, Margaret
  - There's that woman again
- Litel, John
  - Comet over Broadway
  - Nancy Drew, detective
  - Nancy Drew, reporter
  - Secret service of the air
  - Wings of the navy
  - You can't get away with murder
- Livesey, Roger
  - Smiling along
- Livingston, Robert
  - Federal man-hunt
  - Orphans of the street
- Lockhart, Gene
  - Blondie
  - A Christmas carol
- Lockhart, Kathleen
  - A Christmas carol
- Lockwood, Margaret
  - Lady vanishes
- Loesser, Frank
  - Thanks for the memory
- Lohr, Marie
  - Pygmalion
- Lombard, Carole
  - Made for each other

ACTORS AND ACTRESSES— *Continued*

- London, Tom
  - Song of the buckaroo
- Louise, Anita
  - Going places
  - Little princess
- Love, Montagu
  - Gunga Din
- Lowe, Edmund
  - Newsboys' home
  - Secrets of a nurse
- Luchaire, Corinne
  - Prison without bars
- Lugosi, Bela
  - Son of Frankenstein
- Lukas, Paul
  - Lady vanishes
  - Mutiny of the Elsinore
- Luke, Keye
  - North of Shanghai
- Lukin, V.
  - Man with the gun
- Lumet, Sidney
  - . . . One third of a nation
- Lupino, Ida
  - Lady and the mob
  - Lone wolf spy hunt
- Lynn, Jeffrey
  - Yes, my darling daughter

- MacBride, Donald
  - Flying Irishman
  - The great man votes
  - Twelve crowded hours
- McCallion, James
  - Boy slaves
  - Code of the streets
- McCormick, Myron
  - . . . One third of a nation
- MacDonald, J. Farrell
  - Little Orphan Annie
- MacDonald, Jeanette
  - Sweethearts
- MacFarland, Spanky
  - Peck's bad boy with the circus
- McGrail, Walter
  - Code of the fearless
- McHugh, Frank
  - Wings of the navy
- Mack, Helen
  - Gambling ship
  - Secrets of a nurse
- Mackay, Barry
  - A Christmas carol
- MacKellar, Helen
  - Disbarred
- McLaglen, Victor
  - Gunga Din
  - Let freedom ring
  - Pacific liner
- MacLane, Barton
  - I was a convict
  - Torchy Blane in Chinatown
- MacMahon, Horace
  - Pride of the navy
- MacMurray, Fred
  - Cafe society
- Maguire, Mary
  - Smiling along
- Manuel, Robert
  - Orage
- March, Fredric
  - Trade winds
- Marshal, Alan
  - Dramatic school
  - Exile express
  - Four girls in white
- Marshall, Herbert
  - Zaza
- Martel, June
  - Santa Fe stampede
- Martin, Marion
  - His exciting night
- Martin, Tony
  - Thanks for everything
  - Winner take all
- Martin-Harvey, Michael
  - Mutiny of the Elsinore
- Mathews, Joyce
  - Boy trouble
- Matthews, Lester
  - I am a criminal
- Mayberry, Lynn
  - Ride 'em, cowgirl
- Meek, Donald
  - Jesse James
- Meeker, George
  - Long shot
- Melnyk, Stephania
  - Marusia
- Menjou, Adolphe
  - King of the turf
  - Thanks for everything
- Mercer, Frances
  - Annabel takes a tour
- Meredith, Burgess
  - Idiot's delight
- Meredith, Iris
  - Thundering West
  - West of Santa Fe
- Merkel, Una
  - Four girls in white
- Merton, John
  - Code of the fearless
- Middleton, Charles
  - Strange case of Dr Meade
- Miljan, John
  - Ride a crooked mile
- Milland, Ray
  - Say it in French
- Mitchell, Thomas
  - Stagecoach
  - Trade winds
- Mollinger, Dolly
  - The beachcomber
- Montgomery, Robert
  - Fast and loose
- Moore, Carlyle
  - Arizona legion
- Moore, Constance
  - Swing that cheer
  - You can't cheat an honest man
- Moore, Dorothy
  - Blondie meets the boss
- Moore, Pauline
  - The three musketeers
- Moreland, Mantan
  - Next time I marry
- Morgan, Frank
  - Sweethearts
- Morgan, Michele
  - Heart of Paris
  - Orage
- Morgan, Ralph
  - Fast and loose
  - Lone wolf spy hunt
  - Orphans of the street
  - Trapped in the sky
- Morison, Patricia
  - Persons in hiding
- Morlay, Gaby
  - Kreutzer sonata
- Morley, Karen
  - Kentucky
- Morris, Chester
  - Pacific liner
- Morris, Mary
  - Prison without bars
- Mowbray, Alan
  - Never say die
  - Topper takes a trip
- Muir, Esther
  - Western jamboree
- Mundin, Herbert
  - Exposed
- Munson, Ona
  - His exciting night
- Murphy, George
  - Risky business
- Murray, Ken
  - Swing, sister, swing

- Nagel, Anne
  - Convict's code
- Naish, J. Carrol
  - King of Chinatown
  - Persons in hiding
- Napier, Diana
  - Forbidden music
- Nash, Mary
  - Little princess
- Nassiet, Henri
  - Bouquets from Nicholas
- Neal, Tom
  - Within the law
- Newton, Robert
  - The beachcomber
- Niven, David
  - Dawn patrol
- Noel-Noel
  - Bouquets from Nicholas
- Nolan, Bob
  - Rio Grande
- Nolan, Lloyd
  - Ambush
  - St Louis blues
- Norris, Edward
  - Newsboys' home

- Oakie, Jack
  - Thanks for everything
- O'Brien, George
  - Arizona legion
  - Renegade ranger
  - Trouble in Sundown
- O'Brien, Pat
  - Off the record
- O'Connor, Donald
  - Boy trouble
  - Tom Sawyer, detective
- Ohberg, Ake
  - Fram for framgang
- O'Keefe, Dennis
  - Burn 'em up O'Connor
- Oliver, David
  - Exposed
- Oliver, Gordon
  - Pride of the navy
  - There's that woman again
- Olsen, Moroni
  - Homicide bureau
  - Kentucky
- O'Malley, Rex
  - Zaza
- O'Neill, Henry
  - Torchy Blane in Chinatown
- Orwid, Joseph
  - Neighbors
- Oscar, Henry
  - Father O'Flynn
- O'Sullivan, Maureen
  - Let us live
- Ouspenskaya, Maria
  - Love affair
- Overman, Lynne
  - Persons in hiding
  - Ride a crooked mile
- Owen, Reginald
  - A Christmas carol
  - Fast and loose

- Padden, Sarah
  - Little Orphan Annie
- Page, Bradley
  - Annabel takes a tour
- Page, Dorothy
  - Ride 'em, cowgirl
- Page, Gale
  - You can't get away with murder
- Pallette, Eugene
  - Wife, husband and friend
- Pangborn, Franklin
  - Topper takes a trip
- Parker, Cecilia
  - Burn 'em up O'Connor
  - Out West With the Hardys
- Parrish, Helen
  - Little tough guys in society
- Patrick, Gail
  - Disbarred
- Patrick, Lee
  - Fisherman's wharf
- Payne, John
  - Wings of the navy
- Pendleton, Nat
  - Burn 'em up O'Connor
- Pepper, Barbara
  - Strange case of Dr Meade
- Percy, Esme
  - Forbidden music
- Perez, Jose
  - California frontier
- Persson, Edvard
  - Baldevins Brollop
- Peters, Ralph
  - Six-gun rhythm
- Pichel, Irving
  - Gambling ship
- Picon, Molly
  - Mamele

- Ping, Yeh
  - Fight to the last
- Platt, Louise
  - Stagecoach
- Powell, Dick
  - Going places
- Powell, Eleanor
  - Honolulu
- Powell, Lee
  - Trigger pals
- Power, Tyrone
  - Jesse James
- Preston, Robert
  - Disbarred
- Prim, Suzy
  - Crossroads
- Princess Baba
  - You can't cheat an honest man
- Prouty, Jed
  - Everybody's baby
  - Exile express
- Punsley, Bernard
  - They made me a criminal
- Purcell, Dick
  - Blackwell's Island
  - Tough kid

- Qualen, John
  - Strange case of Dr Meade
- Quigley, Juanita
  - Code of the streets
- Quillan, Eddie
  - Made for each other
  - Swing, sister, swing
- Quinn, Anthony
  - King of Chinatown

- Raimu
  - Heart of Paris
- Rainer, Luise
  - Dramatic school
- Rains, Claude
  - They made me a criminal
- Ralph, Jessie
  - Cafe society
  - Four girls in white
  - St Louis blues
- Randall, Jack
  - Drifting westward
  - Wild horse canyon
- Rathbone, Basil
  - Dawn patrol
  - Son of Frankenstein
- Raye, Martha
  - Never say die
- Reagan, Ronald
  - Going places
  - Secret service of the air
- Redgrave, Michael
  - Lady vanishes
- Renoir, Pierre
  - Kreutzer sonata
- Reynolds, Craig
  - I am a criminal
- Reynolds, Gene
  - Flying Irishman
- Reynolds, Marjorie
  - Mystery plane
- Rhodes, Erik
  - Dramatic school
  - Say it in French
- Rice, Florence
  - Four girls in white
  - Stand up and fight
  - Sweethearts
- Richards, Addison
  - Whispering enemies
- Richmond, Kane
  - Winner take all
- Ridges, Stanley
  - Let us live
  - Silver on the sage
  - There's that woman again
- Risdon, Elizabeth
  - Adventures of Huckleberry Finn
  - Tom Sawyer, detective
- Ritter, Tex
  - Song of the buckaroo
- Ritz Brothers
  - The three musketeers
- Roberts, Beverly
  - Flirting with fate
  - I was a convict
  - Strange case of Dr Meade
- Robertson, Willard
  - Kentucky
- Robinson, Dewey
  - Navy secrets
- Robinson, Madeleine
  - Forty little mothers
- Robson, May
  - They made me a criminal
  - Yes, my darling daughter
- Rochelle, Claire
  - Code of the fearless
- Rogers, Roy
  - Shine on harvest moon
- Romero, Cesar
  - Little princess
  - Wife, husband and friend
- Rooney, Mickey
  - Adventures of Huckleberry Finn
  - Out West with the Hardys
- Rosenbloom, Maxie
  - His exciting night
  - Women in the wind
- Ross, Shirley
  - Cafe society
  - Paris honeymoon
  - Thanks for the memory
- Rouverol, Jean
  - Western jamboree
- Rowan, Dan
  - Tough kid
- Royle, William
  - Convicts at large
- Rubin, Benny
  - Adventures of Jane Arden
- Ruggles, Charlie
  - Boy trouble
  - His exciting night
- Ruhl, William
  - Tough kid
- Rumann, Sig
  - Never say die
- Russell, Rosalind
  - Fast and loose
- Rutherford, Ann
  - Four girls in white
  - Out West with the Hardys
- Ryan, Tommy
  - Orphans of the street

- St John, Al
  - Trigger pals
- San, King
  - Sable Cicada
- Sanders, George
  - The saint strikes back
- Sawyer, Joseph
  - Gambling ship
  - Heart of the North
- Sayers, Jo Ann
  - Adventures of Huckleberry Finn
- Schildkraut, Joseph
  - Idiot's delight
  - The three musketeers
- Scott, Fred
  - Code of the fearless
- Scott, Randolph
  - Jesse James
- Searl, Jackie
  - Little tough guys in society
- Sempolinsky, L.
  - Neighbors
- Seroff, Muni
  - Two sisters
- Shearer, Norma
  - Idiot's delight
- Sheridan, Ann
  - They made me a criminal
- Sherman, Hiram
  - . . . One third of a nation
- Shirley, Anne
  - Boy slaves
- Short, Dorothy
  - Wild horse canyon
- Shtraukh, M.
  - Man with the gun
- Shumway, Walter
  - Six-gun rhythm
- Shvetz, Michael
  - Cossacks in exile
- Sidney, Sylvia
  - . . . One third of a nation
- Simms, Larry
  - Blondie
  - Blondie meets the boss
- Sinclair, Ronald
  - A Christmas carol
- Singleton, Penny
  - Blondie
  - Blondie meets the boss
- Sokil, Maria
  - Cossacks in exile
- Sokoloff, Vladimir
  - Ride a crooked mile
- Sondergaard, Gale
  - Dramatic school
  - Never say die
- Sothern, Ann
  - Trade winds
- Sothern, Hugh
  - Flight to fame
- Spellman, Martin
  - I am a criminal
- Stander, Lionel
  - Ice follies of 1939
- Starrett, Charles
  - Rio Grande
  - Thundering West
  - West of Santa Fe
- Stehnitsky, Nicholas
  - Marusia
- Sten, Anna
  - Exile express
- Stephens, Harvey
  - You can't get away with murder
- Stephens, Marvin
  - Fighting thoroughbreds
- Stephenson, Henry
  - Dramatic school
- Stephenson, James
  - Adventures of Jane Arden
  - Devil's Island
  - Heart of the North
  - King of the underworld
  - Nancy Drew, detective
  - Secret service of the air
- Stevens, Harvey
  - Oklahoma kid
- Stewart, James
  - Ice follies of 1939
  - Made for each other
- Stone, George E.
  - Long shot
- Stone, Lewis
  - Ice follies of 1939
  - Out West with the Hardys
- Stone, Milburn
  - California frontier
  - Mystery plane
- Stone, Paula
  - Convicts at large
- Storey, June
  - Home on the prairie
  - Orphans of the street
- Strelkova, M.
  - Captain Grant's children
- Stroud, George
  - The Mikado
- Stuart, Gloria
  - The three musketeers
  - Winner take all
- Sullavan, Margaret
  - Shining hour
- Sullivan, Maxine
  - Going places
  - St Louis blues
- Summerville, George (Slim)
  - Jesse James
  - Winner take all
- Sunderland, Scott
  - Pygmalion
- Swarthout, Gladys
  - Ambush

- Talbot, Lyle
  - Forged passport
- Taliaferro, Hal
  - Frontiers of '49
- Tamiroff, Akim
  - King of Chinatown
  - Paris honeymoon
  - Ride a crooked mile
- Tapley, Colin
  - Storm over Bengal

ACTORS AND ACTRESSES—*Continued*

- Taube, Aino
  - Fram for framgang
- Tauber, Richard
  - Forbidden music
- Taylor, Kent
  - Four girls in white
- Taylor, Robert
  - Stand up and fight
- Tcherkassky, Alexis
  - Cossacks in exile
- Teasdale, Verree
  - Topper takes a trip
- Teitelbaum, Abraham
  - Two sisters
- Temple, Shirley
  - Little princess
- Tenin, Boris
  - Man with the gun
- Terhune, Max
  - Red river range
  - Santa Fe stampede
- Thomas, Frankie
  - Code of the streets
  - Little tough guys in society
  - Nancy Drew, detective
  - Nancy Drew, reporter
- Tiapkina, E.
  - Soviet border
- Tobin, Genevieve
  - Dramatic school
  - Yes, my darling daughter
  - Zaza
- Todd, Mabel
  - Mysterious Miss X
- Toler, Sidney
  - Charlie Chan in Honolulu
  - Disbarred
  - King of Chinatown
- Tone, Franchot
  - Girl downstairs
- Toomey, Regis
  - Smashing the spy ring
  - Society smugglers
- Towne, Rosella
  - Adventures of Jane Arden
- Travers, Henry
  - You can't get away with murder
- Travis, June
  - Federal man-hunt
  - Little Orphan Annie
- Treacher, Arthur
  - Little princess
- Trent, John
  - Mystery plane
- Trevor, Claire
  - Stagecoach
- Truex, Ernest
  - Ambush
  - Swing, sister, swing
  - Swing that cheer
- Turner, Lana
  - Dramatic school
- Twelvetrees, Helen
  - Persons in hiding

- Vaconelli, Frank
  - Wild horse canyon
- Vanel, Charles
  - Crossroads
- Varennes, Jacques
  - Bouquets from Nicholas
- Vernon, Wally
  - Chasing danger
- Vetterlung, Inga-Bodil
  - Familjen Andersson

- Walburn, Raymond
  - Let freedom ring
- Waldo, Janet
  - Tom Sawyer, detective
- Wallen, Sigurd
  - Familjen Andersson
  - Med folket för fosterlandet
- Waram, Percy
  - . . . One third of a nation
- Warner, H. B.
  - Arrest Bulldog Drummond
  - Let freedom ring
- Warren, Philip
  - Tom Sawyer, detective
- Watson, Lucile
  - Made for each other
- Watson, Minor
  - Adventures of Huckleberry Finn
- Wayne, John
  - Red river range
  - Santa Fe stampede
  - Stagecoach
- Wei, Y. L.
  - Sable Cicada
- Weidjen, Bullan
  - Baldevins Brollop
- Weidler, Virginia
  - The great man votes
  - Lone wolf spy hunt
- Weintraub, Rebecca
  - Two sisters
- Welden, Ben
  - Federal man-hunt
- Wells, Jacqueline
  - Flight to fame
- Westley, Helen
  - Wife, husband and friend
  - Zaza
- Weston, Ruth
  - Made for each other
- Whalen, Michael
  - Mysterious Miss X
- Whelan, Arleen
  - Thanks for everything
- Whitley, Ray
  - Renegade ranger
  - Trouble in Sundown
- Whittaker, Charles
  - Frontiers of '49
- Whitty, Dame May
  - Lady vanishes
- Wilcox, Robert
  - Gambling ship
  - Swing that cheer
- Wilcoxon, Henry
  - Chasing danger
  - Woman doctor
- Wilder, Patricia
  - Thanks for the memory
- William, Warren
  - Lone wolf spy hunt
- Wills, Chill
  - Arizona legion
  - Trouble in Sundown
- Wilson, Charles
  - Fighting thoroughbreds
- Withers, Grant
  - Navy secrets
- Witherspoon, Cora
  - Woman doctor
- Wong, Anna May
  - King of Chinatown
- Woods, Donald
  - Beauty for the asking
- Woods, Harry
  - In early Arizona
- Woolley, Monty
  - Artists and models abroad
- Worms, Jean
  - Heart of Paris
- Wray, Fay
  - Navy secrets
  - Smashing the spy ring
- Wyman, Jane
  - Tail spin
- Wynters, Charlotte
  - Panama patrol

- Yacanelli, Frank
  - Drifting westward
- Yacht Club Boys
  - Artists and models abroad
- Yarde, Margaret
  - Prison without bars
- Yonnel, Jean
  - Kreutzer sonata
- Young, Artie
  - Bronze buckaroo
- Young, Loretta
  - Kentucky
  - Wife, husband and friend
- Young, Robert
  - Honolulu
  - Shining hour
- Young, Roland
  - Topper takes a trip
  - Yes, my darling daughter
- Yung, Sen
  - Charlie Chan in Honolulu
- Yuriev, Y.
  - Captain Grant's children

- Zarubina, I.
  - Friends
- Zayenda, Edmund
  - Mamele
- Zhakov, O.
  - The great citizen

BOOKS (Adapted)

- Baldwin, Faith
  - Comet over Broadway
- Bradshaw, George and Day, Price
  - Lady and the mob
- Burnett, Frances Hodgson
  - Sara Crew, or the little princess (Little princess)
- Burnett, W. R.
  - Doctor Socrates (King of the underworld)
- Cain, James M.
  - Career in C major (Wife, husband and friend)
- Campbell, Sir Malcolm
  - Salute to the gods (Burn 'em up O'Connor)
- Charteris, Leslie
  - Angels of doom (The saint strikes back)
- Dickens, Charles
  - A Christmas carol
- Dumas, Alexandre
  - The three musketeers
- Foote, John Taintor
  - The look of eagles (Kentucky)
- Hillman, Gordon Malherbe
  - The great man votes
- Hoover, J. Edgar
  - Persons in hiding
- Keene, Carolyn
  - Nancy Drew series (Nancy Drew, detective)
- Kipling, Rudyard
  - Gunga Din [poem]
- Latimer, Jonathan
  - The dead don't care (Last warning)
- London, Jack
  - Mutiny of the Elsinore
- McNeile, H. C. (Sapper)
  - The final count (Arrest Bulldog Drummond)
- Mayer, Edwin Justus
  - Exile express
- Millhauser, Bertram and Dix, Beulah Marie
  - They made me a criminal
- Mowery, William Byron
  - Heart of the North
- Parkhill, Forbes
  - Stand up and fight
- Saunders, John Monk
  - Flight commander (Dawn patrol)
- Shelley, Mary Wollstonecraft
  - Frankenstein (Son of Frankenstein)
- Smith, Thorne
  - Topper takes a trip
- Tolstoy, Leo
  - Kreutzer sonata
- Twain, Mark
  - Adventures of Huckleberry Finn
  - Tom Sawyer, detective
- Vance, Louis Joseph
  - Lone wolf spy hunt
- Verne, Jules
  - Captain Grant's children
- Walton, Francis
  - Women in the wind

DANCE DIRECTORS

- Belcher, Ernest
  - Little princess
- Castle, Nicholas
  - Little princess
- Connelly, Bobby
  - Honolulu
- Harak, Buddy
  - Exile express
- De Marco, Tony
  - Shining hour
- King, George
  - Idiot's delight
- King, Matty
  - Swing, sister, swing
- Larkin, Eddie
  - Blondie meets the boss
- Lee, Sammy
  - Honolulu
- Prinz, LeRoy
  - Artists and models abroad
  - Paris honeymoon
  - St Louis blues
  - Zaza
- Rasch, Albertina
  - Sweethearts
- Sawyer, Geneva
  - Little princess

DIRECTORS

- Allegret, Marc
  - Heart of Paris
  - Orage
- Archainbaud, George
  - Boy trouble
  - Thanks for the memory
- Arnshtam, L.
  - Friends
- Asquith, Anthony
  - Pygmalion
- Auer, John H.
  - Forged passport
  - Orphans of the street
- Bacon, Lloyd
  - Oklahoma kid
  - Wings of the navy
- Banks, Monty
  - Smiling along
- Beal, Scott E.
  - Convicts at large
- Beaudine, William
  - Torchy Blane in Chinatown
- Berkeley, Busby
  - Comet over Broadway
  - They made me a criminal
- Bernhardt, Kurt
  - Crossroads
- Blake, Ben K.
  - Two sisters
- Borzage, Frank
  - Shining hour
- Brahm, John
  - Let us live
- Bretherton, Howard
  - Navy secrets
  - Star reporter
  - Tough kid
- Brower, Otto
  - Winner take all
- Brown, Clarence
  - Idiot's delight
- Bulgakov, Leo
  - Marusia
- Burger, Hans
  - Crisis
- Butler, David
  - Kentucky
- Buzzell, Edward
  - Honolulu
- Cabanne, Christy
  - Smashing the spy ring
- Cammage, Maurice
  - Bouquets from Nicholas
- Cheng, Y. C.
  - Fight to the last
- Clemens, William
  - Devil's Island
  - Nancy Drew, detective
  - Nancy Drew, reporter
- Clifton, Elmer
  - California frontier
- Cline, Edward F.
  - Peck's bad boy with the circus
- Coleman, C. C. Jr
  - Flight to fame
  - Homicide bureau
- Collins, Lewis D.
  - Strange case of Dr Meade
  - Trapped in the sky
  - Whispering enemies
- Conway, Jack
  - Let freedom ring
- Cortez, Ricardo
  - Chasing danger
- Cromwell, John
  - Made for each other
- Cukor, George
  - Zaza
- Del Ruth, Roy
  - Tail spin
- Diamant-Berger, Henri
  - La vierge folle
- Diege, Samuel
  - Ride 'em, cowgirl
- Dwan, Allan
  - The three musketeers
- Enright, Ray
  - Going places
- Ermler, Friedrich
  - The great citizen
- Farrow, John
  - The saint strikes back
  - Women in the wind
- Flood, James
  - Off the record
- Florey, Robert
  - Disbarred
- Ford, John
  - Stagecoach
- Forde, Walter
  - Forbidden music
- Friedman, David
  - Convicts at large
- Garnett, Tay
  - Trade winds
- Garrett, Otis
  - Exile express
- Godfrey, Peter
  - Lone wolf spy hunt
- Goulding, Edmund
  - Dark victory
  - Dawn patrol
- Green, Alfred E.
  - Duke of West Point
  - King of the turf
  - Ride a crooked mile
- Green, Joseph
  - Mamele
- Griffith, Edward H.
  - Cafe society
- Grinde, Nick
  - Federal man-hunt
  - King of Chinatown
- Guichard, Charles
  - Kreutzer sonata
- Guitry, Sacha
  - Champs-Elysées
- Gutman, D.
  - Captain Grant's children
- Hackenschmied, A.
  - Crisis
- Hall, Alexander
  - There's that woman again
- Herman, Al
  - Song of the buckaroo
- Hill, Robert
  - Drifting westward
  - Wild horse canyon
- Hillyer, Lambert
  - Convict's code
- Hitchcock, Alfred
  - Lady vanishes
- Hogan, James
  - Arrest Bulldog Drummond
- Holmes, Ben
  - Little Orphan Annie
- Howard, David
  - Arizona legion
  - Renegade ranger
  - Trouble in Sundown
- Howard, Leslie
  - Pygmalion
- Humberstone, H. Bruce
  - Charlie Chan in Honolulu
- Hurst, Brian Desmond
  - Prison without bars
- Ivanov, A. G.
  - Soviet border
- Jason, Leigh
  - Flying Irishman
- Johnson, Raymond K.
  - Code of the fearless
- Kahn, Richard
  - Bronze buckaroo
- Kane, Joe
  - Shine on harvest moon
- Kanin, Garson
  - The great man votes
  - Next time I marry
- Keighley, William
  - Yes, my darling daughter
- Kenton, Erle C.
  - Little tough guys in society
- King, Henry
  - Jesse James
- King, Louis
  - Persons in hiding
  - Tom Sawyer, detective
- Kline, Herbert
  - Crisis
- Lamont, Charles
  - Long shot
  - Panama patrol
  - Pride of the navy
- Landers, Lew
  - Annabel takes a tour
  - Pacific liner
  - Twelve crowded hours
- Lang, Walter
  - Little princess
- Langan, John
  - Nancy Drew, reporter
- Lederman, D. Ross
  - Adventure in Sahara
  - North of Shanghai
- Lee, Rowland V.
  - Son of Frankenstein
- Leisen, Mitchell
  - Artists and models abroad
  - Midnight
- Levering, Joseph
  - Frontiers of '49
  - In early Arizona
- Lockwood, Roy
  - Mutiny of the Elsinore
- Lubin, Arthur
  - Risky business
  - Secrets of a nurse
- McCarey, Leo
  - Love affair
- McDonald, Frank
  - Flirting with fate
- McGann, William
  - Blackwell's Island
- Machaty, Gustav
  - Within the law
- McLeod, Norman Z.
  - Topper takes a trip
- Marin, Edwin L.
  - A Christmas carol
  - Fast and loose
- Marshall, George
  - You can't cheat an honest man
- Marton, Andrew
  - School for husbands
- May, Joe
  - Society smugglers
- Meins, Gus
  - His exciting night
  - My wife's relatives
  - Mysterious Miss X
- Moguy, Leonide
  - Forty little mothers
- Morse, Terry
  - Adventures of Jane Arden
- Murphy, Dudley
  - . . . One third of a nation
- Nelson, Sam
  - Rio Grande
  - Thundering West
  - West of Santa Fe
- Neumann, Kurt
  - Ambush
- Newfield, Sam
  - Six-gun rhythm
  - Trigger pals
- Nigh, William
  - I am a criminal
- Noy, Wilford
  - Father O'Flynn
- Nugent, Elliott
  - Never say die
- Pehrson, Emil A.
  - Baldevins Brollop
- Poh, Richard
  - Sable Cicada
- Pommer, Erich
  - The beachcomber
- Rapper, Irving
  - Off the record

DIRECTORS—*Continued*

- Ratoff, Gregory
  - Wife, husband and friend
- Rogell, Al
  - Last warning
- St Clair, Malcolm
  - Everybody's baby
- Salkow, Sidney
  - Fighting thoroughbreds
  - Storm over Bengal
  - Woman doctor
- Santley, Joseph
  - Spirit of Culver
  - Swing, sister, swing
- Schertzinger, Victor
  - The Mikado
- Schunzel, Reinhold
  - Ice follies of 1939
- Schuster, Harold D.
  - Exposed
  - Swing that cheer
- Scotto, Aubrey
  - Gambling ship
  - I was a convict
- Sedgwick, Edward
  - Burn 'em up O'Connor
- Seiler, Lewis
  - Heart of the North
  - King of the underworld
  - You can't get away with murder
- Seiter, William A.
  - Thanks for everything
- Seitz, George B.
  - Out West with the Hardys
- Selander, Lesley
  - Silver on the sage
- Seymour, Harry
  - Torchy in Chinatown
- Sherman, George
  - Red river range
  - Santa Fe stampede
- Simon, S. Sylvan
  - Four girls in white
- Sinclair, Robert B.
  - Dramatic school
- Skoglund, Gunnar
  - Fram for framgang
- Smith, Noel
  - Secret service of the air
- Staub, Ralph
  - Western jamboree
- Stevens, George
  - Gunga Din
- Stoloff, Ben
  - Lady and the mob
- Stone, Andrew L.
  - Say it in French
- Strayer, Frank R.
  - Blondie
  - Blondie meets the boss
- Taurog, Norman
  - Girl downstairs
- Thorpe, Richard
  - Adventures of Huckleberry Finn
- Tom, Konrad
  - Mamele
- Tourneur, Maurice
  - Avec le sourire
- Townley, Jack
  - Home on the prairie
- Tryon, Glenn
  - Beauty for the asking
- Trystan, Leon
  - Neighbors
- Tuttle, Frank
  - Paris honeymoon
- Van Dyke, W. S. II
  - Stand up and fight
  - Sweethearts
- Waggner, George
  - Mystery plane
- Wallen, Sigurd
  - Familjen Andersson
  - Med folket för fosterlandet
- Walsh, Raoul
  - St Louis blues
- Weinstock, V.
  - Captain Grant's children
- Wolfson, P. J.
  - Boy slaves
- Ulmer, Edgar G.
  - Cossacks in exile
- Vorhaus, Bernard
  - Fisherman's wharf
- Young, Harold
  - Code of the streets
  - Newsboys' home
- Yutkevich, Sergei
  - Man with the gun

MUSIC

- Addinsell, Richard
  - The beachcomber
- Arlen, Harold
  - Love affair
- Auric, Georges
  - Orage
- Axt, Dr William
  - Within the law
- Bennett, Russell
  - Annabel takes a tour
- Borel-Clerc
  - Avec le sourire
- Bullock, Walter
  - Little princess
  - The three musketeers
  - Wife, husband and friend
- Buttolph, David
  - The three musketeers
  - Wife, husband and friend
- Carmichael, Hoagy
  - St Louis blues
  - Say it in French
  - Thanks for the memory
- Cherkose, Eddie
  - My wife's relatives
- Chudnow, David
  - Panama patrol
- Churchill, Frank
  - Fisherman's wharf
- Coslow, Sam
  - St Louis blues
- DeSylva, B. G.
  - Love affair
- Deutsch, Adolph
  - Off the record
- Drigo, Riccardo
  - Let freedom ring
- Dunayevsky, J.
  - Captain Grant's children
- Edens, Roger
  - Ice follies of 1939
- Eisler, Hans
  - The 400 million
- Ellstein, Abe
  - Mamele
- Emer, Michael
  - Crossroads
- Feuer, Cy
  - Fighting thoroughbreds
  - Forged passport
  - I was a convict
  - My wife's relatives
  - Mysterious Miss X
  - Pride of the navy
  - Shine on harvest moon
  - Storm over Bengal
  - Woman doctor
- Findlay, Hal
  - Long shot
- Forbes, Lou
  - Little Orphan Annie
  - Made for each other
- Forbstein, Leo F.
  - Dark victory
  - Going places
  - King of the underworld
  - Off the record
  - They made me a criminal
  - Yes, my darling daughter
  - You can't get away with murder
- Forrest, Chet
  - Girl downstairs
  - Let freedom ring
  - Sweethearts
- Franklin, Arthur
  - Cafe society
  - Paris honeymoon
  - St Louis blues
- Friedhofer, Hugo
  - Topper takes a trip
- Gordon, Mack
  - Tail spin
  - Thanks for everything
- Goulding, Edmund
  - Dark victory
- Hageman, Richard
  - Stagecoach
- Harford, Frank
  - Song of the buckaroo
- Harling, W. Frank
  - Stagecoach
- Harvan, Jaroslav
  - Crisis
- Hatley, Marvin
  - Topper takes a trip
- Hauser, Armando
  - Wife, husband and friend
- Henderson, Charles
  - Spirit of Culver
  - Swing, sister, swing
- Herbert, Victor
  - Sweethearts
- Hollander, Frederick
  - Zaza
- Honegger, Arthur
  - Pygmalion
- Howe, William
  - Fisherman's wharf
- Janis, Elsie
  - Dark victory
- Joos, Theodore
  - Star reporter
- Kahn, Gus
  - Honolulu
- Kaylin, Samuel
  - Charlie Chan in Honolulu
  - Chasing danger
  - Everybody's baby
  - Winner take all
- Kent, Walter
  - Ride 'em, cowgirl
- Koehler, Ted
  - Love affair
- Koshetz, Alexander
  - Marusia
- Lane, Burton
  - Cafe society
  - St Louis blues
- Lange, Arthur
  - Let freedom ring
- Lange, Johnny
  - Six-gun rhythm
  - Song of the buckaroo
  - Trigger pals
- Lattes, Marcel
  - Avec le sourire
- Lava, William
  - My wife's relatives
- Leipold, John
  - Stagecoach
- Loesser, Frank
  - Cafe society
  - St Louis blues
  - Zaza
- Malneck, Matty
  - St Louis blues
- Mathieson, Muir
  - The beachcomber
- Meinardi, Helen
  - Say it in French
- Mercer, Johnny
  - Going places
- Meyer, Abe
  - Convict's code
  - Fisherman's wharf
  - I am a criminal
- Meyers, Farlan
  - Fisherman's wharf
- Morros, Boris
  - Ambush
  - Artists and models abroad
  - Boy trouble
  - Cafe society
  - Disbarred
  - Never say die
  - Paris honeymoon
  - Persons in hiding
  - Ride a crooked mile
  - St Louis blues
  - Say it in French
  - Silver on the sage
  - Stagecoach
  - Thanks for the memory
  - Tom Sawyer, detective
- Newman, Charles
  - Fisherman's wharf
  - Flirting with fate
- Nolan, Bob
  - Rio Grande
  - Thundering West
  - West of Santa Fe
- Perisch, George
  - Exile express

- Pokrass, Samuel
  - Little princess
  - The three musketeers
  - Wife, husband and friend
- Porter, Lew
  - Six-gun rhythm
  - Trigger pals
- Powell, Edward
  - Topper takes a trip
- Previn, Charles
  - Code of the streets
  - Gambling ship
  - His exciting night
  - Risky business
  - Society smugglers
  - Son of Frankenstein
  - Spirit of Culver
- Pye, Merrill
  - Honolulu
- Rainger, Ralph
  - Artists and models abroad
  - Never say die
  - Paris honeymoon
  - Thanks for the memory
- Rathaus, Karol
  - Let us live
- Rene, Leon
  - Let freedom ring
- Rene, Otis
  - Let freedom ring
- Revel, Harry
  - Tail spin
  - Thanks for everything
- Ritter, Tex
  - Song of the buckaroo
- Robin, Leo
  - Artists and models abroad
  - Never say die
  - Paris honeymoon
  - St Louis blues
  - Thanks for the memory
- Robison, Garson
  - Song of the buckaroo
- Roemheld, H.
  - Nancy Drew, reporter
  - You can't get away with murder
- Rudnicky, Anthony
  - Cossacks in exile
- Rumshinsky, Joseph
  - Two sisters
- Samuels, Walter G.
  - Flirting with fate
- Sanucci, Frank
  - Mystery plane
  - Song of the buckaroo
- Sherman, Al
  - Ride 'em, cowgirl
- Shostakovich, Dmitri
  - Friends
- Shuken, Leo
  - Stagecoach
- Silvers, Louis
  - Jesse James
  - Kentucky
  - Little princess
  - Tail spin
- Skinner, Frank
  - Son of Frankenstein
  - Spirit of Culver
  - Swing, sister, swing
- Snell, David
  - Burn 'em up O'Connor
- Steiner, Max
  - Dark victory
  - Dawn patrol
  - They made me a criminal
- Stoll, Georgie
  - Honolulu
  - Ice follies of 1939
- Stoloff, M. W.
  - Blondie meets the boss
  - Lady and the mob
  - Let us live
  - Lone wolf spy hunt
  - Smashing the spy ring
  - There's that woman again
- Stoloff, Morris
  - Homicide bureau
- Stone, Gregory
  - Ride a crooked mile
- Stothart, Herbert
  - Idiot's delight
  - Sweethearts
- Straus, Oscar
  - Forbidden music
- Stryker, Fred
  - Song of the buckaroo
- Susskind, H. W.
  - Crisis
- Terr, Max
  - Fisherman's wharf
- Tours, Frank
  - Beauty for the asking
  - Boy slaves
  - Duke of West Point
  - King of the turf
- Toye, Geoffrey
  - The Mikado
- Walsh, Raoul
  - St Louis blues
- Warren, Harry
  - Going places
  - Honolulu
- Waxman, Franz
  - Adventures of Huckleberry Finn
  - A Christmas carol
  - Dramatic school
  - Honolulu
  - Ice follies of 1939
  - Shining hour
- Webb, Roy
  - Arizona legion
  - Flying Irishman
  - Love affair
  - Renegade ranger
  - The saint strikes back
  - Trouble in Sundown
- Webster, Paul
  - Fisherman's wharf
- Whitley, Ray
  - Trouble in Sundown
- Wright, Bob
  - Girl downstairs
  - Let freedom ring
  - Sweethearts
- Young, Victor
  - Fisherman's wharf
  - Flirting with fate
- Zahler, Lee
  - Frontiers of '49

PLAYS (Adapted)

- Arent, Arthur
  - . . . One third of a nation
- Artemowsky, Semen
  - Zaporozhetz Za Dunayem (Cossacks in exile) [operetta]
- Bataille, Henri
  - La vierge folle
- Bernstein, Henri
  - Venin (Orage)
- Berton, Pierre and Simon, Charles
  - Zaza
- Brewer, George Emerson Jr and Bloch, Bertram
  - Dark victory
- Deval, Jacques
  - Say it in French
- Eis, E. and O., Kaus, Gina and Wilhelm, Hans
  - Prison sans barreaux (Prison without bars)
- Gilbert, W. S. and Sullivan, Arthur
  - The Mikado [operetta]
- Hackett, Albert and Goodrich, Frances
  - Up pops the devil (Thanks for the memory)
- Herbert, Victor, De Gressac, Fred, Smith, Harry D., and Smith, Robert B.
  - Sweethearts [operetta]
- Jackson, Frederick
  - School for husbands
- Kavanaugh, Katharine
  - His exciting night
- Lawes, Lewis E., and Finn, Jonathan
  - Chalked out (You can't get away with murder)
- Leoncavallo, Ruggiero
  - Zaza [opera]
- Mapes, Victor and Collier, William Sr
  - The Hottentot (Going places)
- Reed, Mark
  - Yes, my darling daughter
- Shaw, George Bernard
  - Pygmalion
- Sherwood, Robert E.
  - Idiot's delight
- Staritsky, M.
  - Marusia
- Szekely, Hans and Egyed, Zoltan
  - School of drama (Dramatic school)
- Veiller, Bayard
  - Within the law
- Verne, Jules
  - Captain Grant's children
- Verneuill, Louis
  - Avec le sourire
- Winter, Keith
  - Shining hour

SCREEN WRITERS

- Achard, Marcel
  - Heart of Paris
  - Orage
- Ackland, Rodney
  - Smiling along
- Adams, Frank R.
  - Trade winds
- Adamson, Ewart
  - Long shot
- Ahearn, Thomas
  - Swing that cheer
- Akins, Zoe
  - Zaza
- Altschuler, Alice
  - Woman doctor
- Anderson, Doris
  - Beauty for the asking
- Andrews, Robert D.
  - I was a convict
- Anthony, Stuart
  - Tom Sawyer, detective
- Arnshtam, L.
  - Friends
- Arthur, Art
  - Thanks for everything
- Baldwin, Earl
  - Off the record
- Barker, Ambrose
  - Convicts at large
- Beal, Scott E.
  - Convicts at large
- Bein, Albert
  - Boy slaves
- Belden, Charles
  - Charlie Chan in Honolulu
- Bercovici, Leonardo
  - Chasing danger
- Beresford, Harry
  - Long shot
- Bernauer, Rudolf
  - Forbidden music
- Biberman, Herbert
  - King of Chinatown
- Bigelow, Joe
  - Annabel takes a tour
- Bleiman, M.
  - The great citizen
- Boehm, David
  - Peck's bad boy with the circus
- Bogle, Charles, pseud of Fields, W. C.
  - You can't cheat an honest man
- Bohem, Endre
  - Four girls in white
  - Little Orphan Annie
- Bolshintsov, M.
  - The great citizen
- Bolton, Whitney
  - Spirit of Culver
- Boylan, Malcolm S.
  - St Louis blues
- Brackett, Charles
  - Midnight
- Brice, Monte
  - Boy trouble
- Bricker, George
  - King of the underworld
  - Torchy Blane in Chinatown
- Bruce, George
  - Duke of West Point
  - King of the turf
- Buchman, Harold
  - North of Shanghai

SCREEN WRITERS—*Cont.*

- Buckingham, Tom
  - Spirit of Culver
- Bucknall, Nathalie
  - Four girls in white
- Buckner, Robert
  - Oklahoma kid
  - You can't get away with murder
- Buffington, Adele
  - Beauty for the asking
- Burbridge, Betty
  - Red river range
  - Santa Fe stampede
- Busch, Niven
  - Off the record
- Butler, Frank
  - Never say die
  - Paris honeymoon
- Butler, Hugo
  - Adventures of Huckleberry Finn
  - A Christmas carol
- Cady, Jerry
  - Winner take all
- Cain, James M.
  - Stand up and fight
- Callaghan, George
  - Long shot
- Campbell, Alan
  - Sweethearts
  - Trade winds
- Chapin, Robert
  - Everybody's baby
- Clork, Harry
  - Flirting with fate
- Coen, Franklin
  - Exposed
  - Fighting thoroughbreds
  - Forged passport
- Cohen, Bennett R.
  - Renegade ranger
  - Thundering West
  - West of Santa Fe
- Cohen, Samuel H.
  - Two sisters
- Coldeway, Anthony
  - Devil's Island
  - Pacific liner
- Cole, Lester
  - Secrets of a nurse
- Collison, Wilson
  - There's that woman again
- Conselman, William
  - Smiling along
- Cooper, Olive
  - Annabel takes a tour
  - Mysterious Miss X
  - Orphans of the street
- Cooper, Willis
  - Son of Frankenstein
- Cormack, Bartlett
  - The beachcomber
- Corrigan, Lloyd
  - Boy trouble
- Cram, Mildred
  - Love affair
- Crouse, Russell
  - Artists and models abroad
- Curran, Charles
  - Adventures of Jane Arden
- Daves, Delmar
  - Love affair
- DeMond, Albert
  - Women in the wind
- De Peyret-Chappuis, Charles
  - La vierge folle
- De Wolf, Karen
  - Everybody's baby
- Dinneen, Joseph F.
  - Let us live
- Dix, Marion
  - Forbidden music
- Drake, Oliver
  - Arizona legion
  - Renegade ranger
  - Trouble in Sundown
- Drake, William A.
  - The three musketeers
- Duff, Warren
  - Oklahoma kid
- Du Garde Peach, L.
  - Forbidden music
- Eliscu, Edward
  - His exciting night
  - Little tough guys in society
- Elkins, Saul
  - Off the record
  - Pride of the navy
- Ellis, Robert
  - Chasing danger
- Emmett, Robert
  - Drifting westward
  - Wild horse canyon
- Englund, Ken
  - Artists and models abroad
  - There's that woman again
- Epstein, Philip G.
  - There's that woman again
- Ermler, Friedrich
  - The great citizen
- Felton, Earl
  - Orphans of the street
  - Society smugglers
- Fergusson, Harvey
  - Stand up and fight
- Ferris, Walter
  - Little princess
- Fessier, Michael
  - Wings of the navy
- Fields, Herbert
  - Honolulu
- Fitzgerald, Edith
  - Within the law
- Flick, Pat C.
  - His exciting night
- Flournoy, Richard
  - Blondie
  - Blondie meets the boss
- Foote, John Taintor
  - Kentucky
- Ford, Corey
  - Topper takes a trip
- Fort, Garret
  - Twelve crowded hours
- Foster, Lewis
  - Tom Sawyer, detective
- Franklin, Paul
  - Home on the prairie
- Fuller, Sam
  - Adventure in Sahara
  - Federal man-hunt
- Gamet, Kenneth
  - Devil's Island
  - Nancy Drew, detective
  - Nancy Drew, reporter
  - You can't get away with murder
- Garnett, Tay
  - Trade winds
- Garrett, Oliver H. P.
  - . . . One third of a nation
- Gates, Harvey
  - Navy secrets
- Gatzert, Nate
  - Frontiers of '49
  - In early Arizona
- Geiger, Miriam
  - Woman doctor
- Geraghty, Gerald
  - Western jamboree
- Geraghty, Maurice
  - Silver on the sage
- Gilliat, Sidney
  - Lady vanishes
- Golden, Ray
  - The three musketeers
- Goldman, Harold
  - Girl downstairs
- Gottlieb, Alex
  - Gambling ship
- Granet, Bert
  - Annabel takes a tour
- Grant, James Edward
  - There's that woman again
- Grant, Morton
  - His exciting night
- Grayson, Charles
  - Newsboys' home
  - Swing, sister, swing
- Green, George
  - Spirit of Culver
- Griffin, Eleanor
  - St Louis blues
- Grossman, F. Maury
  - Swing that cheer
- Guiol, Fred
  - Gunga Din
- Guitry, Sacha
  - Champs-Elysées
- Guitton, Jean
  - Forty little mothers
- Harper, Pat
  - Western jamboree
- Hartman, Don
  - Never say die
  - Paris honeymoon
- Hartmann, Edmund L.
  - Last warning
- Hayward, Lillie
  - Disbarred
  - King of Chinatown
- Hecht, Ben
  - Gunga Din
  - Let freedom ring
- Hellinger, Mark
  - Comet over Broadway
- Hellman, Sam
  - The three musketeers
- Herzig, Sig
  - Going places
  - They made me a criminal
- Hildebrand, W.
  - Familjen Andersson
- Hill, Ethel
  - Little princess
- Hoerl, Arthur
  - California frontier
  - Panama patrol
  - Ride 'em, cowgirl
- Hoffman, Charles
  - Annabel takes a tour
- Hoffman, Joseph
  - Pride of the navy
- Horman, Arthur T.
  - Code of the streets
  - Smashing the spy ring
  - Society smugglers
- Hunter, Ian
  - Fisherman's wharf
- Hunyady, Sandor
  - Girl downstairs
- Hyland, Frances
  - Everybody's baby
  - Winner take all
- Ivanov, A. G.
  - Soviet border
- Jackson, Felix
  - Girl downstairs
- Jackson, Frederick
  - Say it in French
  - School for husbands
- Jacobs, Harrison
  - I am a criminal
- James, Walter
  - Convicts at large
- Jarrett, Dan
  - Flirting with fate
- Jarrico, Paul
  - Beauty for the asking
- Jevne, Jack
  - Topper takes a trip
- Johnson, Nunnally
  - Jesse James
  - Wife, husband and friend
- Johnston, Agnes Christine
  - Out West with the Hardys
- Kahn, Gordon
  - Newsboys' home
- Kahn, Richard
  - Bronze buckaroo
- Katz, Lee
  - Blackwell's Island
  - Heart of the North
  - Women in the wind
- Katz, Wilbur
  - Blackwell's Island
- Kaufman, Charles
  - Exposed
- Kedrowsky, Vladimir
  - Marusia
- Kelly, Burt
  - Swing, sister, swing
- Kenyon, Curtis
  - Thanks for everything
- Kilpatrick, Tom
  - Whispering enemies
- Kimble, Lawrence
  - Adventures of Jane Arden
  - Off the record
- Kist, Andrei
  - Marusia
- Klein, Wally
  - Oklahoma kid
- Kofka, Hans
  - Crossroads
- Koselka, Fritz
  - Forbidden music
- Krafft, John W.
  - Convict's code
  - I am a criminal
- Kuller, Sid
  - The three musketeers
- Kurnitz, Harry
  - Fast and loose

- La Blanche, Ethel
  - Exile express
  - Flirting with fate
- Latimer, Jonathan
  - Lone wolf spy hunt
- Launder, Frank
  - Lady vanishes
- Lederer, Charles
  - Within the law
- Legrand, H. Andre
  - Kreutzer sonata
- Lehman, Gladys
  - There's that woman again
- Lennon, Thomas
  - Secrets of a nurse
- Leo, Maurice
  - Going places
- Leonidov, G.
  - Captain Grant's children
- Lewis, Cecil
  - Pygmalion
- Lewis, H. Clyde
  - Fisherman's wharf
- Lindorm, Eric
  - Med folket för fosterlandet
- Lindsay, Howard
  - Artists and models abroad
- Lipman, William R.
  - Persons in hiding
- Lipscomb, W. P.
  - Pygmalion
- Lively, William
  - Federal man-hunt
- Loeb, Lee
  - Forged passport
- Logan, Helen
  - Chasing danger
- Ludwig, William
  - Out West with the Hardys
- Lundquist, T.
  - Familjen Andersson
- Lustig, H. G.
  - Heart of Paris
- Lustig, Jean
  - Orage
- MacArthur, Charles
  - Gunga Din
- McCall, Mary C., Jr
  - Dramatic school
- McCarey, Leo
  - Love affair
- McConville, Bernard
  - Arizona legion
- McCoy, Horace
  - Persons in hiding
- McGowan, Dorrell
  - My wife's relatives
  - Smashing the spy ring
  - Trouble in Sundown
- McGowan, Stuart E.
  - My wife's relatives
  - Smashing the spy ring
  - Trouble in Sundown
- McGuire, William Anthony
  - Risky business
- Maibaum, Richard
  - Lady and the mob
- March, Joseph Moncure
  - Flirting with fate
  - Woman doctor
- Marks, Clarence E.
  - Fighting thoroughbreds
  - Spirit of Culver
- Markson, Ben
  - I was a convict
  - Pride of the navy
- Martin, Al
  - Peck's bad boy with the circus
- Mayer, Edwin Justus
  - Midnight
- Meinardi, Helen
  - Next time I marry
- Melford, Austin
  - School for husbands
- Melson, Charlie
  - Flirting with fate
- Merlin, Milton
  - Burn 'em up O'Connor
- Miller, Frank
  - Father O'Flynn
- Miller, Seton I.
  - Dawn patrol
- Milton, Beaufoy
  - Mutiny of the Elsinore
- Moffitt, John C.
  - Ride a crooked mile
  - St Louis blues
- Moran, Eddie
  - Topper takes a trip
- Morgan, Byron
  - Burn 'em up O'Connor
- Murfin, Jane
  - Shining hour
  - Stand up and fight
- Murphy, Dudley
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- Musselman, M. M.
  - The three musketeers
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  - Code of the fearless
  - Six-gun rhythm
- Nash, Ogden
  - Shining hour
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  - Shine on harvest moon
- Neville, John T.
  - Star reporter
- Neville, Robert
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  - The 400 million
  - Stagecoach
- Noel-Noel
  - Bouquets from Nicholas
- Nohain, Jean
  - La vierge folle
- Norton, Grace
  - Beauty for the asking
- Noti, Karl
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- Oakie, Jack
  - Annabel takes a tour
- Offner, Mortimer
  - Little tough guys in society
- Orkow, Ben
  - Boy slaves
- Ornitz, Samuel
  - Little Orphan Annie
- Otvos, A. Dorian
  - Flirting with fate
- Pagano, Ernest
  - Flying Irishman
- Palmer, Stuart
  - Arrest Bulldog Drummond
- Paramore, Edward E.
  - Oklahoma kid
- Parker, Dorothy
  - Sweethearts
  - Trade winds
- Partos, Frank
  - Honolulu
- Pavlenko, Peter
  - Soviet border
- Perelman, Laura
  - Ambush
  - Boy trouble
- Perelman, S. J.
  - Ambush
  - Boy trouble
- Plympton, George
  - Trigger pals
- Pogodin, Nikolai
  - Man with the gun
- Powell, Arthur
  - Home on the prairie
- Praskins, Leonard
  - Ice follies of 1939
- Presnell, Robert R.
  - Disbarred
- Purcell, Gertrude
  - Lady and the mob
- Rankin, William
  - St Louis blues
- Rapf, Maurice
  - North of Shanghai
- Rathmell, John
  - Song of the buckaroo
- Rawlins, John
  - Whispering enemies
- Ray, Albert
  - Everybody's baby
  - Winner take all
- Ray, Robert
  - Ambush
- Reinhardt, Betty
  - Everybody's baby
- Reis, Irving
  - King of Chinatown
- Revelle, Alma
  - Lady vanishes
- Reyher, Ferdinand
  - Ride a crooked mile
- Richmond, Ted
  - Six-gun rhythm
  - Trigger pals
- Rigby, Gordon
  - Strange case of Dr Meade
  - Trapped in the sky
  - Whispering enemies
- Rivkin, Allen
  - Let us live
- Roberts, Stanley
  - Red river range
- Robinson, Armin
  - Forbidden music
- Robinson, Casey
  - Dark victory
  - Yes, my darling daughter
- Rocher, Pierre
  - La vierge folle
- Royal, Charles Francis
  - Rio Grande
  - Trouble in Sundown
- Ruric, Peter
  - Twelve crowded hours
- Ryan, Don
  - Devil's Island
  - You can't get away with murder
- Ryerson, Florence
  - Ice follies of 1939
- Sand, Carlton
  - Strange case of Dr Meade
- Sandlin, Sally
  - Off the record
- Sauber, Harry
  - Disbarred
- Sayre, Joel
  - Gunga Din
- Schofield, Paul
  - Mystery plane
- Schrock, Raymond L.
  - Devil's Island
  - Secret service of the air
- Schubert, Bernard
  - Fisherman's wharf
- Schulberg, Bud Wilson
  - Little Orphan Annie
- Schulz, Franz
  - Midnight
- Schwartz, Meyer
  - Mamele
- Shaff, Monroe
  - California frontier
- Shane, Maxwell
  - Adventure in Sahara
  - Federal man-hunt
- Sheean, Vincent
  - Crisis
- Sherman, Vincent
  - Adventures of Jane Arden
  - Heart of the North
  - King of the underworld
- Sherwood, Angela
  - Paris honeymoon
- Sherwood, Robert E.
  - Idiot's delight
- Sherry, Gordon
  - School for husbands
- Simmons, Michael
  - Flight to fame
- Skoglund, Gunnar
  - Fram for framgang
- Snell, Earle
  - Homicide bureau
- Starling, Lynn
  - Thanks for the memory
- Stewart, Donald Ogden
  - Love affair
- Stone, Hilda
  - Everybody's baby
- Sturges, Preston
  - Never say die
- Swerling, Jo
  - Made for each other
- Symonds, Henry Robert
  - Pacific liner
- Tarshis, Harold
  - Whispering enemies
- Taylor, Eric
  - Orphans of the street
  - Trapped in the sky
- Tikhonov, N.
  - Friends
- Tom, Konrad
  - Mamele
- Totheroh, Dan
  - Dawn patrol
- Totman, Wellyn
  - Fighting thoroughbreds
  - Tough kid
- Townley, Jack
  - My wife's relatives
  - Orphans of the street

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Trumbo, Dalton
  Flying Irishman

Tugend, Harry
  Thanks for everything

Twist, John
  The great man votes
  Next time I marry
  Pacific liner
  The saint strikes back
  Twelve crowded hours

Vajda, Ernest
  Dramatic school

Valentine, Val
  Smiling along

Van Riper, Kay
  Blondie meets the boss
  Out West with the Hardys

Van Thal, B.
  The beachcomber

Van Upp, Virginia
  Cafe society

Veiller, Anthony
  Let us live

Vitrac, Roger
  La vierge folle

Wald, Jerry
  Going places

Ward, Luci
  Red river range
  Santa Fe stampede

Waters, Dudley
  Storm over Bengal

Wead, Frank
  Tail spin

Webb, James
  Forged passport
  Pride of the navy

Weisberg, Brenda
  Tough kid

West, Joseph
  Mystery plane

West, Nathaniel
  Spirit of Culver

Wheeler, C.
  Bouquets from Nicholas

Wilbur, Crane
  Blackwell's Island

Wilder, Billy
  Midnight

Williamson, Thames
  Next time I marry

Wimperis, Arthur
  Prison without bars

Woolf, Edgar Allan
  Ice follies of 1939

Wyler, Robert
  Fighting thoroughbreds

Yates, George W.
  Mysterious Miss X

Yost, Dorothy
  Four girls in white

Yost, Robert
  Tom Sawyer, detective

SHORT STORIES (Adapted)

Brown, G. Carleton and Manheim, Emanuel
  Lady luck (Gambling ship)

Fisher, Steve
  Shore leave (Navy secrets)

Haycox, Ernest
  Stage to Lordsburg (Stagecoach)

Keene, Carolyn
  Nancy Drew stories (Nancy Drew, detective)
  Nancy Drew stories (Nancy Drew, reporter)

Maugham, W. Somerset
  Vessel of wrath (The beachcomber)

Reynolds, Quentin
  West side miracle (Secrets of a nurse)

Wright, Gilbert
  Thanks for everything

DIRECTORY OF PRODUCERS

Academy. See Conn
Alliance. Alliance Films Corp, 1270 6th Av, N.Y.
Ambassador. Ambassador Film Distributors, Inc, 630 9th Av, N.Y.
Amkino. Amkino Corp, 723 7th Av, N.Y.
Associated British. Associated British Picture Corp, Ltd, Film House, Wardour St, London, W. 1
Atlantic. Atlantic Pictures Corp, 1501 Broadway, N.Y.

Beacon. Beacon Films, Inc, 729 7th Av, N.Y.
Beaumont. Beaumont Pictures, Inc, 846 E 6th St, Los Angeles, Calif.
Best. Best Film Co, Inc, 630 9th Av, N.Y.
British & Dominions. British & Dominions Film Corp, Ltd, Film House, 142 Wardour St, London, W. 1
British international. British International Pictures, Ltd, Boreham Wood, Elstree, Hertfordshire, Eng.
Burroughs-Tarzan. Burroughs-Tarzan Enterprises, Inc, 1270 6th Av, N.Y.; 8476 Sunset Blvd, Hollywood, Calif.
Burstyn. J. Burstyn & A. Mayer, 1501 Broadway, N.Y.

Capitani. Capitani-Films, Via XX, Settembre 3, Rome
Capitol. Capitol Film Productions, Ltd, 293 Regent St, London, W. 1
Celebrity. Celebrity Productions, Inc, 723 7th Av, N.Y.; 9713 Santa Monica Blvd, Hollywood, Calif.
Chesterfield. Chesterfield Motion Pictures Corp, 1540 Broadway, N.Y.; 6331 Hollywood Blvd, Hollywood, Calif.
Columbia. Columbia Pictures Corp, 729 7th Av, N.Y.; 1438 N Gower St, Hollywood, Calif.
Commodore. Commodore Pictures Corp, 1600 Broadway, N.Y.
Conn. Conn Pictures Corp, Conn Studios, 6040 Sunset Blvd, Hollywood, Calif.
Crescent. Crescent Pictures Corp, Talisman Studios, 4516 Sunset Blvd, Hollywood, Calif.
Criterion. Criterion Film Productions, Ltd, 28 Brook St, London, W. 1

Darmour. Larry Darmour Productions, 5823 Santa Monica Blvd, Hollywood, Calif.
Deka. Deka-Film, Berlin SW. 68, Hedemannstrasse 13
Disney. Walt Disney Productions, Ltd, 2719 Hyperion Av, Los Angeles, Calif.; 1270 6th Av, N.Y.
Diversion. Diversion Pictures, Inc, 1501 Broadway, N.Y.
Dublin. Dublin Film Co, 723 7th Av, N.Y.
DuWorld. DuWorld Pictures, Inc, 729 7th Av, N.Y.

Eastern Service. Eastern Service Studios, 35-11 35th Av, Long Island City, N.Y.
Empress. Empress Pictures, Inc, 218 W 49th St, N.Y.

Fine Arts. Fine Arts Pictures, 7250 Santa Monica Blvd, Hollywood, Calif.
First national. See Warner
Fox. See 20th century-Fox
Franco-American. Franco-American Film Corp, 66 5th Av, N.Y.
French motion picture. French Motion Picture Corp, 126 W 46th St, N.Y.
Futter. Futter Corp, Ltd, 1426 N Beachwood Drive, Hollywood, Calif.; 1501 Broadway, N.Y.

Gainsborough. Gainsborough Studios, Poole St, Islington, N. 1., London
Gallic. Gallic Films, Inc, RKO Bldg, N.Y.
Garrison. Garrison Film Dist Co, 729 7th Av, N.Y.
Gaumont British. Gaumont British Picture Corp, Ltd, 142-150 Wardour St, London, W. 1
General Film Distributors, Ltd, 127-133 Wardour St, London, W. 1
General foreign sales. General Foreign Sales Corp, 729 7th Av, N.Y.
Goldwyn. Samuel Goldwyn, Inc, 7210 Santa Monica Blvd, Los Angeles, Calif; 729 7th Av, N.Y.
Grand national. Grand National Films, Inc, 1270 6th Av, N.Y.; 7250 Santa Monica Blvd, Hollywood, Calif.
Guaranteed. Guaranteed Pictures Co, Inc, 729 7th Av, N.Y.

Hoffberg. J. H. Hoffberg Co, Inc, 729 7th Av, N.Y.

Ideal. Ideal Pictures Corp, 729 7th Av, N.Y.
Imperial. Imperial Pictures, Inc, 729 7th Av, N.Y.
Inspiration. Inspiration Pictures, Inc, 729 7th Av, N.Y.
Invincible. See Chesterfield

Lenauer. Lenauer International Films, Inc, 202 W 58th St, N.Y.
Lenfilm. Lenfilm, Leningrad, U.S.S.R.
Libkow. Libkow Film, Marszalkowska 94, Warsaw
London film. London Film Productions, Ltd, Denham Studios, Denham, Middlesex, Eng.

MGM. Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y.; 7350 Washington Blvd, Los Angeles, Calif.
Major. Major Pictures Corp, 1040 N Las Palmas Av, Hollywood, Calif.; 2 W 45th St, N.Y.
Mascot. Mascot Pictures Corp, 1776 Broadway, N.Y.
Mayflower Pictures Corp, Ltd, 115 Chancery Lane, London, W.C. 2
Melody. See Ambassador
Metropolis. Metropolis Pictures Corp, 154 W 55th St, N.Y.
Metropolitan Pictures Corp, 5106 Hollywood Blvd, Hollywood, Calif.
Million dollar productions. Million Dollar Productions, Inc, 1564 Broadway, N.Y.
Modern. Modern Film Corp, 729 7th Av, N.Y.
Monogram. Monogram Pictures Corp, 1270 6th Av, N.Y.; 4516 Sunset Blvd, Hollywood, Calif.
Moscow film studios. See Amkino

New star. New Star Films, Inc, 1560 Broadway, N.Y.
Nuovo mondo. Nuovo Mondo Motion Pictures, Inc, 630 9th Av, N.Y.

Olympic. Olympic Pictures Corp, 1600 Broadway, N.Y.

Paramount. Paramount Productions, Inc, 1501 Broadway, N.Y.; 5451 Marathon Av, Hollywood, Calif.

Pioneer. Pioneer Pictures, Inc, 1041 N Formosa Av, Los Angeles, Calif.
Principal. Principal Productions, Inc, RKO Bldg, Radio City, N.Y.; 7000 Romaine St, Los Angeles, Calif.

RKO. RKO Radio Pictures, Inc, 1270 6th Av, N.Y.; 780 N Gower St, Hollywood, Calif.
Regal. Regal Distributing Corp, 729 7th Av, N.Y.
Reliable. Reliable Pictures Corp, 565 5th Av, N.Y.; 6066 Sunset Blvd, Hollywood, Calif.
Reliance. Reliance Pictures, Inc, 1501 Broadway, N.Y.
Republic. Republic Pictures Corp, 1776 Broadway, N.Y.; 4024 Radford Av, North Hollywood, Calif.
Roach. Hal Roach Studios, Inc, 8822 Washington Blvd, Culver City, Calif.; 1540 Broadway, N.Y.

Scandinavian talking pictures. Scandinavian Talking Pictures, Inc, 220 W 42d St, N.Y.
Selznick international. Selznick International Pictures, Inc, 9336 Washington Blvd, Culver City, Calif.; 230 Park Av, N.Y.
Sherman. Harry Sherman Productions, Inc, 7250 Santa Monica Blvd, Hollywood, Calif.; 1270 6th Av, N.Y.
Spectrum. Spectrum Pictures Corp, 729 7th Av, N.Y.
Standard. Standard Pictures, Hollywood, Calif.
Sunray. Sunray Films, Inc, 220 W 42nd St, N.Y.
Supreme. Supreme Pictures Corp, 1501 Broadway, N.Y.; 1509 N Vine St, Hollywood, Calif.
Swiss-Praesens films. Praesens Film A. G., Zurich, Switzerland
Syndicate. Syndicate Pictures Corp, RKO Building, Radio City, N.Y.

Talisman. Talisman Pictures Corp, 4518 Sunset Blvd, Hollywood, Calif.
Trekalog. Trekalog Films, Inc, 1270 6th Av, N.Y.
Treo. Treo Film Exchange, 630 9th Av, N.Y.
20th century-Fox. 20th Century-Fox Film Corp, 444 W 56th St, N.Y.; Westwood Hills, Hollywood, Calif.
Twickenham. Twickenham Film Studios, Ltd, 111 Wardour St, London, W. 1

UFA. UFA Films, Inc, 729 7th Av, N.Y.
United artists. United Artists Corp, 729 7th Av, N.Y.; 1041 N Formosa Av, Los Angeles, Calif.
Universal. Universal Pictures Corp, 1250 6th Av, N.Y.; Universal City, Calif.

Van Beuren. Van Beuren Corp, 580 5th Av, N.Y.
Victory. Victory Pictures Corp, 9077 Venice Av, Los Angeles, Calif.

Wanger. Walter Wanger Productions, Inc, 1045 N Formosa Av, Los Angeles, Calif.; 729 7th Av, N.Y.
Warner. Warner Brothers Pictures, Inc, 321 W 44th St, N.Y.; 5842 Sunset Blvd, Hollywood, Calif.
Warsaw Film Co, 723 7th Av, N.Y.
Wilcox. Herbert Wilcox Productions, Ltd, Denham Studios, Denham, Middlesex, Eng.
World. World Pictures Corp, 729 7th Av, N.Y.

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MOTION PICTURE REVIEW DIGEST

Vol. 4 JUNE 26, 1939 No. 26

PUBLISHED BY THE H. W. WILSON COMPANY, 950 University Ave., New York City

Pictures Reviewed in This Issue

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Printed in U. S. A.

The Marquees of the Nation's Film Houses are Glowing with the Titles of Good Pictures

There are some duds—certainly! But if you consult the weekly pages of the *Motion Picture Review Digest* you will escape them. Do you like sophisticated comedies or does your fancy run to western horse operas? Is Charles Boyer your favorite actor? Are you interested in serious films of contemporary history? Do you want to know what films Junior ought to see? Answers to all these questions are easily found in the *Motion Picture Review Digest.*

1. **Where** can I tell at a glance what a picture is about?
   Directly following the credits on a film, a short summary of each film is given.
2. **Where** can I find a list of books and plays made into films?
   Look in the index of quarterly numbers under Books (Adapted), Plays (Adapted), Short Stories (Adapted).
3. **Where** can I tell at a glance what reviewers think about a film?
   Look on the alphabetical front cover where the + and — signs are added up for each film.
4. **Where** can I find how long a film is?
   Look up the movie; on the top line after the producer, the running time is given, also the date of release.
5. **Where** can I read of new ideas in film exploitation for libraries?
   In the Tips and Tie-ups Department at the end of the monthly number.
6. **Where** can I find film producers' addresses?
   On the Directory of Producers' page at the end of monthly and quarterly numbers.
7. **Where** can I find out if a film is suitable for my children?
   Under Audience Suitability Ratings, the findings of 20 expert groups who publish evaluations, are gathered together. If they say the film is suitable, let your child go.
8. **Where** can I find out what are the best films of the month?
   On the back cover of the monthly *Motion Picture Review Digest* the best films are selected—not on a basis of one opinion, but on a basis of FORTY nation-wide reviewers' opinions as gathered in the pages of the *Motion Picture Review Digest.*
9. **Where** can I find reviews for films released some time ago?
   Look in the Title Index at back of December cumulative number. It will tell you in what issue you can find the reviews of the film.
10. **Where** can I find out if I have seen a film before?
    Look under its title in the *Motion Picture Review Digest.* If it is a remake, notice is given.
11. **Where** can I find out what actors and actresses appear in a film?
    Look under Cast directly following title line; director, music and screen writer also are given.
12. **Where** can I find reviews of foreign films?
    Look under title in the *Motion Picture Review Digest.*

If you have any other question—just write to us and we'll do our best to find the answer. Motion Picture Review Digest, H. W. Wilson Co., 950 University Ave., New York City.

How to Use the Motion Picture Review Digest

Sample Entry

UNION PACIFIC. Paramount 125-135min My 5 '39

Cast: Barbara Stanwyck. Joel McCrea. Akim Tamiroff. Robert Preston. Lynne Overman. Brian Donlevy. Anthony Quinn. Fuzzy Knight

Director: Cecil B. De Mille

Screen writers: Jack Cunningham. Walter DeLeon. C. Gardner Sullivan. Jesse Lasky, Jr

Western melodrama. Based on a novel, Trouble Shooter, by Ernest Haycox. This is a saga of the linking of the country by rail from the east to the west. President Lincoln signed a bill for the spanning of the country by both the Central Pacific, to start from San Francisco, and the Union Pacific, to start from Omaha. Both roads met at Promontory Point, Utah, for the final ceremony—the driving of the golden spike on May 10, 1869. Side by side with the building of a railroad, the film tells the love story of Barbara Stanwyck, postmistress for the tracklayers, and Joel McCrea, trouble shooter over the thousands of Irish "Paddies" who by superhuman effort built the road through desert, prairie and mountains.

Audience Suitability Ratings

"A & Y: very good of kind; C: strong."
+ + **Christian Century** p655 My 17 '39

"Family. Outstanding. The production is well directed and acted, gruesomeness offset by bits of real humor. Though the picture is lengthy it holds the interest to the end. Referred to Committee on Exceptional Photoplays."
+ + **Wkly Guide** Ap 29 '39

Newspaper and Magazine Reviews

"It has come to the Paramount the veriest bit behind schedule. . . Other arias from the horse opera have made the song of the great open spaces unduly familiar. Still and all—and there is a great deal to its all—Mr. De Mille's little opus is a mighty fine movie, colorful, spectacular and of distinguished ancestry. 'The Iron Horse' sired it. Certainly it won't be damned in this morning's column. . . Mr. De Mille's picture has been generously and interestingly staged, so that its plus-two hour running time seems not too long, and the performances are almost uniformly good. . . So there it is—a big, old-fashioned De Mille show, and easily the best he has made in years." Frank S. Nugent
+ + **N Y Times** p31 My 11 '39

Trade Paper Reviews

"Because of its extraordinary exploitation value, this production probably will have fair boxoffice success. Paramount is backing the picture with an extensive sales campaign, which will probably put the film over in the first runs. But, actually, 'Union Pacific' is a poor picture. We believe it will bitterly disappoint many a cash customer. Western railroad building wrote a bawdy, spectacular and shady page into American history—one abounding in drama, romance and intrigue. Although the title conveys this sweeping theme of the struggle between man, fellowman and nature in the accomplishment of a momentous engineering venture, this exciting background is completely subordinated to a feeble, unconvincing romance, for which two reels would have been adequate. The film is overlong, slow moving and only one or two scenes are genuinely entertaining. Probably a lot of footage will be cut to speed up the slow spots. However, we doubt that this will help 'Union Pacific' much."
— + **Film Bulletin** p7 My 6 '39

Starting at the beginning, the title of this picture is *Union Pacific*. The producing company is Paramount. It is 125 to 135 minutes in length depending on whether or not it has been cut after projection room showing. It was released on May 5, 1939.

The list of principal players, the director and screen writers will require no explanation.

Next comes a brief note describing the picture, its nature, plot and the novel upon which it is based. These notes are written by our staff.

Following the descriptive note, the excerpts from reviews begin. Following each review the source is given, with date of issue and number of the page on which the review appears.

It will be noticed that plus and minus signs usually precede the sources. These indicate the degree of favor or disfavor of the review *as a whole* (not just of the quoted excerpt). The meaning of the various combinations of these signs is as follows:

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

The signs are omitted when a review merely reports on a film without expressing a definite critical opinion.

In interpreting these signs, it will be well to remember that their precise significance will vary somewhat according to the source. In general there are three types of sources represented in the MOTION PICTURE REVIEW DIGEST: (1) audience suitability ratings by special reviewing organizations (women's clubs, religious groups and the like); (2) general newspapers and magazines and (3) trade papers. The purpose of the audience suitability ratings by the special reviewing organizations is chiefly to pass on questions of morality and propriety and to report on suitability for children of various ages. The purpose of the reviews in general magazines and newspapers is to inform the adult patron of artistic and entertainment qualities. The purpose of the trade paper reviews is to inform the exhibitor of probable commercial value.

Motion Picture Review Digest

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Audience Evaluation Publications

Am Legion Auxiliary—American Legion Auxiliary, Mrs Thomas J. Bonetto, 2819 Manhattan Av, Verdugo City, Calif
See Fox W Coast Bulletin

Books and Films, Mrs Ina Roberts, 6513 Hollywood Blvd, Hollywood, Calif
See Hollywood Spectator

Bulletin on Current Films—Bulletin on Current Films. National Council for Prevention of War, 532 17th St, N. W., Washington, D. C.

Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc, Mrs Leo B. Hedges, 2635 Mt Angelus Av, Los Angeles, Calif
See Fox W Coast Bulletin

Calif Fed of Business & Professional Women's Clubs—California Federation of Business and Professional Women's Clubs (Los Angeles District), Mrs Odessa Davis, 1552 S Canfield Av, Los Angeles, Calif
See Fox W Coast Bulletin

Calif Fed of Music Clubs—California Federation of Music Clubs, Mrs Grace W. Mabee, 1130 S Windsor Blvd, Los Angeles, Calif
See Fox W Coast Bulletin

Christian Century—Christian Century. $4. Christian Century Press, 440 S Dearborn St, Chicago

DAR—National Society Daughters of the American Revolution, Mrs Richard R. Russel, 1438 N Gardner St, Hollywood, Calif
See Fox W Coast Bulletin

E Coast Preview Committee—East Coast Preview Committee, Mrs William Dick Sporborg, 28 W 44th St, New York
See Fox W Coast Bulletin

Film Guide—Film Guide. A study plan prepared in Hollywood. 15c per copy; $2 for 20 forthcoming guides. Taft Bldg, Hollywood, Calif

Fox W Coast Bulletin—Fox West Coast Theatres Corporation Bulletin, Public Relations Dept, Fox West Coast Agency Corp, 1837 S Vermont Av, Los Angeles, Calif
(This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; Calif Fed of Music Clubs; DAR E Coast Preview Committee; Gen Fed of Women's Clubs (W Coast); Nat Bd of R; Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

Gen Fed of Women's Clubs (W Coast)—General Federation of Women's Clubs (West Coast), Mrs William A. Burk, 359 N Bronson Av, Los Angeles, Calif
See Fox W Coast Bulletin

Motion Pict R—Motion Picture Reviews. $1. Women's University Club, 943 S Hoover St, Los Angeles, Calif

Nat Council of Jewish Women—National Council of Jewish Women, Mrs Florine H. Wolfstein, 617 S Lucerne Blvd, Los Angeles, Calif
See Fox W Coast Bulletin

Nat Legion of Decency—National Legion of Decency. $2. National Legion of Decency, 485 Madison Av, New York

Nat Soc of New England Women—National Society of New England Women, Mrs David H. Ray, 1235 First Av, Arcadia, Calif
See Fox W Coast Bulletin

Parents' M—Parents' Magazine. $2. The Parents' Institute, Inc, 9 E 40th St, New York

Photoplay Studies—Photoplay Studies; Official Organ of the Photoplay Appreciation Movement. 15c per copy; $2 yr. Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York

S Calif Council of Fed Church Women—Southern California Council of Federated Church Women, Mrs M. F. Thomson, 1124 19th St, Santa Monica, Calif
See Fox W Coast Bulletin

Scholastic—Scholastic. $2. Scholastic Corp, Chamber of Commerce Bldg, Pittsburgh, Pa

Wkly Guide—Weekly Guide to Selected Pictures. $2.50 yearly; with Magazine, $1. National Board of Review of Motion Pictures, 70 5th Av, New York

Women's Univ Club, Los Angeles—Women's University Club, Los Angeles, Mrs Palmer Cook, 943 S Hoover St, Los Angeles, Calif
See Fox W Coast Bulletin

School Evaluations

Com on Motion Pict, Dept of Sec Ed, NEA—Committee on Motion Pictures, Department of Secondary Education, National Eduction Association, Room 1418, 1501 Broadway, New York

Newspapers and Magazines

Boston Transcript—Boston Evening Transcript $4. (Thursday and Friday). Boston Transcript Co, Inc, Pub, 324 Washington St, Boston

Christian Science Monitor. (Atlantic ed)— Christian Science Monitor. $9. Christian Science Publishing Society, 1 Norway St, Boston

Commonweal—Commonweal. $5. Commonweal Publishing Co, Inc, 386 4th Av, New York

Cue—Cue. $3. Cue Publishing Co, Inc, 6 E 39th St, New York

Film Wkly—Film Weekly. 3d per copy. Martlett House, 31 Bow St, London W C 2

Hollywood Spectator—Hollywood Spectator. $5. Hollywood Spectator Co, 6513 Hollywood Blvd, Hollywood, Calif (Books and Films is included in back of each issue)

Liberty—Liberty. $2. Macfadden Publications, Inc, Chanin Bldg, 122 E 42nd St, New York

Nation—Nation. $5. Nation, Inc, 20 Vesey St, New York

New Repub—New Republic. $5. Editorial Publications, Inc, 40 E 49th St, New York

N Y Herald Tribune—New York Herald Tribune. $17 (incl Sunday). N Y Tribune, Inc, 230 W 41st St, New York

N Y Times—New York Times. $17 (incl Sunday). New York Times Co, 229 W 43rd St, New York

New Yorker—New Yorker. $5. F-R Publishing Corp, 25 W 43rd St, New York

Newsweek—Newsweek. $4. Weekly Publications, Inc, 350 Dennison Av, Dayton, Ohio; Rockefeller Center, 1270 6th Av, New York

Photoplay—Photoplay. $2.50. Macfadden Publications, Inc, Chanin Bldg, 122 E 42nd St, New York

Stage—Stage. $3. (semi-monthly) Stage Publishing Co, Inc, 50 E 42nd St, New York

Time—Time. $5. Time Inc, 330 E 22nd St, Chicago; 135 E 42nd St, New York

Trade Papers

Boxoffice—Boxoffice. $2. Associated Publications, 4704 E 9th St, Kansas City, Mo; 9 Rockefeller Plaza, New York

Film Bulletin—Independent Exhibitors Film Bulletin. $3. Film Bulletin Co, 1239 Vine St, Philadelphia, Pa

Film Daily—Film Daily. $10. The Film Daily, 1501 Broadway, New York

Hollywood Reporter—Hollywood Reporter. $10. Wilkerson Daily Corp, Ltd, 6713 Sunset Blvd, Hollywood, Calif

Motion Pict Daily—Motion Picture Daily. $6. Quigley Publishing Co, Inc, Rockefeller Center, 1270 6th Av, New York

Nat Box Office Digest—National Box Office Digest. $10. National Box Office Digest, 5373 San Vicente, Los Angeles, Calif

Variety—Variety. $10. Variety, Inc, 154 W 46th St, New York

Variety (Hollywood)—Variety. $10. (Daily). Daily Variety, Ltd, 1708-10 N Vine St, Hollywood, Calif

Explanations

After the title of the film, the producer is given, next the running time in minutes and then the date of release.

When the date of release is omitted, it has not been determined by the producer.

The running time as given is tabulated after projection room showings and is only an approximation of the actual release length in communities where state or local censorship may result in deletions. Where running times are variously given by our sources, two numbers are shown, as 90-105 min. For final information, consult your local exchange.

Under Cast, only leading members of the cast are listed.

In the reference to the magazine, the number of the page is first given, followed by the month, day and year.

Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of monthly and quarterly issues.

An index will be found at the end of the quarterly cumulated numbers which includes actors, actresses and directors for the productions indexed; also books, plays and short stories from which films have been adapted. In addition the index lists compilers of music, screen writers and dance directors. A complete annual index including all of the material mentioned above appears in the December cumulation; also a complete title index with reference to date or dates of issues wherein reviews appear.

Only those foreign films which are likely to be generally shown are listed.

For system of evaluating favor or disfavor of the reviews, see note at bottom of page 1.

The evaluating symbols indicate the degree of favor or disfavor of each review as a *whole,* not just of the quoted excerpt.

In evaluating films, the women's organizations use "mature" or "adults" when films are unsuited for children; "family" when suitable for all the members of a family; "young people" when suitable for adolescents from 14 to 18 years of age; "children" for those under 14.

Key to Abbreviations

a	adults
Ag	August
Am	American
Ap	April
assn	association
av	avenue
bd	board
blvd	boulevard
c	children (under 14 years)
Calif	California
Cath	Catholic
co	company
com	committee
Cong	Congress
D	December
dept	department
E	East
ed	edition, education
F	February
fed	federated -ion
gen	general
inc	incorporated
incl	including
inst	institute -ion
int	international
Ja	January
Je	June
Jl	July
Lit	Literary
ltd	limited
M	Magazine
min	minutes
mo	monthly
Mr	March
My	May
N	North, November
nat	national
no	number
N Y	New York
O	October
p	page
par	parent -s
Phila	Philadelphia
pict	picture
pub	publisher -ication
R	Review -s
Repub	Republic
S	September, South -ern
Sat	Saturday
sec	secondary
soc	society
sq	square
St	Street
univ	university
vol	volume
W	West
wkly	weekly
y	young people (14-18 years)

Motion Picture Review Digest

Devoted to the Valuation of Current Motion Pictures

June 26, 1939

ACROSS THE PLAINS. Monogram 46-50min Ap 30 '39

Cast: Jack Randall. Frank Yaconelli. Hal Price. Robert Card

Director: Spencer Bennett

Screen writer: Robert Emmett

Western melodrama. Two brothers, made orphans when marauders murder their pioneer parents, are kidnapped, one by a roving band of Indians, the other by an outlaw. When the boys are grown they meet, learn their relationship and band together to wipe out the outlaws.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency My 25 '39

"A & Y: fair; C: good."
+ — Parents' M p46 Jl '39

Trade Paper Reviews

"Reliable saga of the saddle and stirrup, this drags in Indians, white renegades and other accoutrements of the old West in support of Jack Randall's ridin' and shootin' heroics, emerging neither better nor worse than the usual run of sagebrushers. Randall's customary singing interludes have been cut out entirely, adding greatly to the smooth story unfoldment, and there is enough plotting and counter-plotting to satisfy patrons of this type of fare."
+ Boxoffice p31 Je 3 '39

"Fast-moving story has action of the shooting and riding variety in plenty. . . Outdoor film fans will find this completely satisfying. . . Scenery and photography are excellent, with exception of several old dubbed-in shots."
+ Film Bulletin p8 Je 3 '39

"Packed with as much action as can possibly be injected into 50 minutes of film, Monogram's 'Across the Plains' emerges as topnotch entertainment in the Western division. Production values are noticeably a shade better than is customarily found in these horse operas. The picture should more than satisfy Western fans."
+ Hollywood Reporter p4 My 27 '39

Reviewed by Gus McCarthy
+ Motion Pict Daily p4 My 31 '39

"Producers of this cowboy melodrama have followed the theory that Westerns must have action if nothing else. After a rather sketchy preliminary prolog which explains the identity of the two principal Western characters, there is a preponderance of rapid-fire action and only a smattering of dialog. Film will satisfy where Jack Randall has a following, and help on lower bracket of dual bills where they like outdoor thrillers."
+ Variety p12 Je 7 '39

"Well-framed Western containing all ingredients needed to please patrons of those houses at which it is aimed, 'Across the Plains' shapes up as best of the Jack Randall oaters yet turned out at Monogram."
+ Variety (Hollywood) p3 My 27 '39

ALEXANDER NEVSKY. Amkino-Mosfilm 87min Mr 22 '39

Cast: Nikolai Cherkassov. N. P. Okhlopkov. A. L. Abrikossov. D. N. Orlov

Directors: Sergei Eisenstein. D. I. Vassiliev

Music: Sergei Prokofiev

Screen writers: Sergei Eisenstein. Peter A. Pavlenko

Historical film. Russian dialogue film with English subtitles. It has been more than six years since Sergei Eisenstein, the great Russian director, has produced a film. For this one, he has taken an historical episode in the heroic deeds of Alexander Yaroslavich, the Russian prince of the 13th century, who gained a great victory over invading hosts of Teutonic knights.

Audience Suitability Ratings

"A: very good of kind; Y: doubtful interest; C: no."
+ + Christian Century p495 Ap 12 '39

"A unique and very worthwhile film which concludes with a world challenge to peaceful relations with Russia. Mature audiences." Nat Soc of New England Women
+ Fox W Coast Bulletin p4 My 20 '39

"An outstanding cast portrays the historic characters with verity and vigor. The direction is superb, stage setting, costumes and life of medieval days are vividly portrayed, and interesting musical background paces the varying moods of the production. There is a long-to-be-remembered battle scene. Adults." Nat Council of Jewish Women
+ + Fox W Coast Bulletin My 27 '39

Newspaper and Magazine Reviews

"The great Sergei Eisenstein who made 'Potemkin' and 'Ten Days That Shook the World' is not the Eisenstein of 'Alexander Nevsky.' It may be that totalitarian regulations have got him down. The result is that 'Alexander Nevsky' . . . has been modified into a Russian schoolboy's lesson in history, with the appendage of a flat warning to present day Germany to stay out of Russia. . . It is certainly a tribute to the director that the film is nevertheless a thrilling cinema experience." Jesse Zunser
+ Cue p44 Ap 1 '39

"The great battle on the frozen surface of Lake Peipus is singularly effective. But the film has neither the artistry nor the power of the director's early films, and it is studded with brute cruelty; it goes out of its way to sneer at religion." Beverly Hills
+ — Liberty p62 My 13 '39

"In his newest picture Sergei Eisenstein, the famous director of 'Potemkin' and the fragmentary but unforgettable film about Mexico, appears to be limited to his excellent abilities as a movie technician. . . 'Alexander Nevsky' is primitive patriotic propaganda—we are good, the enemy is bad. With a simple change in costume and locale—instead of the Templars, Roman legionaries, instead of the frozen lake near Novgorod, the swamps of the Teutonburg forest—it would be a perfect Nazi

ALEXANDER NEVSKY—*Continued*

picture. It has nothing whatever to do with 'revolutionary art.' It is not proof of Eisenstein's resurgence but of his suppression." Franz Hoellering

— + Nation p413 Ap 8 '39

"It is possible that shortage of material and technicians is responsible for this wheezy sound and this cheesecloth scenery. . . The mass action is exciting, if confused and clumsily intercut; the Prokofiev background music is impressive; but the actors are either not capable of making or not encouraged to make the character interest much higher than zero. . . Far from being the thumping great film people come to expect of a thumping name, 'Alexander Nevsky' is way behind the good Soviet (and how many other) films of the last five years, in conception, story, pace and vital meaning. Its effect is something like that of Max Reinhardt making 'Adrift on an Icepan' in the Hippodrome." Otis Ferguson

— + New Repub p279 Ap 12 '39

"One of the truly great directors of the cinema, Sergei Eisenstein, has made another splendid film in 'Alexander Nevsky.' It has little kinship with his memorable 'Potemkin' or 'Ten Days That Shook the World,' but it is undeniably the work of a master craftsman. Instead of dealing with the raw, tremendously dynamic material of contemporary social revolution, he is concerned here with a medieval historical reconstruction. . . The Eisenstein technique is unmistakable. With a sparing use of dialogue, he has marshalled mass forces on the screen in magnificent scenes of spectacle. . . With 'Alexander Nevsky,' the Russians at long last have sent us another notable film." Howard Barnes

+ + N Y Herald Tribune p16 Mr 23 '39

"It is impossible not to admire Eisenstein's colossal unconcern with the refinements of film-making, not to marvel at his stylistic insistence that all people walk along a skyline, and not to wish, in the same breath, that more directors had his talent for doing great things so well and little things so badly." Frank S. Nugent

+ N Y Times p27 Mr 23 '39

"As a Russian artist, Sergei Eisenstein may have been glad to get away from the contemporary and go back to the thirteenth century for his material, which is what he has done in his 'Alexander Nevsky.' . . Eisenstein was free to go ahead on a majestic and vivid and really magnificent portrait of medievalism. He has wallowed in his freedom and given us such a battle as one has never seen on the screen before. . . It is an equal of Eisenstein's 'Potemkin' and his 'Ten Days That Shook the World,' and one of the great battle pictures of the day." John Mosher

+ + New Yorker p75 Ap 1 '39

"There is nothing delicate in the way Eisenstein has caught the propaganda aspects of the situation; yet with all its noisy emphasis and bold-face type, it has a certain political force. This force would not have been apparent had not an epic of oppression and defiance been told boldly and brilliantly. There have never, to our knowledge, been such masses of extras in a motion picture before. There has never been such a wealth of gorgeous props and costumes. There has never been such a battle as that one great spear and battle-axe conflict on frozen Lake Peipus. Cecil B. De Mille is going to be mighty mad. *Magnificent pageantry.*"

+ + Stage p6 My 1 '39

"Fussy cinemaddicts who accuse Hollywood of extravagance will do well to see what happens when the D. W. Griffith of Russia really gets his teeth into a war panorama. . . For visual splendor, romantic nonsense and pure comic-strip flamboyance, the derring-do of Eisenstein's moujiks with battle-axes, boat hooks and wine pails has never been topped."

+ Time p40 Ap 3 '39

Trade Paper Reviews

"For his initial venture into the field of sound, Director Sergei Eisenstein's contribution to the screen is a spectacle of epic proportions. . . Most impressive is the apparent remarkable authenticity of costuming and setting."

+ Boxoffice p61 Ap 15 '39

"Expertly projected on the screen, this new Russian film is an outstanding picture among recently imported foreigns, and it takes rank as one of the best pictures ever produced by the Soviet industry. The direction is good, the cast is excellent and the production value is lavish for Soviet standards."

+ + Film Daily p9 Mr 29 '39

"As befitting the rank of 'giant' of the Russian film industry, Sergei Eisenstein has been given a free hand on production, but not on story lines. Huge reservoirs of man-power and materials have been thrown into this epic production, which is lavish in scope, theme, performance and wealth of production detail, but despite its magnificence and scale the picture lacks the qualities which first impressed Eisenstein's technique. . . Picture will meet with good results wherever its political sentiments find established adherents. Otherwise it's almost nil for general appeal."

+ — Variety p16 Mr 29 '39

L'ALIBI. Famous foreign features-Columbia 82min Ap 8 '39

Cast: Eric von Stroheim. Louis Jouvet. Albert Prejean. Jany Holt

Director: Pierre Chenal

Music: George Auric. Jacques Dallin

Screen writers: Marcel Achard. J. Companeez. R. Juttke

Melodrama. French dialogue film with English subtitles. This is a tale of a cold, methodical murderer who tries to provide himself with an alibi by bribing a woman to swear that he was with her when he was performing the murder. The suspense of the film comes from the woman's uncertainty about confessing the plot.

Audience Suitability Ratings

"Objectionable in part."

Nat Legion of Decency Ap 20 '39

Newspaper and Magazine Reviews

" 'L'Alibi' is an enjoyable film, because its actors, always in the light, are able to keep its blunt script chiefly in the shade. . . The somber photography used throughout is successful in sustaining a certain undercurrent of suspense, but it sometimes defeats its end by being too pronounced, with not enough variation. The ending, too, is a definite letdown. It defeats much of the realism, which at least supports the truth and ruggedness of the playing." Robert W. Dana

+ — N Y Herald Tribune p12 Ap 10 '39

"It is not much of a story. But with Mr. von Stroheim prowling about with all the forbidding self-assurance of a man who has done the same thing a hundred times before; with Mr. Jouvet playing a thin-lipped, dead-pan police inspector whose final triumph is as sure as his manner; with Jany Holt looking quite as lovely and appealing as Marlene Dietrich, and with every one speaking French in sibilant undertones, it becomes quite a cozy little picture—as cozy as a cold hand on your throat up a dark alley at night." Bosley Crowther

+ N Y Times p13 Ap 10 '39

" 'L'Alibi' turns out to be a sharp, spry little French item about murder. . . Hostesses, night life, the Sûreté, blackmail, and such things are the tasty ingredients, and make a nice garniture for a pretty crime sketch. There's a likeable air of common sense about the handling of the plot, and the whole local scene is lively and quite Place Pigalle in tone." John Mosher

+ New Yorker p75 Ap 22 '39

"The French are masters of mood: 'Mayerling', 'Ballerina', 'Grand Illusion', 'Heart of Paris.' Yet at times that very mastery can become topheavy and force a narrative to seem confused instead of weird, disorderly instead of sinister. Unfortunately that is what has happened to 'L'Alibi.' . . The ending of the picture is totally out of key. *Not up to scratch.*"

— + Stage p6 My 1 '39

Trade Paper Reviews

"Although the first of the Famous Foreign Features may be nothing to get excited about, it should rate a few mild hosannas from

'arty theatregoers.' It is a fairly engrossing French melodrama and acted in a capable manner. At a first glance, it would seem the production deficiencies slow up the picture but apparently the story's structure has a few sagging spots which retard the suspense."
+ — **Boxoffice p59 Ap 15 '39**

"Absorbing murder story excellently enacted by a fine cast."
+ **Film Daily p13 Ap 14 '39**

"Pierre Chenal's direction and the excellent acting by Eric von Stroheim and Louis Jouvet elevate this French talker to passable foreign boxoffice. With additional shrewd trimming of unwieldly, extraneous portions it should serve on the lower section of double-feature spots and hold certain appeal in 'arty' theatres. For regular run theatres, it is further enhanced with several spicy episodes and rather plain-spoken dialog (also hinted by the English titles)."
+ **Variety p23 Ap 19 '39**

ALMOST A GENTLEMAN. RKO 64min Mr 31 '39

Cast: James Ellison. Helen Wood. Robert Kent. June Clayworth. Robert Warwick

Director: Leslie Goodwins

Music director: Frank Tours

Original story: Harold Shumate

Screen writers: David Silverstein. Jo Pagano

Melodrama. A tale of a small town in which a feud starts between two men who own dogs. Ace, a mongrel dog, shows his mettle against a purebred dog.

Audience Suitability Ratings

"A: fair; Y: fairly good; C: no."
+ — **Christian Century p719 My 31 '39**

"Will interest audiences of all ages. Family." Am Legion Auxiliary

"Mature-family." Calif Cong of Par & Teachers

"A court trial and a kidnapping enliven the production. Mature." Calif Fed of Business & Professional Women's Clubs

"Very entertaining. Family." Gen Fed of Women's Clubs (W Coast)

"A highly entertaining, interesting and smoothly directed picture with a good cast and a fine assortment of dogs. Family." Nat Council of Jewish Women

"An amateurish, far-fetched story lifted above the average of its kind by the alert intelligence and courage displayed by a handsome police dog. Mature." Nat Soc of New England Women

"Exceptionally high in ethical values, and the clever and lovely dog will be appreciated by all members of the family." S Calif Council of Fed Church Women

"For dog lovers, this picture will have considerable appeal because of the beautiful German shepherd dog which plays an important part in the story. The plot seems a bit artificial and uses a familiar situation to provide an emotional effect. Adolescents: emotional; children: no. Mature-family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin F 18 '39**

"General patronage."
Nat Legion of Decency Mr 16 '39

"A, Y & C: good."
+ **Parents' M p76 My '39**

"Family-juvenile."
Wkly Guide Mr 11 '39

Newspaper and Magazine Reviews

"Somewhat too simple fare for discerning patrons; should make good entertainment for children."
+ — **Hollywood Spectator p12 Ap 1 '39**

Trade Paper Reviews

"Dog lovers will go for 'Almost a Gentleman' in a big way. The story holds the interest with Ace, grandson of the famous Strongheart, doing a swell job."
+ **Boxoffice p43 Mr 11 '39**

"This is a very feeble picture of negligible entertainment value. After the first few sequences show some promise, the situations, acting and direction take on a definitely amateurish hue, which is not even relieved by the grand trouping of Ace—a trick dog. This has practically nothing to offer as aid to the boxoffice. It's a dandy to cancel!" David J. Hanna
— **Film Bulletin p32 Mr 25 '39**

" 'Almost a Gentleman' will pass muster as filler, and then only because of the natural affection of man for his best friend, the dog. A capable cast is largely wasted for want of something important to do, and the dialog and the direction are both so heavy-handed that only at rare intervals does anyone succeed in achieving any semblance of naturalness."
— + **Hollywood Reporter p3 Mr 18 '39**

Reviewed by Roscoe Williams
Motion Pict Daily p6 Mr 21 '39

"Strictly for the Saturday matinee trade, 'Almost a Gentleman' will be okay for the exhibitors looking for pictures to fill that spot. Because the star is a dog and the dog is a star. For regular booking purposes its only spot is when the top picture on your bill is so good that you are not very much concerned about what the adults think of the other picture."
— + **Nat Box Office Digest p12 Mr 27 '39**

"Ace, the dog, will provide most of the interest aroused by this one. It's strictly a filler ground out for the lower duals. Picture shows slipshod preparation of script and story is full of holes."
— **Variety p20 Mr 22 '39**

"Given plot responsibility and sympathetic hokum, a dog always has an appreciable box office value. In 'Almost a Gentleman' Ace, a well trained and attractive police dog, is a decided asset, contributing more than his share of entertainment to satisfy the neighborhood trade. In fact, the animal phase of the picture has been so well handled to appeal to the legions of dog owners that it may take the honor spot on the duals here and there."
+ **Variety (Hollywood) p3 Mr 18 '39**

B

BACK DOOR TO HEAVEN. Paramount 81-85min Ap 21 '39

Cast: Wallace Ford. Aline McMahon. Stuart Erwin. Patricia Ellis. Bert Frohman. Kent Smith. Bruce Evans

Director: William K. Howard

Original story: William K. Howard

Screen writers: John Bright. Robert Tasker

Drama. The story traces the life of Wallace Ford, small town boy, born on the wrong side of the tracks and handicapped by the surroundings. He is sent to reform school, county jail and then serves a five-year sentence in the penitentiary. At his release he determines to go straight. Innocently involved in a murder, he escapes the death house and then is drawn back to his home town for a reunion with his grammar school class. Shortly thereafter he is killed by pursuing guards. The story also traces the lives of other members of the grammar school and shows that environment is all important.

Audience Suitability Ratings

"Mediocre. Well-acted, but morbid and depressing. Adults." DAR
— + **Fox W Coast Bulletin Ap 22 '39**

"A very well acted picture, but very morbid and not good entertainment. Mature." Am Legion Auxiliary

"Depressing social drama. Adults." Calif Cong of Par & Teachers

"A depressing, emotional gangster melodrama in which sordid, unwholesome environment is responsible for a wasted life. . . Pictures of this type are not socially constructive. Habitual criminals should not be presented as victims of injustice, police officers as brutal avengers, nor law-abiding citizens as smug, mercenary cads.

BACK DOOR TO HEAVEN—*Continued*

What possible inspiration can young people derive from such teachings? Adults." Calif Fed of Business & Professional Women's Clubs

"An interesting, but labored picturization of human defeat. . . While the theme is thought-provoking, has great possibilities, and is sympathetically handled, it lacks the spark of vitality that would make it real, perhaps due to the director's effort to create a mood of futility. The cast is a good one, with some very fine character work, but the action is very slow and the dialogue so restrained at times as to be almost muted. Adults." Gen Fed of Women's Clubs (W Coast)

"A brilliantly acted, well written tragedy, so superbly directed that its pathos and grim realism grip one from start to finish. . . This picture is no glorification of a criminal, but takes a civilized, understanding attitude; and proves that poverty and environment can make or break a human life. It is an adult picture unsugar-coated, grim realism, and presents a disheartening but thought-provoking study of wasted humanity. Adults." Nat Council of Jewish Women

"A well acted but depressing tragedy. . . A thought-provoking picture. Adults." Nat Soc of New England Women

"Too bad that a sordid story like this is presented on the screen. It is unpleasant with no moral uplift, leaving a decidedly bad taste, and a feeling of disgust at the waste of time. Uninteresting." S Calif Council of Fed Church Women

"A dreary succession of incidents. The story is merely a series of prison close-ups, unrelieved by even robust dialogue. . . For some audiences, good acting and emotional appeal may obscure the sentimentality of the story. Adolescents: wrong emphasis and over-sentimental. Children: no. Adults." Women's Univ Club, Los Angeles

Fox W Coast Bulletin My 6 '39

"Adults."

Nat Legion of Decency Ap 20 '39

"Mature. The picture holds the attention, but decidedly leaves a bad taste in your mouth."

Wkly Guide Ap 15 '39

Newspaper and Magazine Reviews

"Artificial in the later portions but acted with skill by Wallace Ford. Adults and young people."

+ — **Christian Science Monitor** p15 Je 10 '39

"This film, made on a small budget for serious minded adults, reaches a new high point in hopelessness and helplessness. Unfortunately too many loose ends keep you asking why and how. But it has the kind of an unadorned, realistic story that in real life frequently does make you ask why and how. . . This is all pretty somber, but with production, direction and original story by William K. Howard, it has unity, startling quietness and many fine touches." Philip T. Hartung

+ **Commonweal** p49 My 5 '39

"In spite of occasional awkward cutting, and production lapses, 'Back Door to Heaven' is a deeply stirring and effective emotional drama. It is written with dramatic simplicity and an almost painful economy in dialogue." Jesse Zunser

+ **Cue** p44 Ap 22 '39

"Here is an interesting—and frequently moving—film experiment. Since it presents life through the glasses of honesty, we doubt its popularity. Most folks shy at reality. But it has a curiously vital quality. . . This is an oddity. It's grim, grimy, sweaty, and frequently repellent. In brief, it's a slice of life." Beverly Hills

+ **Liberty** p55 My 27 '39

" 'Back Door to Heaven' is a sensitive, human film, told with disarming simplicity. Mr. Howard has set a fine stride for future Eastern productions. The camera plays a very important part in 'Back Door to Heaven,' proving that lingering shots and facial expressions often are more successful in telling a story and sustaining a mood than an over-abundance of stuffy dialogue, and what dialogue is used is generally sharp and apt and philosophical. . . It is far ahead of most films with a similar budget." Robert W. Dana

+ **N Y Herald Tribune** p16 Ap 21 '39

"The departmental elephant gun, charged as usual with birdshot, is leveled this morning at William K. Howard, writer, director and producer, who was hibernating this Winter in the studios of Astoria and emerged—as of yesterday at the Criterion—with an emaciated melodrama known to us as 'Back Door to Heaven' and to posterity as a lulu. It has a prologue, a plot, a cast, everything but conviction. Certain descriptives come readily to the finger tips: banal, outrageous and maladroit would be the least impolite. . . It is the most arrant poppycock, predicated on the conception of the law as an instrument of persecution and governed by an almost sophomoric fatalism." Frank S. Nugent

— **N Y Times** p21 Ap 20 '39

" 'Back Door to Heaven' is the most interesting sermon we have had in some time. It may harp a little too much on the fact that we are victims of our environment and on how much society is to blame for those men it sends to prison. . . The stress on this moral is practically the only usual and trite element in this somewhat curious concoction. It's a plot of holdups and jails and jailbreaks and death-cell activities, and so a picture of as familiar a landscape as filmgoers know. Unexpectedly enough, however, not one of the major episodes seems commonplace. . . The picture is rich with the virtues of omission. . . Sometimes the elliptical treatment may appear brusque; the technique may seem too abrupt. It certainly also seems refreshing." John Mosher

+ **New Yorker** p75 Ap 22 '39

"Wallace Ford [plays] with subtle intensity. John Bright and Robert Tasker have written a sometimes implausible script. Nevertheless, the story . . . makes for an unusual and interesting film, staged with grim and eloquent sincerity."

+ **Newsweek** p33 Ap 24 '39

"It will be called a 'nice' picture, and it is; yet its greatest quality is a quiet and untheatrical sincerity. There are certain moments of histrionic faltering, but for the most part the actors look, talk, and act as naturally as any group of people you might pass on the street. *Still water runs deep.*"

+ **Stage** p6 My 1 '39

" 'Back Door to Heaven' is an awkward attempt to crash the back door of the cinema industry. It is notable as the first effort of a new producing company. . . It is gray, unaccented, often pointless. . . Largely a one-man job, the picture owes its sincerity and its faults to husky, sentimental Director William K. Howard. He wrote the original story, produced and directed 'Back Door to Heaven.' . . His friends refer to him as 'Noel Howard.' 'Back Door to Heaven' being what it is, this crack was no compliment to England's Noel Coward."

— + **Time** p68 My 1 '39

Trade Paper Reviews

"Limited in potential appeal through its very theme and thesis, this is an unrelenting and finely handled treatment of the doctrine that heredity and environment are major factors in America's crime problem—splendidly enacted and written, but unleavened by light comedy touches, which would have assured it a warmer welcome. If it accomplishes nothing else, the picture will establish Wallace Ford as one of the screen's most talented and sincere actors, his portrayal in the principal role being well delineated and convincing."

+ **Boxoffice** p59 Ap 15 '39

"As entertainment it's a bit on the depressing side, but the majority of patrons will find it a moving, down-to-earth drama of a youngster from 'the wrong side of the tracks.' . . Ad tips: play up as a poignant drama of a boy who became a gangster because Fate didn't give him a break." Frank Leyendecker

+ **Film Bulletin** p18 My 6 '39

"This is a powerful, dramatic offering, skillfully directed. . . Selling angle: Run a special endorsements. Play up home town and class

showing for your civic leaders and get strong reunion angles."
+ **Film Daily** p9 Ap 12 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p3 Ap 13 '39

"'Back Door to Heaven' is a dramatic preachment that will get moderate attention from the 'arty' and carriage trade, but general audiences will find it too slow. Box office prospects decidedly limited. As strong drama, it's more of an individual accomplishment for William K. Howard. . . Picture gets off to a slow pace, with prolog running about 18 minutes to set stage for main portion of the story."
— + **Variety** p18 Ap 12 '39

"A strangely moving dramatic anthology of small town characters and their interwoven lives is herein presented by William K. Howard. A piece far off the beaten picture path and striking in its fine artistry as well as its searching humanities. Not entertainment for those whose definition of entertainment is a cheap laugh, yet of deeply satisfactory substance for more thoughtful, if less numerous audiences."
+ **Variety (Hollywood)** p3 Ap 8 '39

BIG TOWN CZAR. Universal 62-66min Ap 21 '39

Cast: Barton MacLane. Tom Brown. Eve Arden. Jack La Rue. Frank Jenks

Director: Arthur Lubin

Music director: Charles Previn

Original story: Ed Sullivan

Screen writer: Edmund L. Hartmann

Melodrama. Barton MacLane, born in the tenements of New York, grows up to become a gangster who manages numbers games. His younger brother teams up with him after MacLane is unsuccessful in teaching him to go straight. An unusual part of the film is an introduction and commentary by Ed Sullivan, well-known columnist.

Audience Suitability Ratings

"A: trash; Y & C: by no means."
— **Christian Century** p751 Je 7 '39

"Although the picture is well produced and parts well played, it is just another of the so-many gangster pictures. Adults." Am Legion Auxiliary

"Disagreeable gangster melodrama, ending in tragedy, and while it teaches that 'Crime does not pay,' it displays plenty of crime technique while doing so. A picture of this type is detrimental to the morals of young people and should not be made and exhibited. Adults: matter of taste." Calif Cong of Par & Teachers

"Little of cheer enhances the entertainment value of this story which is heavy with gunplay. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Unwholesome. Undesirable subject matter. The sop for the public, 'Crime does not pay,' is being used to admit to screen and radio too many underworld melodramas with over-emphasis on murder and unwholesome ethics. Why not protest at your local theatre? Adults." DAR

"Unsuitable for the younger members of the family. Adults." Gen Fed of Women's Clubs (W Coast)

"Despite an excellent cast and an interesting story, this is just another expose of gangsters and racketeers, a subject of which the public has had an altogether increasing number. Adults." Nat Council of Jewish Women

"Tense and exciting melodrama. Adults." Nat Soc of New England Women

"An unpleasant portrayal of a man who is impelled by ambition to seek a quick, dishonest method of obtaining great wealth. . . Nothing constructive. Adults." S Calif Council of Fed Church Women
Fox W Coast Bulletin Ap 29 '39

"While the picture has the usual 'crime does not pay' lesson, too much of the technique of crime is shown and a belated penalty is not an adequate moral counterbalance to a whole film of lawlessness. Adolescents, 12-16: no; children, 8-12: no, definitely."
— **Motion Pict R** p3 My '39

"Adults."
Nat Legion of Decency My 4 '39

"A: fair; Y & C: no."
+ — **Parents' M** p66 Je '39

Newspaper and Magazine Reviews

"A pipsqueak among melodramas is this, another of those 'original' stories by columnist Ed Sullivan, so tritely familiar in their gaslight melodramatics. . . It's a good picture to skip." Jesse Zunser
— **Cue** p48 My 6 '39

"A routine gangster film. . . Inferior in story and treatment. Not for children, despite a veneer of moral preachment." Bert Harlen
— + **Hollywood Spectator** p12 Ap 29 '39

"'Big Town Czar' is a tedious picture, in which occasional bursts of gunfire interrupt rather than motivate the plot. Such old hands at this sort of thing as Barton MacLane, Jack La Rue and Frank Jenks stand around rather sheepishly through most of the action, while Eve Arden, as the romantic interest, does what she can to underline the moral of the fable. It's not enough to make the production either significant or entertaining." Howard Barnes
— **N Y Herald Tribune** p17 My 4 '39

"A bustling little melodrama, all puffed up with its own unimportance, is 'Big Town Czar.' . . The casting in [most] respects is absurd. We can't imagine—we still can't—Tom Brown (of Culver, Annapolis and West Point) running around with the mob; and the only word for Ed Sullivan's portrayal of Ed Sullivan is 'unconvincing.'" Frank S. Nugent
— **N Y Times** p27 My 4 '39

"'Big Town Czar's' place in screen history is assured by the fact that it's the first picture in which a character speaks of 'the El Morocco.' That's good, that is! *Too bad the same can't be said for the picture.*"
— + **Stage** p6 My 1 '39

Trade Paper Reviews

"This is another action drama that would prove beyond a shadow of a doubt that crime doesn't pay. The message and the approach are very familiar. Where the patrons relish the gun play, man eat dog, unscrupulous formula that embellishes the underworld, this will fill the bill. And this despite the incredibly fictitious story, ponderous direction and elongated telling."
— + **Boxoffice** p29 Ap 22 '39

"Unsatisfactory program melodrama. 'Big Town Czar' is an implausible, a commonplace and an unsympathetic handling of the oft-told tale of a racketeer's downfall. Lacking in strong box office names, it will probably be relegated to the lower half of double bills." Frank Leyendecker
— + **Film Bulletin** p8 My 20 '39

"Minor triumph for Ed Sullivan as author, actor and moralist in nice gangster film."
+ **Film Daily** p6 My 11 '39

"Universal's 'Big Town Czar' is a revival of the cops and robbers stuff of the slumbering gangster cycle, garnished with a sugar coating of pulpit stuff on the evils of racketeering. It can hope to give casual support, at best, in dual bills. As presented in preview, the picture drags noticeably throughout, a weakness which is contributed to by the familiarity of setting, diffuse motivation, redundant underworld jargon and weak story framework. It is possible that careful cutting may step up its plodding pace, but it is doubtful whether this will materially 'hop up' the picture as a whole."
— **Hollywood Reporter** p6 Ap 19 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p8 Ap 21 '39

"Nothing new is presented. Strictly a filler for the secondary duals, for which its moderate budget originally intended it. Story has many weak moments and slow spots. Over-emphasis in dialog to underworld lingo and expressions of the ten-twent-thirt era grooves the picture for lower bracketed action houses where pa-

BIG TOWN CZAR—*Continued*

trons like their melodrama spread rather thick."
— + **Variety** p12 Ap 26 '39

"'Big Town Czar' takes itself seriously in its potent preachment that crime doesn't pay, achieves considerable entertainment in the course of its tragic drama and offers as an innovation a narrative introduction and commentary on its characters by Ed Sullivan, columnist, who also plays a role in the picture. Will fit nicely into the programs where audiences go for balanced diet of the grave and sombre with the light and giddy."
+ — **Variety (Hollywood)** p3 Ap 19 '39

BIZARRE BIZARRE. Lenauer 84min Mr 20 '39

Cast: Louis Jouvet. Francoise Rosay. Michel Simon. Jean-Louis Barrault. Jean-Pierre Aumont. Nadine Vogel

Director: Marcel Carne

Screen writer: Jacques Prevert

Burlesque. French film with English subtitles. Based on a play His First Offense by J. Storer-Clouston. This is a satire on the British and British institutions. The story shows what happens when a London couple choose rather to be implicated in a murder than to admit that their servants walked out on them.

Audience Suitability Ratings

"Objectionable in part."
Nat Legion of Decency Ap 6 '39

Newspaper and Magazine Reviews

"Burlesque has rarely been handled more clumsily on the screen than in 'Bizarre Bizarre.' The company in this new French film is beyond reproach. It includes distinguished and knowing players. . . All their efforts to achieve pointed make-believe, though, add up to nothing more than dull doings. The fact is that satire has been laid on so thickly throughout the action that it defeats its own ends in no uncertain manner. The British people and British institutions are taken for a ride, to be sure, but without the antidote of laughter that makes theatrical or motion picture venom entertaining. . . I would say that it is an extremely bad motion picture." Howard Barnes
— **N Y Herald Tribune** p16 Mr 21 '39

"It is a fantastic farce, almost a burlesque of farce, with a humor so elusive that this humorless corner frankly never quite caught on. The joke is primarily on the British, but we incline more to believe it is on the French and, for thinking so, they probably will howl that it's on us. But it doesn't matter much anyway: it's not too good a joke. . . A mood of inspired nonsense might have sustained [the cast]. As it is, it has sustained only the vicar, played by Louis Jouvet. It leaves the others floundering in a bog of slapstick and burlesque in which only Michel Simon seems at home. But one thing we will concede the picture: it is bizarre." Frank S. Nugent
— + **N Y Times** p27 Mr 21 '39

"'Bizarre Bizarre' obviously was given every chance in the world to be a really comic take-off of English stories, but someone worked hard to destroy any natural element of humor in it. The whole dizzy affair finally seems like nothing more than a practical joke in a bad dream." John Mosher
— **New Yorker** p76 Ap 1 '39

"'Bizarre Bizarre' is no 'Grand Illusion,' but it is a masterpiece of Gallic fun. . . If you like an irrepressible exercise in wit, then this is your treat. *If you don't see it, ask for it.*"
+ **Stage** p7 Ap 15 '39

Trade Paper Reviews

"A Gallic dish of humor, and like most French cooking, heavily seasoned to shield the defects. It is played in a rollicking spirit of farce in which considerable satire aimed at the English underlines the proceedings. It doesn't quite reach its objective as solid entertainment. For one thing, it is long-winded and the comedy plods on determinedly, but not too gaily."
+ — **Boxoffice** p61 Ap 15 '39

"This new French film had possibilities of being made into a highly amusing comedy, but indifferent story treatment and direction consign it to the rank of also ran pictures. There are sequences that may amuse the French audiences, but as general screenfare it will not hold much interest."
+ — **Film Daily** p13 Ap 14 '39

"This is one of Marcel Carne's experiments with farce comedy and it's deftly directed. Given a script replete with ingenious quirks and pokes at human failings, a music score modestly but effectively employed to heighten dramatic effect where needed, and a plot that hinges on a pseudo-murder, opus furnishes pleasing entertainment. Art theatres and foreign language houses will do fair business with this one."
+ — **Variety** p14 Mr 29 '38

THE BLACK PIRATE. See Il corsaro nero

BLIND ALLEY. Columbia 68min My 11 '39

Cast: Chester Morris. Ralph Bellamy. Ann Dvorak. Joan Perry. Melville Cooper

Director: Charles Vidor

Music director: M. W. Stoloff

Screen writers: Philip MacDonald. Michael Blankfort. Albert Duffy

Melodrama. Based on a play of same title by James Warwick. The story recounts how a murderer flees prison and hides out in the home of a college professor where he murders a house guest while waiting for his escape ship. The professor, fearing more killings, begins to psychoanalyze him and so weakens the purposes of the man that police easily arrest him.

Audience Suitability Ratings

"Good. Mature-family." DAR
+ **Fox W Coast Bulletin** My 6 '39

"Adults."
Nat Legion of Decency Je 1 '39

"A: very good; Y & C: no."
+ + **Parents' M** p46 Jl '39

"Mature. Unusual in its material, and tense, though the scientific part is necessarily very much simplified."
Wkly Guide My 20 '39

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor p17 My 27 '39

"It is quite an interesting and novel melodrama. . . It's a new setup for the movies. . . The film, pointed toward a larger audience than the original play, has simplified the mental aberrations of the murderer . . . so it is easily understandable by the lay mind. The picture is, proportionately, less fascinating as a mental exercise than the play was. It remains, however, a gripping, continually interesting melodrama." Jesse Zunser
+ **Cue** p49 Je 3 '39

"A study in psychoanalysis, with a counterpoint of melodrama, which should catch the fancy of all adult picture-goers. Libraries might find a tie-up between the film and their books in the psychology field. Students will observe instances of good dramaturgy, some excellent playing, and some imaginative montage sequences. Not recommended for children, however." Bert Harlen
+ **Hollywood Spectator** p10 Ap 29 '39

"James Warwick's intriguing play has been made into an exciting and refreshing screen melodrama. Although the performances in the offering are routine and the adaptation is not particularly inventive, the show is a whole lot more engrossing than most gangster films. . . Blended with the customary plot manipulations and posturings of underworld motion pictures, it has resulted in an out-of-the-ordinary thriller. . . 'Blind Alley' is continually entertaining." Howard Barnes
+ **N Y Herald Tribune** p10 My 22 '39

"The rather whimsical experiment of grafting Dr. Freud's facile theory of dream symbols on

a typical Columbia melodrama has justified itself admirably in the case of 'Blind Alley,' by producing, on the whole, a rather better-than-typical Columbia melodrama." B. R. Crisler
+ **N Y Times** p15 My 22 '39

"There is novelty in 'Blind Alley.' . . A certain trickiness adds, as I say, some freshness to this otherwise rather routine thriller." John Mosher
+ **New Yorker** p85 Je 3 '39

"Frankly, the whole grim affair is far from our idea of screen entertainment, but we must give praise where praise is due and declare Chester Morris one of the best portrayers of cowardly killers on the screen. His work is far superior to the story material provided."
+ — **Photoplay** p63 Jl '39

Trade Paper Reviews

"Austerity is the dominant tone in this psychological approach to the crime-does-not-pay motif, but restrained direction and enactment by a splendid cast elevates it to above-average entertainment levels. . . The picturization has been modified in theme so that there can be nothing offensive to those of fastidious tastes."
+ **Boxoffice** p69 Ap 29 '39

"Here is something 'different' in crime pictures. The principal story element concerns a psychiatrist's analysis of a gang killer's homicidal tendencies. While this may sound awfully high-brow, it is actually suspenseful and exciting film for popular consumption. Action fans will find plenty to hold their attention."
+ **Film Bulletin** p6 My 6 '39

"Absorbing drama of escaped convict and a doctor in mental duel builds novel thrills."
+ **Film Daily** p5 My 29 '39

" 'Blind Alley' is an offering that is above average cops and robbers for either end of a double bill. Although it does not boast strong marquee names, this psychological study of a criminal's mind should satisfy."
+ **Hollywood Reporter** p3 Ap 22 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p3 Ap 27 '39

"In attempting to delve into the psychopathic reasons why a criminal carries a killer complex, 'Blind Alley' holds moderate interest for general bookings. With an improbable story foundation, and light on box office names, picture will fill acceptably in lower brackets as supporter for a light offering. . . It's a satisfactory effort, especially for a moderate budgeter."
+ — **Variety** p12 Ap 26 '39

"While 'Blind Alley' is a crime picture based on a highly improbable story, it will make the grade as supporting fare if spotted with a top feature sufficiently light to offset its drabness. It, at least, offers some new twists to cops-and-robbers brand of entertainment."
+ — **Variety (Hollywood)** p3 Ap 22 '39

BLUE MONTANA SKIES. Republic 56-59min My 4 '39

Cast: Gene Autry. Smiley Burnette. June Storey. Harry Woods

Director: B. Reeves Eason

Original story: Norman Hall. Paul Franklin

Screen writer: Gerald Geraghty

Western melodrama. Autry and Burnette go up to Canada to sell cattle and find that a gang of smugglers are bringing fur pelts across the border.

Audience Suitability Ratings

"Much excitement, beautiful horsemanship and Gene Autry's excellent singing contribute to make a better-than-usual Western. Family." E Coast Preview Committee
+ **Fox W Coast Bulletin** p2 My 20 '39

"General patronage."
Nat Legion of Decency Je 1 '39

"A: poor; Y: fair; C: no."
— **Parents' M** p66 Je '39

Trade Paper Reviews

"This Western is all, and more, than any exhibitor who caters to action fans could ask. Essentially, because its locale is fresh, its production sound, its story aggressive and played to the hilt with a sincere group of performers. Add, too, some choice scenic photography and a set of tunes, if there must be tunes, that really fit and don't just take up footage."
+ **Boxoffice** p51 My 6 '39

"Average Western fare which will please Gene Autry's numerous fans and hold its own in the minor action spots. The singing cowboy's recent films have been below his earlier standard but 'Blue Montana Skies' will get some extra attention because of its Canadian border locale—a refreshing change from the usual Western scene." Frank Leyendecker
+ — **Film Bulletin** p8 Je 3 '39

"Swell Autry adventure with fur smugglers keeps thrills piling up."
+ **Film Daily** p20 My 4 '39

Reviewed by Ed Grief
+ **Motion Pict Daily** p20 My 3 '39

"As fare for the secondary duals 'Blue Montana Skies,' Gene Autry's latest singing Western, will more than hold up its share of the box office burden. . . Director 'Breezy' Eason, who in a lengthy tenure at Warners turned out some tiptop low budget films, has paced the sequences nicely."
+ **Variety** p20 My 3 '39

BOY FRIEND. 20th century-Fox 70min My 19 '39

Cast: Jane Withers. Arleen Whelan. Richard Bond. Douglas Fowley. Warren Hymer

Director: James Tinling

Dance directors: Nicholas Castle. Geneva Sawyer

Music director: Samuel Kaylin

Original story: Lester Ziffren. Louis Moore

Screen writers: Joseph Hoffman. Barry Trivers

Comedy drama. A cops and robbers story in which Jane Withers aids her brother, a rookie cop in a police school, in capturing a gang of loft building thieves.

Audience Suitability Ratings

"An improbable story of an ordinary 'cops and robbers' variety cannot be recommended for children. Adults." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"Good entertainment. Family." Calif Fed of Music Clubs

"A hackneyed story is highlighted by a good cast and direction. Family." Nat Council of Jewish Women

"A fairly amusing social comedy combined with a gangster melodrama. Mature family." Nat Soc of New England Women

"All characters are convincing and the story does not lag. Loyalty, honesty, duty and perseverance are stressed, and the law is victorious. Family." S Calif Council of Fed Church Women
+ — **Fox W Coast Bulletin** p2 My 20 '39

"General patronage."
Nat Legion of Decency My 25 '39

"A, Y & C: good."
+ **Parents' M** p66 Je '39

Newspaper and Magazine Reviews

"Will be received most heartily by the Jane Withers following. Nothing for study groups. There is a possibility that libraries might use the film to direct the attention of children to the need of sound courses of study for policemen, a prerequisite development for our attaining a better world." Bert Harlen
+ — **Hollywood Spectator** p20 My 13 '39

Trade Paper Reviews

"Standardly good Jane Withers fare, this is sure to please the legion of fans who have boosted the gingery moppet to top-bracket screen popularity."
+ **Boxoffice** p25 My 13 '39

"This is another formula cops and robbers story that doesn't quite measure up to the standard set by Sol Wurtzel in his previous Jane Withers' pictures. The story is slow in

BOY FRIEND—*Continued*

unraveling at the beginning, and is burdened with an overabundance of dialogue, but it picks up in the middle, then goes into a fast and hokey chase that is amusing. On the whole, it will please Miss Withers' followers."
+ — **Hollywood Reporter** p3 My 6 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 My 10 '39

" 'Boy Friend' is not up to the standard of the previous members of the Jane Withers' series. On the other hand, based as it is on the solid action formula with all the trimmings, including a rip-roaring automobile chase for a finish, the picture will scarcely harm Jane's box office standing. The film belongs in the 'C' classification of Fox 'B's.' "
— + **Nat Box Office Digest** p12 My 22 '39

"The important thing about this one, particularly to the close followers of Jane Withers, is that the growing young miss has her first cinematic 'love affair.' That's also the exploitation wrinkle and may mean extra gravy for this up-to-average Withers' feature."
+ **Variety (Hollywood)** p3 My 6 '39

BOYS' REFORMATORY. Monogram 61min My 1 '39

Cast: Frankie Darro. Grant Withers. David Durand. Warren McCollum

Director: Howard Bretherton

Original story: Ray Trampe. Norman S. Hall

Screen writers: Ray Trampe. Wellyn Totman

Melodrama. Frankie Darro is an orphan boy who supports a foster-brother and a foster-mother. He is sent to the reformatory for a crime committed by his foster-brother.

Audience Suitability Ratings

"A: stupid; Y: worthless; C: no."
— **Christian Century** p687 My 24 '39

"Adults."
Nat Legion of Decency My 11 '39

Trade Paper Reviews

"An entertaining picture with plenty of morale for the boys who are linked with the wrong kind of friends. Frankie Darro comes through with a sincere performance and Grant Withers, as the reformatory doctor, contributes a sympathetic touch."
+ **Boxoffice** p51 My 6 '39

"This is an action-packed variation of the Fagan theme. . . It will do okay where Darro has a following and they go for plenty of action and romance doesn't count. There just isn't a drop of romance in this entire sixty minutes. . . It's a passable release for the action spots."
+ — **Film Bulletin** p5 My 6 '39

"Smooth drama of reformatory school with Frankie Darro in strong sacrifice role."
+ **Film Daily** p5 My 17 '39

"Low budget juvenile-crime melodrama is strictly a dualler and only so-so at that. Has a mimeograph story without climactic punch or love interest, doesn't develop character or atmosphere, and it's shy on name value. Limited to spot lower-billing. It is an obvious yarn."
— + **Variety** p23 My 10 '39

BOYS' SCHOOL. Dimeco-Columbia Je 5 '39

Cast: Eric von Stroheim. Michel Simon. Armand Bernard. Serge Grave. Marcel Mouloudji

Director: Christian Jaque

Screen writer: J. H. Blanchon

Melodrama. Based on the novel, Les Disparus de St Agil, by Pierre Very. Filmed in France with English subtitles. Also known under the title Les Disparus de St Agil. The Academie Française du Film pronounced this the "most unusual film of the year" in awarding a prize. The background is a boys' school near Paris where a group of mischievous boys hold midnight sorties in a class room with a skeleton and discover a group of counterfeiters.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Je 15 '39

Newspaper and Magazine Reviews

"Maybe the cinema in patriotic France has sunk to a new low level—for, had this picture come out of Hollywood, it would have been relegated scornfully to the status of a poor, very poor, Grade 'B.' . . Eric von Stroheim is in the cast—which is some recommendation, but not enough. And, as is usual in French films, the acting is good, even if the production isn't." Jesse Zunser
— **Cue** p45 Je 10 '39

"When it comes to unusual motion pictures, the French have a way of topping all comers. . . An odd blend of what almost might be called introspective documentation and Frank Meriwell exploits makes [the film] slightly confusing. For if you care about the personal and emotional conflicts of the boys or their masters you are likely to be disappointed in the pat resolution of their problems, while the melodrama itself is not pointed enough to designate the show as a first-rate thriller. It is still unusual. With the fine acting that has gone into it, the careful direction and the authentic backgrounds, 'Boys' School' rarely fails to be entertaining, even if it does wobble about considerably between treatments and moods." Howard Barnes
+ — **N Y Herald Tribune** p20 Je 6 '39

"The picture is amusing juvenile fiction, with more than the usual concessions to the grown-ups. . . It has a richness of characterization and an atmospheric interest that make it well worth seeing." Frank S. Nugent
+ **N Y Times** p26 Je 6 '39

"Whether 'Boys' School,' a French import, is meant to be comedy or thriller I don't know, and I suspect the producers didn't know, either. The teachers and students will seem very strange to us Americans and their behavior just mystifying. The film, however, did win one of those strange little prizes they give in France." John Mosher
— **New Yorker** p91 Je 10 '39

BRIDAL SUITE. MGM 70min My 26 '39

Cast: Annabella. Robert Young. Walter Connolly. Gene Lockhart. Reginald Owen. Arthur Treacher. Billie Burke. Virginia Field

Director: William Thiele

Music: William Buddie. Gus Kahn. Arthur Gutmann

Original story: Gottfried Reinhardt. Virginia Faulkner

Screen writer: Samuel Hoffenstein

Comedy drama. First called Maiden Voyage. Robert Young is a wealthy playboy who decides to jilt a society gold digger. He falls in love with a poor girl, Annabella, who is running a little inn in the Swiss Alps. Walter Connolly, a doctor who is guardian for Annabella tries to break up the romance aided by the discarded fiancée.

Audience Suitability Ratings

"Mediocre. Adults." DAR
— + **Fox W Coast Bulletin** My 27 '39

"Adults."
Nat Legion of Decency Je 1 '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 Je 10 '39

"Trivial. A sad waste of two such engaging players as Annabella and Bob Young, and the competent cast which supports them; a silly story directed in a manner to emphasize its silliness. . . Utter waste of time. Gets it motivation from a drunken loafer, therefore is not fit for family trade. Exhibitors should not be lured by cast names into belief the picture is good box-office. Nothing for study groups except a lesson in impossible story selection, bad direction and waste of a good cast."
— — **Hollywood Spectator** p10 My 27 '39

"Seldom, if ever, have actors been required to sail through the old story of the scapegrace American millionaire and the shy little Alpine maid who fall in love with less of a script to convey them. It is downright painful to behold an expert cast of generally fun-loving cut-ups toil and struggle under the load of joyless dialogue and trite situation which is mercilessly heaped upon them." Bosley Crowther
— **N Y Times** p20 My 26 '39

"Any kind of groan is better than the gay bit of a giggle, unbalanced and intrusive, of 'Bridal Suite,' which buries alive all the comedy efforts of Billie Burke, Walter Connolly, Robert Young, and Miss Annabella." John Mosher
— **New Yorker** p85 Je 3 '39

"A ho-hum Swiss Alpine romance."
+ — **Newsweek** p35 Je 5 '39

"You'll get a lot of laughs out of the mix-ups. Annabella does a grand comedy job, Virginia Field is lovely to look at and Connolly is a riot."
+ **Photoplay** p62 Jl '39

"It may, as its producers claim, suggest how Annabella captured Tyrone Power but is nonetheless a very bad picture."
— — **Time** p67 Je 5 '39

Trade Paper Reviews

"A combination of slapstick whimsy and romance that fails to find a satisfactory entertainment formula. It lacks tempo and is weighed down by a steady stream of commonplace dialogue. The production is obviously in the low budget category and is minus sufficient stature to go solo on a program."
— + **Boxoffice** p27 My 27 '39

"'Bridal Suite' is labored comedy with few laughs. Coupling the name of Annabella, the new Mrs. Tyrone Power, with the title 'Bridal Suite' may attract some business to this mediocre comedy. Any other reasons for wasting the talents of a cast of reliable comedians on this silly and uninteresting trifle are not apparent to the average observer. Despite the name values of its featured cast, this will need a strong top feature to get it by on double bills." Frank Leyendecker
— **Film Bulletin** p4 Je 12 '39

"One of the lightest trifles that has appeared from the Metro studios in a long time. It is very soothing and conducive to relaxation on the part of the audience these warm days."
Film Daily p5 My 29 '39

"'Bridal Suite' is strictly inconsequential program fare. Even the luster of its top-lined names—Annabella and Robert Young—and the familiar and able supporting cast will not raise it above filler on a double bill. It is that kind of picture which occasionally emerges to arouse mystification over its organization in major studios. The screenplay is a shallow adaptation of a familiar plot. . . Young is made to appear so insufferably caddish that he finds it impossible to erase the stigma. Annabella has almost as thankless a part. She has little to do and appears as mystified and disheartened by what is required of her as is the audience."
— + **Hollywood Reporter** p3 My 19 '39

+ — **Motion Pict Daily** p4 My 24 '39

"Edgar Selwyn assembled a group of corking troupers for 'Bridal Suite,' and the result presents many moments of entertainment, but somewhere along the line they forgot to write a story. . . We should probably mark it as 'B' plus. Or 'A' minus, and very minus."
+ — **Nat Box Office Digest** p10 My 22 '39

"This one carried the title of 'Maiden Voyage' until Annabella married Tyrone Power shortly after the picture was completed, when new tag of 'Bridal Suite' was selected. New title is just as out of place as the picture itself, which is rather dull and uninteresting, with static direction, commonplace story and situations, and inability to catch audience attention except for brief moments. Plot is an old one, with further handicap of little aid from the script or direction."
— + **Variety** p14 My 24 '39

"Lightly spun fluff, is 'Bridal Suite,' reeled off an inconsequential but comic romantic story played wholly for chuckles. Yarn has no sense of reality, is contrived in situation and character, and is given a casual treatment by cast and director. Moderately amusing, it will fill its intended requirements as complement in the duals. Production polish and cast fit it for the better bills."
+ — **Variety (Hollywood)** p3 My 19 '39

BROADWAY SERENADE. MGM 111-115min Ap 7 '39

Cast: Jeanette MacDonald. Lew Ayres. Ian Hunter. Frank Morgan. Wally Vernon. Rita Johnson. Virginia Grey. William Gargan

Director: Robert Z. Leonard

Dance directors: Seymour Felix. Busby Berkeley

Music: Merrill Pye. Herbert Stothart. Edward Ward. Gus Kahn. Bob Wright. Chet Forrest. Walter Donaldson. Leo Arnaud. Leonid Raab

Music director: Herbert Stothart

Original story: Lew Lipton. John Taintor Foote. Hans Kraly

Screen writer: Charles Lederer

Musical. Miss MacDonald and her husband Lew Ayres are a song and piano team. She gets a chance for stardom and their marriage goes on the rocks when her husband refuses to trail in her shadow. To forget, he begins to compose music. In the end just before Miss MacDonald plans to marry another, she meets Ayres, now a success, and they are reunited.

Audience Suitability Ratings

"A: elaborate; Y: good of kind; C: little interest."
+ **Christian Century** p622 My 10 '39

"It is rather long and several drinking scenes could be cut without harming the picture or story. Adults." Am Legion Auxiliary

"The commonplace story lacks unity and some of the incidents are in poor taste. Although part of the story, excessive drinking is regrettable in a musical picture starring a family favorite. Out of key with the rest of the picture, the finale is a swing version of the wistfully appealing 'None But the Lonely Heart' by Tschaikovsky, and grotesque masked figures and little imps from hell participate in this murder of a beautiful song. Adults." Calif Cong of Par & Teachers

"This musical extravaganza is lavish to the point of being ridiculous. The lovely voice of the star fails to redeem this overworked, formula story which is unconvincingly cast. One particularly extravagant musical finale will prove unpleasant to many, if not actually distasteful. It is not socially constructive to present selfish, wounded pride and jealousy as justification for lost ambition and the adoption of a diet of liquor. Adults." Calif Fed of Business & Professional Women's Clubs

"A contest between love and artistic careers, this musical comedy-drama with its super-colossal effects and settings overbalance entertainment value. Not like former MacDonald pictures. Mature-family." Calif Fed of Music Clubs

"Good. In the final sequence, the attempt to achieve novelty spoils the mood. Jeanette MacDonald is fascinating in her first solo starring film. Mature-family." DAR

"An elaborate and spectacularly staged musical drama in which extravagant use of montage, symbolism and a very grotesque finale detracts from the artistry and appeal, though the plot is interesting and the orchestrations well rendered and most impressive. Jeanette MacDonald's voice is lovely, but the beauty of some of her numbers is lessened by overdressed sets. . . Bewildering and tiring for children. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Lavish sets and an especially lovely snow scene. The finale ballet is grotesque and definitely unpleasing. 'None But the Lonely Heart' in swing time will not appeal to all

BROADWAY SERENADE—*Continued*

audiences. The film is over-long and suffers from too much elaboration in production. Adults." Nat Soc of New England Women

"Many scenes mar the picture as a whole. The direction is uneven. Drinking and masked scenes unnecessary. Adults." S Calif Council of Fed Church Women

— + **Fox W Coast Bulletin** Ap 8 '39

"There is enough of Jeanette MacDonald's singing to satisfy the most avid fans, and so much music ranging from opera to swing that the plot is sometimes obscured by it. A rather bizarre symphonic finale which places the two types of music in juxtaposition could have been interesting if the staging had been less complex, but the dark setting, the dark costumes, the grotesque masks and the continuous changes in camera angles are confusing and tiring. On the whole the picture is disappointing. Adolescents, 12-16: possibly entertaining; children, 8-12: tiring—no interest."

— **Motion Pict R** p4 My '39

"Adults."

Nat Legion of Decency Ap 20 '39

"Family."

Wkly Guide Ap 8 '39

Newspapers and Magazine Reviews

"Adults and young people."

Christian Science Monitor p15 My 13 '39

"To put it brutally, for all its super-spectacular production and all-star cast, 'Broadway Serenade' is dreadfully dull. It is laden with talk, slowed down by confusing musical interludes, and burdened with a routine plot which has been repeated so often that you anticipate every word and every situation long tedious minutes before it comes to pass. . . The stupendous variation on Tschaikovsky's 'None But the Lonely Heart,' which climaxes the picture, should receive a prize as the year's most horrible example of the murder of a classic." Jesse Zunser

— **Cue** p43 Ap 15 '39

"I think it is one of the best musical films to reach the screen, that the music is perfectly swell and Jeanette MacDonald is perfectly divine. . . Clean enough, if you can excuse drunkenness when it is not necessary. Will please Jeanette MacDonald fans. Of no interest to children."

+ + **Hollywood Spectator** p27 Ap 15 '39

"Here you have the Ice Follies—minus the ice. It's the same plot slightly disguised. . . For all our liking of Miss MacDonald, who always is attractive and a pleasant vocalist, we report this as overlong, overdull and over—well, just over!" Beverly Hills

— **Liberty** p44 My 20 '39

" 'Broadway Serenade' is as ponderous a production as it has ever been our misfortune to encounter. The rumor reached our ears recently that 'Broadway Serenade' was a musical film with a new technique. It would take a magician to find it. As far as we could tell, it follows the same general formula as such a recent extravaganza as 'Ice Follies of 1939.' Two-thirds of the film is trite and pedestrian, in spite of an occasional song by Miss MacDonald." Robert W. Dana

— **N Y Herald Tribune** p14 Ap 7 '39

"It is the biggest bad show of the year. Super-colossal in the old Hollywood style, it is one of those productions so large that cast and story rattle around in it like dice in a cup. It runs two hours, record mileage for a pint of plot. . . It is all too overwhelming for words. Let us just sit quietly for a while and try to forget it." Frank S. Nugent

— **N Y Times** p25 Ap 7 '39

"Madame Jeanette MacDonald sails forth in 'Broadway Serenade,' a grim and ruthless musical show on the model of Joan Crawford's 'Ice Follies,' only without the ice and with a lot of Puccini." John Mosher

New Yorker p100 Ap 15 '39

"Despite several good performances and lavish production effects, this story . . . is formularized and tiresome. Jeanette MacDonald's singing, which ranges facilely from swing to grand opera, is the chief distinction of this film."

— + **Newsweek** p27 Ap 17 '39

"Jeanette MacDonald does have the best luck in her pictures. This story could have been so easily ruined since basically it is somewhat dated. Yet here again the MacDonald has a hit, largely due it is true, to her own beauty and voice."

+ **Photoplay** p59 Je '39

"That chestnut of the boy and girl who set out on Broadway to find careers and the lingering anti-climaxes that pile up when she becomes a star and he becomes a drunkard. . . With an unbelievably fantastic finale, 'Broadway Serenade' comes to a close. Symbolism is the keynote of the gigantic spectacle, a clever, new idea about classic music versus swing music. You would, if you hadn't seen the morning newspapers, swear that this is 1929."

Stage p7 Ap 15 '39

Trade Paper Reviews

"While pretentious production numbers and a characteristically fine performance by, and the beautiful singing voice of Jeanette MacDonald contrive partially to transcend a story and plot structure which are decidedly on the rubber stamp side, it is doubtful that this will enjoy the popular response accorded most of Miss MacDonald's previous vehicles. Considering the obviously high budget, better material might have been furnished her for her first solo-starring production."

+ — **Boxoffice** p31 Ap 8 '39

"This is not among Miss MacDonald's better offerings through no fault of her own. The actress gives an excellent account of herself both vocally and dramatically. The screenplay must bear the bulk of criticism. It is shallow, familiar and routine. It is of such slim stuff that not even the superlative MGM production and the excellent acting of a hand-picked cast offset its weaknesses. . . Miss MacDonald's fans may be depended upon to bring this at least average grosses, but it is definitely not in the hit class." David J. Hanna

+ — **Film Bulletin** p4 Ap 8 '39

"Here is one of the most lavish, eye-filling musicals to come to the screen in many moons. Robert Z. Leonard functioned in the dual capacity of producer and director and turned in praiseworthy work. In her initial solo starring assignment, Jeanette MacDonald does splendid acting and has never been in better voice."

+ + **Film Daily** p12 Ap 4 '39

" 'Broadway Serenade' is a lavish musical, and as such falls quite snugly into formula pattern, save for certain enhancing qualities which suggest that there is hope for something really innovational in the suggested renaissance in filmusicals. It is doubtful that the familiar format will endear it to its audience, however, or that it may hope for more than average patronage in the top budget class. The picture impressed as being overlong in preview. This impression was intensified by its trite book, which is all too familiar to film audiences. It will therefore lean heavily on the box-office pull of its star."

+ **Hollywood Reporter** p3 Mr 31 '39

Reviewed by Gus McCarthy

+ **Motion Pict Daily** p5 Ap 5 '39

"Robert Z. Leonard has so much that is entertaining in this picture that one is inclined to give the picture an 'A' vote on the strength of straight directorial skill. But while there is so much that is entertaining; there is so much that is not. And that is where the trouble begins. Probably the trouble has something to do with the writing. . . Rates whatever break you usually give Jeanette MacDonald; but don't go overboard. It won't stand up for extra days."

+ — **Nat Box Office Digest** p11 Ap 3 '39

"Extravagantly produced, 'Broadway Serenade' has several sets that are in the super-elaborate class. Musically, it runs through the catalog from swing to grand opera. With all its lavishness, it impresses only as mild box office material. Way overlength, clipping of 30 minutes would have helped a lot. Production numbers are, on the whole, overplayed and become tiresome. This is particularly true of the

'Madame Butterfly' sequence which slows the picture's momentum completely. Finale tableaux is a clashing musical display."
— + **Variety** p15 Ap 5 '39

"For outstanding musical artistry, for sheer beauty in production, for smooth blending of song and story, 'Broadway Serenade' takes rank with any tunefilms of past. It combines brilliant producer-director effort with indelibly-etched portrayals by a strong cast. And, at least equalling, if not surpassing all else, it has Jeanette MacDonald more vivacious and in better voice than in previous screen appearances."
+ **Variety (Hollywood)** p3 Mr 31 '39

BULLDOG DRUMMOND'S BRIDE. Paramount Announced for release Je 30 '39 (Not yet previewed)

BULLDOG DRUMMOND'S SECRET POLICE. Paramount 55min Ap 14 '39

Cast: John Howard. Heather Angel. H. B. Warner. Elizabeth Patterson. Reginald Denny. E. E. Clive

Director: James Hogan

Screen writer: Garnett Weston

Murder mystery. Based on a novel Temple Tower by H. C. (Sapper) McNeile. Another in the Bulldog Drummond Series. The much postponed wedding plans of the detective are again postponed when a valuable treasure is stolen.

Audience Suitability Ratings

"[This] murder and horror tale has really excellent comedy moments to lighten it. . . Will appeal to lovers of mystery. Adults and young people." E Coast Preview Committee
+ **Fox W Coast Bulletin** Mr 18 '39

"General patronage."
Nat Legion of Decency Mr 9 '39

"A & Y: good; C: little interest."
+ **Parents' M** p76 My '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 My 13 '39

"John Howard is comfortable as the hero, while a fine supporting cast . . . makes things interesting." J. P.
+ **N Y Herald Tribune** p15 Mr 31 '39

Reviewed by B. R. Crisler
N Y Times p19 Mr 30 '39

Trade Paper Reviews

"This is an unhappy combination of murder, mystery and monkeyshines. In other words, where others of this series have developed a pleasant serio-comic attitude toward mayhem and allied functions, this misses the mark by a rather wide margin. There is no jelling of the various elements. The melodramatic episodes are stretched to the breaking point. The humor is exaggerated and forced. If not for the previous exciting episodes in Drummond's experiences, which are briefly reviewed via a dream sequence, the entire proceedings would be without significance."
— **Boxoffice** p31 Ap 8 '39

"Strictly routine in practically every department, this latest 'Bulldog Drummond' adventure will entertain only loyal followers of this series or the most rabid thrill fans. General audiences are more likely to find it extremely melodramatic and completely implausible. It is stretched to the point of boredom." Frank Leyendecker
— + **Film Bulletin** p8 Ap 22 '39

"Lurid melodrama in castle dungeon with Bulldog Drummond delivering thrills."
Film Daily p9 Ap 12 '39

" 'Bulldog Drummond's Secret Police' will fit smoothly into the series. It has plenty of exciting effect, moves rapidly, draws its portion of laughs but on the whole simmers down to brightly handled potboiler stuff budgeted and conditioned for the secondary spots."
+ **Hollywood Reporter** p3 Ap 13 '39

Reviewed by Gus McCarthy
+ — **Motion Pict Daily** p13 Ap 17 '39

"Paramount goes straight cliff-hanger in this issue of the continuing adventures of Bulldog Drummond, and a capable cast in the hands of a capable director bring it through for standard program entertainment. Where they like Drummond, they will like this one; where they are superior to the wild and wooly adventures of 'Sapper' McNeile's two-fisted character, they wouldn't care for it if it were twice as good."
+ **Nat Box Office Digest** p9 Ap 17 '39

"Boiler-plate detective fiction, trimmed to 55 minutes, and suitable for secondary booking, but not to be depended upon to carry the burden of average double bills. If playing dates singly, theatre will require considerable to fill out in view of the low running time."
— + **Variety** p15 Ap 5 '39

"Bulldog Drummond's secret police come off second best in this go with the adversary, and the picture is one of the lesser 'Drummonds' for the trailer spot in the neighborhood bills. Story ineptly seeks to combine melodramatic murder thriller with comedy elements and suffers from lack of even that degree of credibility which is required in this type of offering."
— + **Variety (Hollywood)** p3 Ap 13 '39

C

CALLING DR. KILDARE. MGM 86min Ap 28 '39

Cast: Lew Ayres. Lionel Barrymore. Laraine Day. Nat Pendleton. Lana Turner. Emma Dunn

Director: Harold S. Bucquet

Music: David Snell

Original story: Harry Max Brand

Screen writers: Harry Ruskin. Willis Goldbeck

Drama. Sequel to the film Young Dr Kildare. In this one Lew Ayres is the young interne and Lionel Barrymore continues as the irascible but thoroughly honest old hospital doctor who is training Ayres to take his place. Lana Turner portrays a conniving woman who almost draws Ayres away from ethical practice. Laraine Day, formerly called Laraine Johnson, portrays the nurse who aids Barrymore in his work and who falls in love with the young interne.

Audience Suitability Ratings

"A and Y: mostly good; C: no."
+ — **Christian Century** p719 My 31 '39

"Good. Overdrawn. Lionel Barrymore notable. Lew Ayres very good. Adults." DAR
+ **Fox W Coast Bulletin** Ap 29 '39

"An excellent cast brings us an interesting sequel to 'Young Dr. Kildare.' . . Social drama. Adults." Am Legion Auxiliary

"Entertaining social drama, well produced and excellently acted. Adults." Calif Cong of Par & Teachers

"Interesting, but lacking the human appeal of its predecessor because the theme is a bit sophisticated and the treatment melodramatic. Mature." Calif Fed of Business & Professional Women's Clubs

"Fine performance of Lew Ayres and Emma Dunn. . . Music score very poor. Many sequences called for music but remained unsupported. Adults." Calif Fed of Music Clubs

"This second in the series proves more interesting than the first film. Family." Nat Council of Jewish Women

"A well acted, humanly appealing social drama. . . A good story with sustained interest. Family, exclusive of young children." Nat Soc of New England Women

"Clean, constructive and worth while. Well directed and cast. Family." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** My 13 '39

CALLING DR. KILDARE—*Continued*

"Although this film is one of a series, it is an entity and no previous acquaintance with the characters is necessary. While the story contains humor, pathos, suspense, and human interest in such happy proportions that a hearty acceptance of the picture will probably be general, for the purpose of dramatic entertainment, situations are introduced which are certainly not typical of the average interne's experiences. Adolescents, 12-16: probably not; children, 8-12: too mature."
+ **Motion Pict R** p4 My '39

"Adults."
Nat Legion of Decency My 4 '39

"Family. Interesting and amusing, the human nature of the characters giving it a pleasant warmth."
+ **Wkly Guide** Ap 29 '39

Newspaper and Magazine Reviews

"Adults and mature young people."
Christian Science Monitor p15 Je 10 '39

Reviewed by Philip T. Hartung
Commonweal p77 My 12 '39

"Reasonably entertaining screen fare. . . Whipped into the cinematic froth are several amusing incidents, a nice little romance enlivened by dangerous siren-complications, gangsters, hospital humors, and clinical drama." Jesse Zunser
+ **Cue** p43 My 13 '39

"Not having seen the first picture of the Dr. Kildare series, I am not in a position to compare it with this one; but as the first scored a success, it must have been better entertainment than this one, which is unpleasant even though most capably directed and satisfactorily acted by a well chosen cast. . . Worth the time of study groups as a demonstration of things which should not be done. Will be criticized for its moral tone as it justifies the action of a citizen in concealing a man wanted on a criminal charge. Not for children. Students should note the sensible direction of dialogue. Exhibitors had better soft-pedal on advance promises."
— + **Hollywood Spectator** p9 Ap 29 '39

Reviewed by Beverly Hills
Liberty p54 Je 10 '39

"Another interesting and well played chapter in the life of the young interne. . . 'Calling Dr. Kildare' is a pleasant mixture of sentiment and realism that owes its success more to characterization and clever dialogue than anything else. . . Sentimental, unpretentious and well meaning, it calls for more of the same." Robert W. Dana
+ **N Y Herald Tribune** p19 My 12 '39

"It is a pleasantly entertaining production in the vein of light fiction. It is a vein, alas, which has been opened rather too frequently of late, especially by the surgical picture. But the Kildare series approaches its task with such a suavely professional touch, and its graceful bedside badinage is backed, as it were, by the weight of so many expert consultants that even medical science is apt to stand in awe at the spectacle. . . Medicine is getting harder and harder to take in the films, but 'Kildare' has been, on the whole, successfully sugar-coated." B. R. Crisler
+ **N Y Times** p25 My 12 '39

"If Lionel Barrymore doesn't bear down too heavily on his lines, and if Lew Ayres doesn't insist too much that an interne look as though he were about to burst into song, this new hospital series, of which 'Calling Dr. Kildare' is the second, may evolve into something reliable. Hospitals have their entertainment potentialities." John Mosher
+ — **New Yorker** p89 My 20 '39

"An entertaining sequel to 'Young Dr. Kildare.' "
+ **Newsweek** p23 My 8 '39

"This Kildare series has the opportunity of becoming a sentimental saga of a young doctor in a big hospital, but they had better watch out for three things: one, Dr. Gillespie (Lionel Barrymore) has been made a far more interesting person than the hero, a Dr. Jimmy Kildare (Lew Ayres); two, Dr. Jimmy Kildare is shown in sequence after sequence as a congenital idiot. . . And three, the ingenues that Metro has placed at strategic positions throughout the Kildare series are all of one cloth: overdressed, over-rouged, and overestimated. *Try, try again.*"
— + **Stage** p5 My 15 '39

Trade Paper Reviews

"Surprisingly lacking in the human qualities of its predecessor, which promised so much for the series, this return engagement suffers principally because of inconsistencies and extremes in story and situations."
+ — **Boxoffice** p67 Ap 29 '39

"Swell Kildare picture with humor and tenderness will do business for all theatres."
+ **Film Daily** p7 Ap 25 '39

"Plotted as a sequel, 'Calling Dr. Kildare' ably vindicates the succession and amply stands on its own feet individually. Here again is entertainment which ranges from crusty humor to tenderness with a facility which makes it understandable and appealing to any and every audience. It predicts a steadily growing impetus for future 'Kildares.' "
+ **Hollywood Reporter** p3 Ap 21 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p3 Ap 25 '39

"Doc Kildare, in the hands of Lew Ayres, and his superior man of medicine, played by Lionel Barrymore in a wheel-chair, are characters well worth perpetuating, but the material that keeps these characters alive will have to be better than supplied for the second in the series, 'Calling Dr. Kildare.' For all the effort that has gone into the sequel to 'Young Dr. Kildare,' including the fine casting and the excellent performances, the entertainment value does not assay above the ordinary."
+ **Variety** p12 My 17 '39

"Same combination which turned in so creditable an initial picture for this intended series repeats with an even more entertaining and smartly produced second offering. Playing, direction, story telling are top rank."
+ **Variety (Hollywood)** p3 Ap 21 '39

CAPTAIN FURY. United artists-Roach 90min My 26 '39

Cast: Brian Aherne. Victor McLaglen. Paul Lukas. June Lang. John Carradine. George Zucco

Director: Hal Roach

Music: Marvin Hatley

Screen writers: Grover Jones. Jack Jevne. William DeMille

Melodrama. This is a typical Western melodrama set in Australia. Brian Aherne and Victor McLaglen are English convicts sent to the colonies to serve time in hard convict labor. Aherne is a sort of Robin Hood with a passionate sense of justice while McLaglen is a rough and unregenerate marauder. With other convicts they escape and aid the settlers who are being robbed by greedy landholders.

Audience Suitability Ratings

"Interesting with plenty of action, but repulsive and distasteful to some who do not enjoy seeing this side of life. Adults: especially men." Am Legion Auxiliary

"Exciting, swiftly paced melodrama . . . but with much shooting and brutality. Adults." Calif Cong of Par & Teachers

"The photography of rural pastoral scenes is especially lovely. The musical setting is so superb it lightens the more violent sequences. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adults." DAR

"Although this picture abounds in beautiful photography, lovely scenery, much gun-play and hard riding, much is left to be desired. Family." Nat Council of Jewish Women

"A good cast presents some well drawn portraits of vigorous, high handed personalities, but there are too many bloody and brutal incidents in the film for it to be considered satisfactory entertainment. Adults." Nat Soc of New England Women

documentary picture, it has never been equalled. Accepted as a blow in defense of what we call Americanism, and a devastating answer to the totalitarian technique of economic and propagandistic back-knifing—I say it's about time! It is a picture you should, under no circumstances, miss." Jesse Zunser
+ + Cue p48 My 6 '39

"One picture every man, woman, child in the country must see. Gripping as entertainment, tremendous as healthy propaganda. Its national implication makes it too great for cinematic vivisection. In placing the word 'propaganda' in the vocabulary of films it is serving humanity, and that is the point which should interest all study groups. I can assure exhibitors it will make boxoffice history."
+ + Hollywood Spectator p7 My 13 '39

"It shakes an accusing finger directly at Hitler. In only one thing does it draw back. It dodges religious issues. . . This calls a swastika a swastika, and in strong screen language." Beverly Hills
+ Liberty p53 Je 10 '39

"In 'Confessions of a Nazi Spy' the screen wins new vitality. . . The picture is, as a whole, strikingly up to date. . . Its melodramatic parts I found less impressive. Its characters remain types. . . Taken as pure cinema, [it] is first-class. Anatol Litvak, maker of a film of such different values as 'Mayerling,' directs a multitude of varied scenes with a frightening knowledge of the milieu, blending documentary information and common story so perfectly that almost a new style results, a kind of movie journalism. . . 'Confessions of a Nazi Spy' is important for its theme, its style, and the advance it represents. It is hampered partly by oversimplified propaganda, partly by a too close adherence to the material of a specific case—though this fault has its virtues too. We still have far to go before we arrive at the political picture which will be a piece of pure movie art, but let us rejoice that the start has been made." Franz Hoellering
+ Nation p595 My 20 '39

"It is one of the most sensational movie jobs on record, workmanlike in every respect and spang across the headlines. . . In spite of the attention to character, fact and detail, the pace never lets down for a minute. They have discovered the story for a natural and let it have its head without trying for plot, romance, heroism. The result is terrific. A little too terrific, perhaps. The film is a hate-breeder if there ever was one, and when even our playboy intellectuals are charging around proclaiming the duty to go into battle of somebody else, any aid to national hatred is dynamite. . . This is no 'Beast of Berlin,' but a statement of sober inevitable facts, so brilliantly realized that no one can hide from it; it happens before his eyes." Otis Ferguson
+ + New Repub p20 My 10 '39

"The Warner Brothers, most courageous and aware of all the Hollywood studios, has turned out a compelling indictment of Nazi espionage and Nazi dogma. It is not as sensational as advance publicity would have led one to expect, but it is an expert piece of screen rapportage on an ugly phase of the Fascist offensive against the democracies. The advertising writers of Warners are not far wrong in claiming that 'it's your American privilege to see it.' . . 'Confessions of a Nazi Spy' is only a moderately exciting spy melodrama, but it is a challenging statement of opposed political philosophies and a terrible warning that democracy needs defending. Anatole Litvak has staged it with pace and an economy of tricky effects. I would advise you to see it." Howard Barnes
+ + N Y Herald Tribune p10 Ap 29 '39

"Hitler won't like it; neither will Goebbels; frankly, we were not too favorably impressed either, although for a different reason. We can endure just so much hissing, even when Der Fuehrer and the Gestapo are its victims. The Warners had courage in making the picture, but we should have preferred to see them pitch their battle on a higher plane. . . Its editorial bias, however justified, has carried it to several childish extremes. . . As melodrama, the film isn't bad at all. Anatole Litvak has paced it well, and the performances of Mr. Robinson as the Federal man, Mr. Lederer as the weak link in the Nazi spy network and Mr. Lukas as the propaganda agent are thoroughly satisfactory. But the film's promised revelations have long been in the public domain, and we cannot fight down the impression that the picture has cheapened its cause and sacrificed much of its dignity by making its villains twirl their long black mustaches. (A short black one can be villainous enough)." Frank S. Nugent
+ — N Y Times p13 Ap 29 '39

" 'Confessions of a Nazi Spy' is a film, I feel in my blood, to cause trouble. . . For an alarmist picture, I might add, there is little uproar. It is extraordinarily cool. . . The very astute and judicious evasion of melodrama lends the production a documentary force, and the average spectator, floundering anyhow in a maze of misinformation and suspicion and apprehension, may easily be persuaded that what he is seeing is gospel truth, a detail of history. One can hope that it is not gospel truth." John Mosher
New Yorker p86 My 6 '39

"As screen propaganda against propaganda, this Warner film pulls few haymakers. . . Although actual names are not used—except in bursts of Hitler Heiling—the film omits the foreword customary in such pictures, that of branding its characters as fictional. . . Splendidly acted, briskly directed by Anatole Litvak, 'Confessions of a Nazi Spy' is vigorous, if episodic, melodrama that would seem fantastic but for its basis in fact."
+ + Newsweek p23 My 8 '39

"As an indictment of Fascist influences in this country, this picture could not have been more outspoken and courageous. As a motion picture thriller, it has all the play and byplay of the cinema's best spy dramas. . . This is a good picture from any standpoint. It is a great picture from the American standpoint. *Bravo.*"
+ + Stage p5 My 15 '39

"It is as matter-of-fact and unmincing as a newsreel, undiplomatic as an artillery bombardment. . . It has a simple thesis, effectively presented: that the German-American Bund is a disloyal excresence which should be stamped out."
+ Time p58 My 15 '39

Trade Paper Reviews

"At last. This much-discussed picture is ready for the market. And what a market it ought to have waiting for it! For here is an attraction that is as alive and as arresting as today's newspaper headlines of which, in fact, it is definitely a part. . . No punches are pulled. No mythical names used. . . The result is punch after punch in a wow attraction that sums up as a load of real dynamite."
+ + Boxoffice p67 Ap 29 '39

"This widely-heralded film is an exploitation natural that should do sensational business everywhere. Its timeliness and the fact that it will create controversy in many spots will whip up interest and attract many who are not confirmed picture-goers. Hissing must be expected during early portions of the film and the finale will occasion spontaneous applause. From the strict entertainment viewpoint, this is an exciting spy yarn." Frank Leyendecker
+ + Film Bulletin p5 My 6 '39

"Without the forceful 'Awake, America!' message found in its repertorial reflection of recent events, this would be a corking spy drama, rich in suspense and pulse-quickening in excitement. Add, however, its factual expose of Nazi espionage in its many phases and forms and its essential patriotic appeal, and you have a sock melodrama that cannot miss. Controversial? Can there be such a thing when the issue is simply a defense of the principles inherent in the Constitution and the Bill of Rights? If there can be, then 'Confessions of a Nazi Spy' is controversial. If there cannot be, then it is not. The Warner treatment of story and theme, whether judged from either angle noted above, assays as right and proper. In the forthright approach, no punches are pulled; and in the careful omission of flag waving, there is a resultant heightening of effect."
+ + Film Daily p6 Ap 28 '39

"In the annals of screen entertainment, 'Confessions of a Nazi Spy' is unique. . . The industry will view it with appraising eyes, the

CONFESSIONS OF A NAZI SPY—*Cont.*

public will undoubtedly welcome it enthusiastically for what it is—meaty drama with 'heart.' The preview audience last night broke into frequent expressions of its emotions, and at the close applauded with unusual and sustained enthusiasm. . . Exhibitors will unquestionably grasp for it as soundly exploitable marquee material."
+ + **Hollywood Reporter** p3 Ap 28 '39

+ + **Motion Pict Daily** p3 Ap 28 '39

"There is sensational money awaiting 'Confessions of a Nazi Spy' in most of the metropolitan centers of the country. And if the Madman of Europe continues hitting the headlines with his customary arrogance, that money will be found also in the hinterlands. But there are spots where the exhibitor will do well to see the picture himself, and rate it on his own audiences."
Nat Box Office Digest p12 My 8 '39

"'Confessions of a Nazi Spy' will probably deliver big in terms of box office receipts, but the grosses will be but a detail in the significance of the film. . . This one is a wartime propaganda picture in flavor and essence. . . The story itself is told in terms of one syllable for maximum mass comprehension. . . It will be simple for the effete apostles of 'good taste' to call 'Nazi Spy' hokem melodrama. It is. There are scenes written in such broad simplification as to reek of horse-hair cliches and flag-waving demagoguery. The story, however, has pace and clarity."
+ + **Variety** p16 My 3 '39

"Daring, fearless, provocative, gripping, with an intensity seldom achieved in screen offerings, Warners 'Confessions of a Nazi Spy' will be one of the most discussed and argumentative films of current time, and by that token also a picture of heavy money making capacity. . . It is also vividly pictorial, played with great skill and conviction and directed with masterly strokes. This is a picture of profound entertainment."
+ + **Variety (Hollywood)** p3 Ap 28 '39

IL CORSARO NERO. Esperia 95min My 5 '39

Cast: Ciro Verrati. Silvana Jachino. Ada Biagini. Nerio Bernardi. Cesco Baseggio

Director: Amleto Palmeri

Music: Alessandro Cicognini

Original story: Emilio Salgari

Melodrama. Produced in Italy without English subtitles. Also known as the Black Pirate. Filmed on the rocky coast of Sicily, this is a tale of two brothers accused of betraying the Spanish war in Flanders. They are innocent and make their escape. One brother is caught and hanged and the other becomes a pirate to avenge his honor. The time is the 16th century.

Trade Paper Reviews

"Crammed to the hilt with action and given a lavish production standard, this new film should please Italian audiences. The picture possibly is more ambitious than the talents of the cast warrant, and certain technical aspects are below par, but all in all it will prove to be diverting entertainment."
+ **Film Daily** p6 My 11 '39

"Production has elements of strong dramatic appeal to natives of the Latin tongue. Its appeal for this country [U.S.], however, is necessarily limited because of that drawback, there being no English explanatory titles. . . For English-speaking fans, tedious stretches of dialog will lessen their interest in the film. It's 95 minutes and could profitably be cut to speed up these passages."
+ — **Variety** p23 My 10 '39

CRIME IN THE MAGINOT LINE. See Double crime in the Maginot Line

CRISIS. Arthur Mayer-Kline 86min Mr 11 '39

Directors: Herbert Kline. Hans Burger. Alexander Hackenschmied

Music: H. W. Susskind. Jaroslav Harvan

Narrator: Leif Erikson

Screen writer: Vincent Sheean

Documentary film. Filmed in Czecho-Slovakia. An anti-Nazi film which shows how Hitler followed his policies outlined in "Mein Kampf" in the matter of Czecho-Slovakia and Austria. It details the happenings of the time between the annexation of Austria and ends with the Munich Pact, the betrayal of a republic. Newsreel clips have supplemented film made in the Sudetenland.

SEE ALSO issue of March 27

Audience Suitability Ratings

"A: very good of kind; Y & C: if it interests."
+ **Christian Century** p558 Ap 26 '39

"A, Y & C: excellent."
+ + **Parents' M** p76 My '39

"Mr. Sheean's brilliant commentary provides the pointing finger, and leaves no doubt as to the sympathies of anyone concerned. Prejudiced, yes—for freedom. There are some fine portions devoted to the activities of Sokol."
+ **Scholastic** p34 Ap 15 '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 Ap 15 '39

"It is vitally alive, timely, biased, antifascist; and gets under your skin. . . The film's factual, concise, calm tone makes you weep for the betrayed and abandoned Czechs." Philip T. Hartung
+ + **Commonweal** p640 Mr 31 '39

"It is a stirring documentary film—depicting vividly, and at first-hand, the technique of Nazi propaganda and under-cover infiltration, as practised in Austria, perfected in Czecho-Slovakia, and attempted in varying degrees elsewhere. As a primer in Nazi methods, 'Crisis' is a powerful object lesson, with a contemporary local application. . . It packs a terrific wallop." Jesse Zunser
+ + **Cue** p44 Mr 18 '39

"A documentary film of considerable interest has just turned up in town. . . It is obligatory for all people who aren't tied up in knots in an ivory tower. It is splendidly photographed and sanely edited, and [is not] as one might well expect it to be, a horror picture. . . Alexander Hackenschmied, a native of Prague, was able to photograph his own country, the life in the cities, villages, and on the farms, with a familiarity no foreigner could have, and throughout one feels the authority of his information." John Mosher
+ + **New Yorker** p81 Mr 18 '39

"Carefully annotated and beautifully photographed, nevertheless it fails almost entirely to capture the suspense and imminent tragedy in the moments it retells. The Czech character, the country's preparation and lone defiance of those coveted frontiers—all this is shown in detail and with taste. But it is this very taste that robs the film of its impact. The camera is always so cautiously behind the front. We are told startling and horrifying things by Vincent Sheean, the commentator, but the pictures that accompany these fateful words are inactive and disappointing. Propaganda should have bite. *Mild.*"
— + **Stage** p7 Ap 1 '39

"Prime difficulties of recording history on film are that: 1) history neglects to follow a shooting schedule, and 2) that the most significant happenings are often the least pictorial. . . Nonetheless, pieced together with considerable skill and photographically first-rate, the picture is a reasonably coherent photographic appendix to last summer's headlines."
+ **Time** p44 Mr 20 '39

Trade Paper Reviews

"Much of the material is unusual and suggests it was caught by undercover activity when its actors were not aware of what was

transpiring. The depiction graphically illustrates, in motion pictures and by maps, why Der Feuhrer wanted the Sudetenland and also why he now has annexed the rest of the republic as well."
+ **Boxoffice** p61 Mr 25 '39

"A very fine and workmanlike job in the camera reporting of the crisis in the Sudetenland up to the time when the Nazi army moved in and occupied the Czech territory."
+ + **Film Daily** p10 Mr 20 '39

CUANDO CANTA LA LEY. Paramount-Dario Faralla 67-77min

Cast: Tito Guizar. Tana. Martin Garralaga. Paul Ellis. Pilar Arcos

Director: Richard Harlan

Music: Tito Guizar. Nenette Noriega

Music director: Lud Gluskin

Screen writer: Enrique Uhthoff

Western melodrama with songs. Filmed by Paramount in Spanish without English subtitles for the Latin market. This is the fourth and final film in a series starring Tito Guizar. In this one he portrays a Mexican secret service operative on the trail of a murderer.

Trade Paper Reviews

"A highly creditable offering. It has action, comedy and fine singing by Tito Guizar. Richard Harlan has done a splendid job of directing, maintaining a fast tempo."
+ **Film Daily** p12 Je 5 '39

"The Spanish market will undoubtedly find 'Cuando Canta La Ley,' fourth of Dario Faralla's series featuring Tito Guizar for Paramount, gratifying musically and adequately colorful in action. The picture compares favorably with typical Westerns in the American market."
+ **Hollywood Reporter** p3 My 26 '39

Reviewed by Vance King
+ **Motion Pict Daily** p11 Je 2 '39

"This is the fourth and final in series of Spanish dialogers for Paramount's Latin market. Picture will stand up neatly for some satisfactory grosses. Will also catch attention in the Mexican houses on this side of the border for profitable business."
+ **Variety** p14 My 31 '39

"Dario Faralla sets a high standard in entertainment and production for the Latin American market and the several score of border state theatres which play Spanish language pictures in this best of his Tito Guizar starring vehicles. Splendid singing, persuasive romance, jovial and infectious comedy, action which carries the crisply told narrative along with pace, and exceptionally fine photography are combined most effectively."
+ **Variety (Hollywood)** p3 My 26 '39

THE CURTAIN RISES. Regina-Kassler 85min Ap 21 '39

Cast: Louis Jouvet. Claude Dauphin. Janine Darcey. Mady Made

Director: Marc Allegret

Screen writer: Henri Jeanson

Drama. French dialogue film with English subtitles. Also called Entree des Artistes. Life in a dramatic academy is portrayed. A triangle love story and jealousy results in tragedy.

Audience Suitability Ratings

"Objectionable in part."
Nat Legion of Decency My 11 '39

Newspaper and Magazine Reviews

"Passably interesting, but not very moving, drama of the interwoven lives of students in a French dramatic school. Its tragedy doesn't quite come to life." Jesse Zunser
+ — **Cue** p44 Ap 22 '39

"It is our guess that the new French film would have far more influence as a thoughtfully conceived and well constructed drama than as a guide for students of acting. . . For its ability to make tragedy a real and poignant truth, therefore, 'The Curtain Rises' is a French film of interest." Robert W. Dana
+ **N Y Herald Tribune** p8 Ap 22 '39

"One of the most likable qualities of this new treatise is its realistic avoidance of the formular conclusion: the novitiate's conquest of the theatrical world. . . The cast is not wholly to blame for the picture's halting dramaturgy, its inability to develop character, its muffled plot explosions. Script and direction have been equally routine. The narrative moves slowly, luring attention by the things it promises rather than rewarding it by their fulfillment. Mr. Jouvet alone has an eloquent, three-dimensional role. His speeches and his actions command attention. They almost, but not quite, pull a rambling script and an incoherent troupe together." Frank S. Nugent
+ — **N Y Times** p15 Ap 22 '39

"Muddled melodrama. . . We cannot believe that France's great actors learn their trade under such undisciplined, personalized conditions. 'B', as in French."
— + **Stage** p5 My 15 '39

Trade Paper Reviews

"That highly dramatic French offering has most of the qualities that make for a commercially successful enterprise at intimate, or 'arty' theatres. It is peopled entirely with aspiring students, played against the background of the Dramatic Academy of the Comedie Française."
+ **Boxoffice** p69 Ap 29 '39

D

DARK VICTORY. Warner 104min Ap 8 '39

Cast: Bette Davis. George Brent. Humphrey Bogart. Geraldine Fitzgerald

Director: Edmund Goulding

Music: Max Steiner. Elsie Janis. Edmund Goulding

Music director: Leo F. Forbstein

Screen writer: Casey Robinson

Drama. Based on the play of same title by George Emerson Brewer, Jr, and Bertram Bloch. Miss Davis portrays a society girl in the "horsey" set who knows she is doomed to die within a certain period. She falls in love with a physician who also is desperately in love with her. Much of the film is taken up with the bravado, frenzied fear and final courageous composure in the anticipation of death.

SEE ALSO issue of March 27

Audience Suitability Ratings

"A: excellent; Y: very sad; C: too mature."
+ + **Christian Century** p622 My 10 '39

"Excellent. An exceptional photoplay, fast moving and completely absorbing." DAR
+ + **Fox W Coast Bulletin** Mr 11 '39

"'Dark Victory' is an emotional tragedy which is significant because of splendid direction and the exceptional acting of Bette Davis. . . Its restraint and dramatic values have rarely been equaled. . . Notable for its artistry. Adolescents, 12-16: no, depressing; children, 8-12: no. Adults." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bulletin** Mr 25 '39

"The picture is exceedingly well done, with excellent acting on the part of Bette Davis. The situations involved are not the usual ones of every day living, but are dealt with logically and in a manner that the average individual would wish to face a similar situation if the need arose. Adults." Am Legion Auxiliary

"A great, tragic story, beautiful in its simplicity and depth of appeal, 'Dark Victory' is a masterpiece of production, direction, and acting. Adults." Calif Cong of Par & Teachers

"A highly dramatic plot which arouses emotional sympathy with its tragedy. The enjoyment is paradoxical—it is fascinating because of superlative acting and the understanding manner in which the story is handled, but it is emotionally depressing. Adults." Calif Fed of Business & Professional Women's Clubs

DARK VICTORY—*Continued*

"Magnificent acting by Bette Davis would alone make this picture outstanding. It also has other good features including direction and photography and musical underscoring. Adults." Calif Fed of Music Clubs

"An outstanding production of great beauty. . . The director merits highest praise for his sincere and vital presentation. Incomparable and superb is the acting of Bette Davis. . . Absorbing entertainment. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"This beautifully enacted, expertly produced tragedy presents Bette Davis in a performance that climaxes all of her former acting triumphs. Adults." Nat Council of Jewish Women

"An inspiring story. Mature." Nat Soc of New England Women

"One's deepest emotions are stirred by the compelling depth of the theme. . . This is an unusual picture, and although in the end the heroine dies, yet, due to excellent acting and direction, it becomes a triumphant finale. Through the greater part of this picture champagne flows like water, used no doubt to emphasize mental unrest and fruitless search for tranquility. A decidedly adult picture." S Calif Council of Fed Church Women

+ + **Fox W Coast Bulletin Ap 8 '39**

"A: excellent; Y: good but emotional; C: too mature."

+ + **Parents' M p77 My '39**

"Mature. Outstanding. Referred to Committee on Exceptional Photoplays."

+ + **Wkly Guide Mr 18 '39**

Newspaper and Magazine Reviews

"It is a good deal better than the dolorous original play. . . It is a tragedy of illness and death so unrelentingly told that if there is a dry eye in the theatre it must have been looking the other way." John K. Hutchens

+ **Boston Transcript p8 Ap 20 '39**

"Adults only."

Christian Science Monitor p15 Ap 22 '39

"With the laurels of her second Academy award still green, Bette Davis makes a strong bid for the 1939 Oscar with her superlative performance in 'Dark Victory.' . . Bette Davis's achievement is all the greater when one considers what little material this story offers for a movie." Philip T. Hartung

+ + **Commonweal p48 My 5 '39**

"America's leading actress of the screen and two times Academy Prize Winner, Bette Davis, proves again that she is the screen's greatest actress. She has taken the morbid, brooding, unevenly written tragedy, 'Dark Victory'—in which Tallulah Bankhead starred on Broadway several years ago—and, in the greatest performance of her astonishing career, has transformed it into a brilliant, stirring, and unforgettable drama." Jesse Zunser

+ + **Cue p44 Ap 22 '39**

"Nothing finer ever has been presented on the screen—a great, tragic story in which death plays the menace role and wins in the end—powerful drama played superbly and directed by a master in the most inspired moment of his career. Will appeal principally to most intelligent picture-goers; above the heads of children. Valuable to Motion Picture Appreciation Classes as a demonstration of the most intelligent direction of dialogue yet presented on the screen."

+ + **Hollywood Spectator p6 Mr 18 '39**

"It is theatrically effective and, at times, deeply moving, thanks to Miss Davis. Indeed, she has tremendously arresting seconds. The picture itself has its faults. Edmund Goulding's direction is movie-esque at times, there are silly intrusions of heavenly orchestras, the picture is overlong. But Miss Davis surmounts these things. She is always direct and sincere. 'Dark Victory' will leave a lasting impression on you." Beverly Hills

+ **Liberty p45 Ap 15 '39**

"Bette Davis' portrayal of the symptoms of the malady, of her realization of her fate, and of her tremendous effort to cope with it is not only overpowering in its effect but serves to create an unforgettable character that far transcends the lines and situations of the part. Here really is great creative acting! Direction and production are excellent." Franz Hoellering

+ + **Nation p540 My 6 '39**

"'Dark Victory' on the screen is all that it failed to be as a play. In Casey Robinson's eloquent and moving adaptation, in Edmund Goulding's sensitive direction, and in the vibrant playing of Bette Davis and her supporting company, a hit-and-miss tragedy has been turned into a compact and poignant human drama. . . It is a superior film as well as a compelling entertainment. . . Here is a film which is dramatically intriguing without being tricky and profoundly moving without being sentimental. The ending alone has more integrity than you will find in a dozen conventional Hollywood offerings." Howard Barnes

+ + **N Y Herald Tribune p16 Ap 21 '39**

"Bette Davis won an Academy award last year for her performance in 'Jezebel,' a spottily effective film. Now it is more than ever apparent that the award was premature. It should have been deferred until her 'Dark Victory' came along. Miss Davis is superb. More than that, she is enchanted and enchanting. . . It is one of the most sensitive and haunting pictures of the season." Frank S. Nugent

+ + **N Y Times p27 Ap 21 '39**

"This basic outline has it banal characteristics, throughout which Mr. Brent merely shows his broad shoulders and his perfunctory amenability to any requirement, but Miss Davis achieves finesse. In general a rather heavy-lined situation, this story offers her moments for actual delicacy. Miss Davis . . . gives considerable life to this otherwise rather artificial history of a pretty heiress about to die." John Mosher

+ **New Yorker p74 Ap 22 '39**

"Deliberate in pace and reminiscent of its stage source in method, 'Dark Victory' under Edmund Goulding's sensitive direction nevertheless builds to its poignant conclusion with cumulative emotional power. . . If the role of Judy Traherne is something of a gamut-running exercise in histrionics for Bette Davis, she carries it off brilliantly. Without its star, 'Dark Victory' would only be a minor victory of screen over stage."

+ **Newsweek p33 Ap 24 '39**

"Be warned to rest up several days in advance with watching of the diet and plenty of sleep before seeing this. It is nerve-shattering—exhausting your emotions and so heartbreaking your evening will be ruined. We do not imply it is too melodramatic. It takes a great picture to do that to an audience. And 'Dark Victory' is a great picture. Its story is deeply moving and powerful to a degree. The performances of each member of its superlative cast leave nothing for criticism. From a production standpoint, it is superb."

+ + **Photoplay p62 My '39**

"It is a good story, full of glamorous hokum, and expressed to the hilt by Miss Davis and a dependable staff. There is a simple and effectual dramatic buildup to the inevitably tragic climax. *Wallow.*"

+ **Stage p7 Ap 1 '39**

"'Dark Victory,' if it were an automobile, would be a Rolls-Royce with a Brewster body and the very best trimmings. Though not up to 'Wuthering Heights' it is one of the best star vehicles Hollywood has produced this year. . . It gives Bette Davis a chance to do a good job and puts her well up in line for her third Academy Award. . . Though the plot gives the film an unfair advantage over sentimental audiences, and Actress Davis plucks every heartstring she can lay a finger on, under Edmund Goulding's delicate direction she makes 'Dark Victory' moving but not morbid."

+ + **Time p68 My 1 '39**

Trade Paper Reviews

"Not in recent memory has a single performer, as has Bette Davis in 'Dark Victory,' dominated and infused a film with such rare histrionics. A tragic story, one to stir the emotions of mass and class alike, the production should rock boxoffices with returns."

+ + **Boxoffice p43 Mr 11 '39**

"On the heels of winning her second Academy Award, Bette Davis makes bid for a third—and a magnificent effort it is! First and foremost, 'Dark Victory' is a triumph for the actress. . . The film's virtues do not end here. The story is beautiful, compelling, courageous, and blessedly different." David J. Hanna
+ + **Film Bulletin** p5 Mr 25 '39

"One of the most poignant and beautiful love stories that has ever come to the screen. Here is a drama of tender emotions, a deeply touching story of a man's devotion and a woman's affection that stands out like a mountain above the tawdry and shallow love stories that form so large a part of the romances of the motion picture world. It is our considered opinion that here is a sure Academy Award winner."
+ + **Film Daily** p17 Mr 17 '39

"They can wrap up that Oscar which Bette Davis recently won and put it in a permanent coat of cement. No other actress this year will have the opportunity to top her performance in 'Dark Victory.' . . Don't give away chinaware or jitterbug awards the night you show it, but as a favor to the patrons it wouldn't be a bad idea to have plenty of crying towels."
+ + **Nat Box Office Digest** p6 Mr 11 '39

DODGE CITY. Warner 104min Ap 8 '39

Cast: Errol Flynn. Olivia de Havilland. Ann Sheridan. Bruce Cabot. Frank McHugh. Alan Hale. John Litel

Director: Michael Curtiz

Music: Max Steiner

Music director: Leo F. Forbstein

Screen writer: Robert Buckner

Western melodrama. Filmed in Technicolor. The Dodge City of the film is the cattle town where the railroad reached its farthest outpost in Kansas just after the Civil War. The town grew and its lawless element grew with it. Errol Flynn is asked to settle there and enforce law. When an innocent child is killed, Flynn steps in and cleans up the town. The background is the prairie with its roving herds of buffalo, wagon trains, long-horned cattle and brawling saloons of a frontier settlement.

Audience Suitability Ratings

"A: depends on taste; Y: thrilling; C: no."
Christian Century p527 Ap 19 '39

"Color photography is the chief interest of this melodramatic Western. It is exquisite. . . It is the type of film which formerly thrilled junior matinee audiences. But modern junior high school critics demand greater finesse. It will be interesting to note their impressions. And scenes of extreme violence make it questionable fare for younger audiences. As a 'rip snorting Western' it meets all requirements. Adolescents: matter of taste; children: violent and emotional." Women's Univ Club, Los Angeles
Fox W Coast Bulletin Mr 18 '39

"Good. There is never a dull moment in this exaggerated historical melodrama. Mature-family." DAR
+ **Fox W Coast Bulletin** Ap 8 '39

"The dramatic story, romance, and sparkling action, with an excellent cast and beautiful Technicolor, will attract many, but the shooting, drinking and outlawry, typical of the period and place, will keep many from enjoying the picture. Outstanding for type. Adults." Am Legion Auxiliary

"Adventure, thrills, romance and comedy vie with each other in this gripping story. . . Too tense for children. Adults." Calif Cong of Par & Teachers

"The picture is excellently cast and directed. Too exciting for younger members of family. Mature." Calif Fed of Business & Professional Women's Clubs

"A magnificent production of an historical epic of the birth of a city. Adults." Calif Fed of Music Clubs

"A stirring picture that exemplifies the courageous and indomitable spirit of the western pioneers. Too tense and exciting for young children. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"A Western par excellence! . . There is much drinking and hard riding. Family." Nat Council of Jewish Women

"One of the most exciting, colorful Westerns made to date, with a fine cast and a good story. Adults." Nat Soc of New England Women

"An exciting, thrilling, fast-moving, glorified Western embellished with a sweet romance. . . Too exciting for children. Adults." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** Ap 15 '39

"General patronage."
Nat Legion of Decency Ap 20 '39

"A & Y; fair; C: too violent."
+ — **Parents' M** p77 My '39

"Family. Outstanding. The color is unusually good and the acting and directing are excellent."
+ + **Wkly Guide** Ap 8 '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 Ap 15 '39

"It has a good rousing gusto, plus an epic quality that is due to Michael Curtiz's direction, excellent use of vivid Technicolor and a smooth performance on the part of the noble hero—Errol Flynn." Philip T. Hartung
+ **Commonweal** p693 Ap 14 '39

"Preceded by an enormous conglomeration of ballyhoo . . . this glorified Technicolor Western rolls into the Strand and turns out to be just another frontier Western. It is, to be sure, a stupendous production. There are thousands of cattle, hundreds of extras, and a dozen dance-hall saloons. But the struggle between the law-abiding citizenry and the local hoodlums is pretty familiar stuff by now. . . 'Dodge City' sadly lacks a story comparable to its magnificent photography." Jesse Zunser
+ — **Cue** p43 Ap 15 '39

"The Warner epic is a picture everyone should see. . . For the whole family. Teaches history while it thrills. No point of particular interest to study groups except as another demonstration of the story value of naturally delivered dialogue in place of the shouting we still have in so many pictures."
+ + **Hollywood Spectator** p29 Ap 15 '39

"This is a Western with epic pretensions—but it turns out to be just another story of a handsome, courageous, hard-riding young cowboy. . . The story is palpably made to order and conventionally moviesque. Surely there must be a different, down-to-earth yarn in those picturesque days when Dodge City was the rough, tough terminus of the Sante Fe Railroad and the West's great cattle-shipping center." Beverly Hills
+ — **Liberty** p43 My 20 '39

"It is a new low in Technicolor." Franz Hoellering
— **Nation** p478 Ap 22 '39

"It is a colorful and exciting saga of a wide-open frontier town, directed with a flourish and performed in the broadest accents of the conventional horse opera. . . As the reconstruction of a key town and a significant period in our national development, it is too fanciful and formularized to be considered an important historical document. . . 'Dodge City' is a vastly entertaining cowboy and gambler melodrama with dashes of romance, cut to a familiar pattern. It is not a significant screen chapter in the winning of the West, though, as the town of the title and the period would lead you to believe." Howard Barnes
+ **N Y Herald Tribune** p10 Ap 8 '39

"It's curious, in a way, how unexciting most of it manages to be—except to the youngsters who chortle and cheer. . . Possibly it is because suspense is an important element of drama and there can be no suspense when the hero is as invulnerable as Mr. Flynn's Wade Hatton appears to be. . . Michael Curtiz's direction has been flawless part by part, but, as a whole, it has failed to fuse his film into anything approaching dramatic unity. It has become merely an exciting thriller for the kiddies, or for grown folk with an appetite for the wild and woolly." Frank S. Nugent
+ — **N Y Times** p19 Ap 8 '39

DODGE CITY—*Continued*

"Errol Flynn, smiled on at times by Olivia de Havilland, lends a colorful Irish touch to 'Dodge City,' a historical Western. That Dodge City ever survived its first years seems miraculous, and speaks well for the steady nerves of Kansas." John Mosher
New Yorker p100 Ap 15 '39

"Robert Buckner's script merely follows the regulation rip-roaring of its humbler prototypes. . . For want of a sounder story to direct, Michael Curtiz gets his best effects with the intermittent gunplay, an exciting train holdup, and something extra-special in the way of slam-bang saloon brawling. . . Despite its expensive trappings, its handsome Technicolor photography, and the ballyhoo attendant upon its world première in the scene of its saga, 'Dodge City' is more horse opera than frontier history."
+ — Newsweek p26 Ap 17 '39

"As a Western to end all hoss operas, this rousing film is a prize piece of production. Photographed in Technicolor, it was obviously calculated to give you everything you could possibly expect from such a picture."
+ Photoplay p59 Je '39

"A pretentious and highly populated account of the regeneration of a frontier town in the post-Civil War days. . . Technicolor doesn't make the events of this picture any less puerile. *The Rover Boys on the Range.*"
— Stage p7 Ap 15 '39

"The most expensive cinema première on record. . . 'Dodge City's' première was the most notable thing about it. The picture itself is a good, noisy Technicolor, flag-waving Western. . . So continual is the random gunfire that cinemaddicts might guess that the place took its name from the necessary behaviour of the inhabitants."
+ — Time p50 Ap 17 '39

Trade Paper Reviews

"The comedy is robust and usually rowdy, but the picture is full of entertainment."
+ Boxoffice p31 Ap 8 '39

"Warners are presenting their handsome heman, Errol Flynn, in another rousing adventure picture filmed on a grand scale. On the strength of the big name cast and the nationwide publicity resulting from its much-ballyhooed premiere, it should do smash business generally. However, discriminating filmgoers will find the story far less than satisfying. . . Flynn is not the ideal type for a rugged cattleman, but his performance will please the ladies." Frank Leyendecker
+ — Film Bulletin p4 Ap 22 '39

"A gusty, exciting story of the pioneer West, done with a lavish hand, in gorgeous Technicolor, the amazing action scenes, stirring fights, and one long pip sequence of a dance hall brawl that has never been equalled for sustained excitement and slam-bang destructiveness of everything in sight. It's a lulu that will have the customers breathless and wilted at the close. The direction of Michael Curtiz is brilliant."
+ + Film Daily p6 Ap 5 '39

"Painting his story on unmatchably beautiful canvas, with the most perfect Technicolor yet realized in film, Michael Curtiz has given audiences of the world a rousing entertainment in 'Dodge City' that has yet to meet an equal for scope of action and beauty. . . 'Dodge City' is a challenging inspiration to the men and women whose lives are lived in the making of motion pictures. It should reap a fortune for Warners and the theatres that play it."
+ + Hollywood Reporter p3 Ap 3 '39

Reviewed by Roscoe Williams
+ + Motion Pict Daily p2 Ap 4 '39

"It is a smash hit. 'Dodge City' is a typically canny Warner concoction. It possesses all the box office elements: a top money star, a strong supporting cast, a thrilling story, with spine-tingling action every foot of the way. In addition, it is photographed in some of the most beautiful Technicolor seen to date."
+ + Nat Box Office Digest p10 Ap 10 '39

"'Dodge City' is a lusty Western, packed with action, including some of the dandiest melodramatic stuff screened, superbly lensed in Technicolor, and with Errol Flynn, Olivia de Havilland and Ann Sheridan topping a sturdy cast. Plot structure is not altogether original but production values and general size and scope impress this Western for strong boxoffice. It will please right down the line. . . It's rough, tough melodrama, socko for box office results."
+ + Variety p18 Ap 12 '39

"It bears the unmistakable brand of a money picture, bolstered no little toward prosperous runs by the avalanche of national ballyhoo given it in connection with its gala premiere. . . A show to sit long in the memory of the customers and to come to the box office with exceptionally strong exploitation campaign."
+ + Variety (Hollywood) p3 Ap 3 '39

DOUBLE CRIME IN THE MAGINOT LINE.

Tower-Gandera 83min My 6 '39

Cast: Victor Francen. Vera Korene. Jacques Baumer. Fernand Fabre. Vital. Henri Guisol

Director: Felix Gandera

Music: Jean Lenoir

Screen writers: Felix Gandera. Robert Bibal

Spy mystery melodrama. Filmed in France with English subtitles. The secret workings of the French system of underground fortifications is shown in some detail. A German spy is discovered by a French army officer after suspicion has turned on the officer. Based on the novel of the same title by Pierre Nord. Also called Crime in the Maginot Line.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency My 18 '39

"Family. The novel setting gives special interest to a well acted melodrama."
+ Wkly Guide My 27 '39

Newspaper and Magazine Reviews

"This is an intriguing, if uneven, military melodrama. . . Unfortunately, the picture is handicapped by awkward cutting, with the result that it is merely a passably good film of its kind, instead of the wholly fine melodrama it might have been." Jesse Zunser
+ — Cue p44 My 13 '39

"The film, which created a stir in Paris last year, offers an exciting background for a spy melodrama. . . An atmosphere of impending tragedy is sustained throughout the development of the plot. In spite of the United States' comparative isolation, the mood which inspired Nord to set his plot in the Maginot Line loses none of its implications on journeying across the ocean. . . A simple tale but an effective one considering its topical nature. As in 'Grand Illusion,' the common bond between the officers of enemy nations as a caste superior to taxpayer and soldier is sharply delineated in [the film]. That is pretty hard to swallow."
+ N Y Herald Tribune p10 My 8 '39

"It is all very much in the conventional spy-picture groove. You can even guess the culprit fairly early, if you apply the fundamental rules. But the shots of the great concrete fortress—reputably taken within the Line itself—create an overpowering impression of its cold, forbidding reality and its subterranean strength." Bosley Crowther
+ — N Y Times p21 My 8 '39

"'Double Crime in the Maginot Line' is a confusion of espionage and intrigue along the famous fortifications, which may have been built, after all, only for the benefit of movie people." John Mosher
New Yorker p97 My 13 '39

Trade Paper Reviews

"This French-made mystery yarn is well done. In keeping with the properly executed members of its type, the suspense content is nicely and always interestingly maintained."
+ Boxoffice p69 Ap 29 '39

"Probably one of the most talked of subjects of the day, the Maginot Line, mighty French fortification system on the German frontier, is seen in detail for the first time in this film.

Apart from the natural interest in the fortifications themselves, there is an excellent dramatic story deftly handled by a fine cast which should entertain any type of audience. Despite the fact that the dialogue is in French, there is a sufficiency of English titles and clarity in the film's action to allow anybody to understand the story thoroughly."
+ **Film Daily** p10 Ap 13 '39

"Staged in the Maginot Line, this French murder melodrama possesses all the elements necessary to develop suspense, and shapes up as one of the best of the imports for showing in the foreign run houses on this side of the Atlantic."
+ **Hollywood Reporter** p11 My 9 '39

"In 'Double Crime in the Maginot Line,' exhibitors have a picture title to conjure with. One of the most widely publicized and mysterious topics in world events, long in the public eye, it supplies the background for an intriguing murder mystery melodrama. It is an 'exploitation' natural, despite the fact that the final result is a bit disappointing. Much more is expected from the subject matter. Production, however, has enough on the ball to merit attention from showmen apart from the foreign language houses."
+ **Variety** p23 Ap 19 '39

DOWN THE WYOMING TRAIL. Monogram 63min My 18 '39

Cast: Tex Ritter. Horace Murphy. Mary Brodel. Bobby Samson. Charles King

Director: Al Herman

Music: Johnny Lange. Lew Porter. Carlson Robison. L. H. Redner. Jimmie Davis. Floyd Tillman

Music director: Frank Sanucci

Screen writers: Peter Dixon. Roger Merton

Western melodrama with songs. The setting is a snow-covered part of the Wyoming hills where Tex Ritter, a government agent, is sent to capture a gang of elk rustlers.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency My 25 '39

Trade Paper Reviews

"Here is a Western that should give general satisfaction to its clientele. . . Story is well plotted, bringing in the novelty of an elk stampede, instead of the customary cattle stampede, to give Western fans a little different flavor in sagebrush melodramas."
+ **Hollywood Reporter** p3 Je 10 '39

"Nearly 90% of 'Wyoming Trail' has the appearance of being processed; story holds its point continually from the audience; tempo is slowed to a crawl; and it's generally one of the poorest Westerns of the season. In some spots, Tex Ritter means something at the box office, but not many. A few more of these, and his last stands will ignore him. It is made with a paste pot and a promise."
— — **Variety** p14 Je 14 '39

"Fans of Tex Ritter should find this satisfactory film fare. Picture offers high-gear acgredients to please Saturday matinee audition, prairie ballads and other Western inences, only falling short in use of overlong dialog in too talky opening, delaying start of blood and thunder stuff. Ritter slings his fists to better advantage in this than in some previous starts, making fights look real."
+ — **Variety (Hollywood)** p3 Je 10 '39

DU GAMLA, DU FRIA. Scandinavian talking pictures 87min

Cast: Sigurd Wallen. Karin Ekelund. Karl-Arne Holmsten. Hilda Borgstrom

Director: Gunnar Olsson

Screen writer: Ted Berthels

Comedy. Filmed in Swedish without English subtitles. The story concerns a prosperous merchant who returns to his native Sweden after many years spent in America. He takes his daughter with him.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ap 13 '39

"Family. It is full of sentiment and humor for those who understand the language."
+ **Wkly Guide** Ap 1 '39

Newspaper and Magazine Reviews

"Since the film carries no English subtitles, the philosophy of the film and the character metamorphosis is difficult for one ignorant of Swedish to follow. . . The film is a shade too long." J. P.
+ — **N Y Herald Tribune** p16 Ap 21 '39

Trade Paper Reviews

"Unfortunately there are no English titles to supplement this new Swedish film and it will serve only for audiences speaking the language. It is humorous and thoroughly enjoyable screen-fare."
+ **Film Daily** p7 Ap 6 '39

E

EAST SIDE OF HEAVEN. Universal 88-90min Ap 7 '39

Cast: Bing Crosby. Joan Blondell. Mischa Auer. Irene Hervey. C. Aubrey Smith. Robert Kent. Jerome Cowan. Sandy Henville

Director: David Butler

Music and lyrics: Johnny Burke. James V. Monaco

Music director: Charles Previn

Original story: David Butler. Herbert Polesie

Screen writer: William Conselman

Comedy with songs. Crosby is first introduced as a crooning telegraph messenger, next as a singing taxi driver who finds a baby left in his cab. Crosby is in love with Joan Blondell, hotel switchboard operator. Mischa Auer contributes comedy as the operator of a sidewalk "peek-at-the-moon" telescope and Jerome Cowan is a radio gossiper.

Audience Suitability Ratings

"A: entertaining; Y: very good; C: good."
+ **Christian Century** p687 My 24 '39

"Good. Delightfully human because of incidents centering around Sandy, a baby who steals the picture. Family." DAR
+ **Fox W Coast Bulletin** Ap 8 '39

"Family." Am Legion Auxiliary

"Musical comedy, with an appealing human-interest story. Family." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Very entertaining. Family." Calif Fed of Music Clubs

"A very refreshing picture. . . Entertaining for all members of the family." Gen Fed of Women's Clubs (W Coast)

"A light, refreshing musical comedy. Family." Nat Council of Jewish Women

"A simple, straightforward, social comedy, embellished by Bing Crosby's singing. A baby actor, Sandy Lee, new to the screen, carries everything before him in this enjoyable film. . . Constructive and good fun for all ages. Family." Nat Soc of New England Women

"A picture which consists more or less of a group of amusing situations, and a cute little baby cooing its way into all hearts. . . Very light, but sweet and pleasing on the whole. Family." S Calif Council of Fed Church Women
+ + **Fox W Coast Bulletin** Ap 15 '39

"The story is hardly more than a vehicle for Bing Crosby's songs (including a lullaby), but many of the situations are hilariously funny and the acting is good enough to develop interest in the characters and their problems. This is one

EAST SIDE OF HEAVEN—*Continued*

of the best Crosby films. Adolescents, 12-16: very good; children, 8-12: yes."
+ + **Motion Pict R** p5 My '39

"General patronage."
Nat Legion of Decency Ap 20 '39

"Family. Some excellent music and the entire cast is good, especially Bing and the baby. A good word should also be said for Mischa Auer."
+ **Wkly Guide** Ap 15 '39

Newspaper and Magazine Reviews

"Bing Crosby croons pleasantly those lullabies, romances and hot numbers as only he can croon. . . As far as I'm concerned there doesn't have to be a story along when Bing is on the screen. Very often I've been right in not caring whether there was one or not. All I had to do was sit quietly until the crooner floated me away on one of those dreamy tunes." John Gibbons
+ **Boston Transcript** p18 Je 2 '39

"Adults and young persons."
Christian Science Monitor p17 Je 3 '39

"If you want a little gay nonsense that will temporarily make you forget your troubles, I recommend Bing Crosby's 'East Side of Heaven.' It has nothing much in the way of story, but it does have a glow and a chuckle in its playing and treatment that leave you contented." Philip T. Hartung
+ **Commonweal** p49 My 5 '39

"Most noteworthy feature of this pleasant little comedy is the movie debut of cuddly 10-months old Sandy Henville. . . He helps make 'East Side of Heaven' the good fun it is—along with Mr. Crosby. . . It doesn't add up to make sense, but it does make fun." Jesse Zunser
+ **Cue** p44 My 13 '39

"A picture with Bing Crosby and Joan Blondell is sure of a big following. 'East Side of Heaven' will prove no exception. . . This is a family picture—good, clean entertainment. It points no particular moral, offers no object lesson, teaches nothing in particular—just entertainment." Robert Watson
+ **Hollywood Spectator** p35 Ap 15 '39

"Here is life through the rose-colored glasses of Hollywood. . . This is a sure-fire formula. . . 'East Side of Heaven' is pleasantly done by Crosby, by Joan Blondell as his puzzled sweetie, most of all by a newcomer to the screen, an ten-months-old picture stealer named Sandy Henville. Everybody works ingratiatingly, including the dolorous Mischa Auer. . . But the film is Sandy Henville all the way." Beverly Hills
+ **Liberty** p55 My 27 '39

"The baby steals virtually every scene from Bing Crosby, which isn't hard, but the infant bowls over all opposition from those two good comedians Joan Blondell and Mischa Auer with equal ease. . . No brilliant comedy this, but amusing enough." Herbert Drake
+ **N Y Herald Tribune** p17 My 5 '39

"If there is anything in motion pictures more subtly calculated to paralyze the critical faculty than Bing Crosby, it is the formula which Universal has happily hit upon in 'East Side of Heaven': Bing Crosby and a baby. . . The entire production is lightly and, on the whole, pleasantly sprinkled with more or less relevant little gags and song numbers." B. R. Crisler
+ **N Y Times** p29 My 5 '39

"If you must have only new songs, you will hear some in Bing Crosby's 'East Side of Heaven.' This is a trifle, but the moments of sparkle belong to Bing." John Mosher
New Yorker p97 My 13 '39

"A flimsy but fairly engaging musical with Bing Crosby singing four songs."
+ — **Newsweek** p33 Ap 24 '39

"Sandy is the star of this picture—stealing it, as cute moppets have a way of doing, right from under the noses of the principals, Bing Crosby and Joan Blondell. . . A first-rate picture, wholesome and entertaining."
+ + **Photoplay** p59 Je '39

"There is nothing sensational about the film. It is simple, sweet, and folksy. *Like children?*"
+ **Stage** p6 My 1 '39

Trade Paper Reviews

"The boxoffice line probably will form to the right for this slaphappy romantic comedy, which presents Bing Crosby in top form and with the crooner sharing the acting honors with a 10-months-old thespic sensation yclept Sandy—an infant amazingly at ease before the camera and one who will captivate most audiences, especially the feminine contingent."
+ **Boxoffice** p59 Ap 15 '39

"Here is a sure-fire hit with Bing Crosby being aided by a splendid cast, including a ten-months-old baby boy, Sandy, who is certain to win every audience. Joan Blondell is decorative and appealing as the love interest opposite Bing, while Mischa Auer has a field day."
+ + **Film Daily** p6 Ap 10 '39

" 'East Side of Heaven' will go into the hit class solidly, swinging alongside 'Sing You Sinners' as tops in Bing Crosby pictures. It has plenty of humble lilt and packs a steady thread of humorous incident and punchy gag lines, which are surefire for plenty of laughs from every section of the house. The material here is right down Crosby's alley, possessing much of the feel and paving the way for the same delivery, which he has employed so successfully in radio."
+ + **Hollywood Reporter** p3 Ap 5 '39

Reviewed by Vance King
+ + **Motion Pict Daily** p6 Ap 12 '39

"Superlatives are dangerous, comparisons are never on safe ground, but it may be reported with all caution that Bing Crosby's first Universal picture, on a deal in which he is a producing partner, is one of the best mass audience appeal pictures that he has ever delivered. The reason is obvious—it has all the skill of a fine crew of picture makers, from director, to writers, to star and support—and then, it has a BABY and what a baby!"
+ + **Nat Box Office Digest** p11 Ap 10 '39

" 'East Side of Heaven' is a grand package of entertainment that will play a merry tune at the box office. Carries plenty of audience appeal to collect favorable word-of-mouth. Picture will attract good business in the keys, with chance for some holdovers, and due to click for healthy takes in the neighborhoods and smaller towns."
+ + **Variety** p18 Ap 12 '39

"Constructed around an infant and four [song] numbers, the former providing excuse for latter, 'East Side of Heaven' hits screen as excellent Bing Crosby. Thoroughly peppered with laugh material, and with baby, 'Sandy,' always on hand to win over dyed-in-the-wool grouches, offering should mean money in box office for exhibitors. Piece is ideal for crooning star, for at no time does it tax his histrionic abilities."
+ + **Variety (Hollywood)** p3 Ap 5 '39

ENTREE DES ARTISTES. See The Curtain rises

ERAVAMO SETTE SORELLE. Esperia film 90min

Cast: Nini Besozzi. Paolo Barbara. Antonio Gandusio

Director: Nunzio Malasomma

Original story: Aldo de Benedetti

Comedy. Filmed in Italy without English subtitles. Seven girls go to the home of an aging Count who has been known as a philanderer and tell him that they are his illegitimate daughters. They succeed in their masquerade until the Count's son starts a checkup on them.

Audience Suitability Ratings

"Mature. On the talky side, but can be followed easily without English titles. Much better than the average Italian production."
+ **Wkly Guide** My 20 '39

Trade Paper Reviews

"The Italian fans will be highly amused and entertained with this new importation. The story is slightly risque, and a comedy situation has been built up that is good for plenty of laughs."
+ **Film Daily** p6 Mr 14 '39

ESCAPE FROM YESTERDAY. Hoffberg 88min My 2 '39

Cast: Annabella. Jean Gabin. Robert Le Vigan. Pierre Renoir

Director: Julien Duvivier

Music: Jean Wiener. Roland Manuel

Screen writers: Julien Duvivier. Charles Spaak

Drama. Filmed in France with English subtitles. This is the tale of a Frenchman who kills a man in Paris, escapes to Barcelona where he is robbed, and enlists in the Spanish Foreign Legion to fight the Riffs in Morocco. He meets an Arab girl with whom he falls in love. A police spy hounds the murderer into the heart of the desert where he is the last surviving man of a patrol. His fate is left for destiny to settle.

Audience Suitability Ratings

"Objectionable in part."
Nat Legion of Decency My 18 '39

Newspaper and Magazine Reviews

"For all of its stark realism and relentless continuity there is something singularly remote about 'Escape From Yesterday.' It only dates by a few years, but it dates badly. . . The individual drama is smothered and there is so little emotional pull left in the film that it becomes more of a cinematic exercise than a screen drama." Howard Barnes
— + **N Y Herald Tribune** p18 My 3 '39

"To the relief of the drought-stricken French screen, and to ours, has come Julien Duvivier's 'Escape From Yesterday,' a picturesque and interesting adventure film. . . Best of all, and the picture's chief virtue, has been its director's camera consciousness, his understanding of the relative place and merits of impressionism and realism, his ability to suggest mood and regulate tempo. Duvivier is an interesting workman, rarely more interesting than here." Frank S. Nugent
+ **N Y Times** p27 My 3 '39

"It is a pretty solid business with many a good touch. It's of the Spanish Foreign Legion and isn't skimpy in the matter of either houris or horrors." John Mosher
+ — **New Yorker** p97 My 13 '39

"Adventures of the Spanish Foreign Legion, filmed probably sometime in the last century. Jean Gabin and Annabella are the stars, but evidently there is no escape from their yesterdays."
— + **Stage** p5 My 15 '39

Trade Paper Reviews

"Grim, tense drama that fortunately is well played by a French cast headed by Jean Gabin. Another thing in its favor is Julien Duvivier's direction with its emphasis on the psychological implications found in the plot. A saleable quality is Annabella as a dusky-skinned Arab maid."
+ **Boxoffice** p61 My 27 '39

"One of the more notable of the French productions, principally because of the fine directorial hand of Julien Duvivier, who takes a commonplace story of the Foreign Legion, and by his handling of mood, tempo and atmosphere, builds over an hour of entertainment that should please the masses and the cognoscenti alike."
+ **Film Daily** p6 My 11 '39

EX-CHAMP. Universal 72min My 19 '39

Cast: Victor McLaglen. Tom Brown. Nan Grey. William Frawley. Constance Moore

Director: Phil Rosen

Original story: Gorden Kahn

Screen writers: Alex Gottlieb. Edmund L. Hartmann

Prize fight drama. Victor McLaglen plays an old time boxer who lives on past glories. His son is an unprincipled young man who gets into trouble with some bonds. McLaglen trains a young boxer who wins the championship. The worthless son is saved and the young boxer marries McLaglen's daughter.

Audience Suitability Ratings

"Well acted social drama with an improbable story that is, however, rather interestingly told. Adults." Calif Cong of Par & Teachers

"A satisfactory above-average picture with a certain freshness that is invigorating. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Good fight sequences. Trite story. Mature-family." DAR

"An interesting picture, well directed and capably acted. . . The fighting and attendant drinking in a picture of this type will displease many. Adults." Gen Fed of Women's Clubs (W Coast)

"A moderately interesting tale. Family." Nat Council of Jewish Women

"For adult prize fight fans." Nat Soc of New England Women

"Prolonged drinking scenes are objectionable. Adults." S Calif Council of Fed Church Women
+ — **Fox W Coast Bulletin** Je 3 '39

"Adults."
Nat Legion of Decency My 25 '39

"A & Y: fair; C: no."
+ — **Parents' M** p46 Jl '39

Newspaper and Magazine Reviews

"Good entertainment is provided in 'Ex-Champ,' furnishing Victor McLaglen's fans with the opportunity of seeing him in a story replete with fighting, heart-tugs and good comedy." J. M. Willen
+ **Hollywood Spectator** p11 My 27 '39

"If you can think of anything more ludicrous than Mr. Brown in the role of a pug, you are even more gifted than Universal's fight experts. To our way of thinking the climactic fight scene was delayed too long, for the preceding sequences are weighted down with sentimental folderol. Victor McLaglen, as the former champ, walks through the picture with unmistakable signs of pained resignation, and William Frawley strives earnestly to inject a note of comedy into the banal dialogue." T. M. P.
— + **N Y Times** p25 My 12 '39

Trade Paper Reviews

"If the reaction of a Broadway audience is any criterion, this picture will find favor among all types of patrons."
+ **Boxoffice** p27 My 20 '39

"Made for the thrill trade who do not inquire too closely into plot construction, this one shapes up as a fairly exciting story of the prize ring."
+ — **Film Daily** p6 My 17 '39

"Plotted as a tear-jerker, 'Ex-Champ' goes well for a couple of rounds, then slowly peters out, mainly because of a pretty poor writing job. It can only be handed a draw at best. Its basic idea of a father, an ex-champ, who sacrifices everything for a son not worthy of the great sacrifice, started out as a fine Victor McLaglen vehicle, but goes awry in its characterization as the plot unfolds. Although backed by good marquee names, it is doubtful whether the picture will stand up in the niche for which it is intended."
— + **Hollywood Reporter** p3 My 16 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p6 My 22 '39

"Phil Rosen's capable hand makes this an entertaining picture, though there is some doubt as to whether the subject matter ever justified it being made a picture. The title

EX-CHAMP—*Continued*

won't help it a bit with the feminine draw, and the writing hasn't improved the formula 'father-son' yarn against a pugilistic atmosphere. But Rosen tricks it, and keeps it moving with the skilled hand of a veteran. The result being, that in its proper spot on the bills, the picture is going to provide plenty of entertainment. As a matter of fact there will be many theaters thankful to have it as a saver for a top-heavy epic."
+ — **Nat Box Office Digest** p12 My 22 '39

"Time-worn treatment of pugilistic racket with a father-love angle to freshen it up turns out to be an agreeable and pleasing piece of light entertainment. If not taken too seriously, production should fill in nicely on dual bills."
+ **Variety** p12 My 17 '39

"Universal has wrapped a modest budgeteer in an entertaining package in 'Ex-Champ.' Picture carries plenty of heart tugs, interspersed with good comedy, and is worthy of supporting berth in any type house, with probability it will move into top spot in neighborhoods. Victor McLaglen, who carries stellar billing, has been provided with role in which he can—and does—put his teeth."
+ **Variety (Hollywood)** p3 My 16 '39

F

LE FAMILLE LeFRANCOIS. See Heroes of the Marne

FAMILY NEXT DOOR. Universal 60min Mr 31 '39

Cast: Hugh Herbert. Joy Hodges. Eddie Quillan. Ruth Donnelly. Bennie Bartlett

Director: Joseph Santley

Music director: Charles Previn

Screen writer: Mortimer Offner

Comedy. Universal enters the cycle of family pictures with this one, the first of a series. Hugh Herbert is a plumber with a family who are anxious to break into society. There is a troublesome mother, Ruth Donnelly; a stupid daughter, Joy Hodges; and a wise-cracking son, Eddie Quillan.

Audience Suitability Ratings

"A: hardly; Y & C: more or less amusing."
— + **Christian Century** p558 Ap 26 '39

"A semi-comedy of family life, wherein the older children show little respect for their parents. . . Not one's idea of the lives of an average modern family. Adults." Am Legion Auxiliary

"Fairly entertaining satirical comedy of family life, nonsensical in the extreme, with absurd situations and doubtful social values. Adults." Calif Cong of Par & Teachers

"A rowdy, boisterous farce, employing much of the technique of early slap-stick comedies. . . Disappointments follow on disappointments—the audience included. Matter of taste. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. A boisterous satire, somewhat exaggerated. Adults." DAR

"A rather inept comedy. The cast is worthy of much better material and valiantly does its best, but the net result is only fair entertainment for the family." E Coast Preview Committee

"A mildly amusing picture. . . It lacks credulity, due to exaggerated treatment, though there are many funny situations, some apt dialogue, an appropriate musical scoring, and some good characterizations. Family." Gen Fed of Women's Clubs (W Coast)

"Light, unpretentious comedy highlights. Family." Nat Council of Jewish Women

"A noisy social comedy with commonplace humor verging on slapstick. It presents an unedifying picture of a vulgar, bickering family. . . An unpleasant parade of bad manners and cheap standards. Adults only." Nat Soc of New England Women

"A rather insipid story of everyday life in a family. . . The lack of respect of the whole undisciplined family for their industrious father, their bad table manners and the absence of courtesy are all deplorable and detract from the entertainment value of the picture in which the sense of true values is poorly developed. A bad example for young people and children. Adults." S Calif Council of Fed Church Women
— + **Fox W Coast Bulletin** Ap 22 '39

"Unfortunately 'the family next door' is one which no one would care to cultivate. . . A mediocre production. Adolescents, 12-16 & children, 8-12: no."
— + **Motion Pict R** p5 My '39

"General patronage."
Nat Legion of Decency Ap 20 '39

"A: fair; Y & C: probably amusing."
+ — **Parents' M** p67 Je '39

"Family. An amusing comedy which would fall rather flat without Hugh Herbert. Just a series of funny everyday happenings."
+ **Wkly Guide** Ap 15 '39

Newspaper and Magazine Reviews

"The whole thing is quite nonsensical, a sort of satire on an American family rather than a representative—and slightly gilded—portrayal such as we have been offered in the Jones and Hardy films. . . A deluge of nonsense which should tickle the funny-bones of the whole family, or of anyone not actually anti-pathetical to films of the family genre. Good for study groups who have studied too much." Bert Harlen
+ **Hollywood Spectator** p35 Ap 15 '39

"Rare is the moviegoer nowadays who hasn't been taken into the bosom of some family picture. . . Mind you, we aren't trying to excuse Universal for 'Family Next Door' even though Hugh Herbert and Joy Hodges are in it." B. R. Crisler
N Y Times p31 Ap 28 '39

"First it was the Joneses. Then the Hardys. Then all those other little people. And now it's the Pierces. *We don't even like our own family any more.*"
Stage p5 My 15 '39

Trade Paper Reviews

"Another in the seemingly endless parade of 'family' pictures, this relates the adventures of the screwball Pierce clan, but doesn't quite measure up in laughs or story content to other more firmly established series. It is a good-humored enough little effort, however, to win average reception."
+ — **Boxoffice** p59 Ap 15 '39

"First of a new series for family audiences proves fair entertainment."
+ — **Film Daily** p13 Ap 14 '39

"Universal embarks on the family series cycle with 'Family Next Door,' and the initial offering emerges as run of the mill stuff, which will suffice as filler feed. Audiences who like their comedy broad and gusty will go for it, but the movie wise will sit on their hands. Hugh Herbert drew a laugh on the credit flash, and every one of his standby mannerisms rang true. The series is justified, but it shouldn't be difficult to top in subsequent members."
— + **Hollywood Reporter** p3 Ap 7 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 Ap 12 '39

"Aimed for dualers, 'Family Next Door' amply fills requirements. It is fast-moving, hilarious offering that will hit mark with family trade. . . Joseph Santley has done splendid job of piloting, keeping laugh situations running in high throughout."
+ **Variety (Hollywood)** p3 Ap 7 '39

FIRST OFFENDERS. Columbia 61min Ap 12 '39

Cast: Walter Abel. Beverly Roberts. Iris Meredith. Johnny Downs

Director: Frank McDonald

Screen writer: J. Edward Flavin

Drama. This is the story of the First Offender Club, an organization which reforms wayward young men by teaching them trades on a farm. A young man, accused of the murder of his sweetheart, swears revenge on one of the founders of the club.

Audience Suitability Ratings

"A: thought-provoking; Y: mature; C: no."
Christian Century p719 My 31 '39

"A very interesting film revealing the need for help for the first offenders when they are released from prison. . . Sincerely acted and well directed, this production brings a message which should create a more sympathetic attitude towards these unfortunate youths. Adults." E Coast Preview Committee
+ **Fox W Coast Bulletin** My 13 '39

"Adults."
Nat Legion of Decency Ap 27 '39

"A: poor; Y & C: no."
— **Parents' M** p67 Je '39

"Family."
Wkly Guide Ap 15 '39

Trade Paper Reviews

"One of the minor dramatic efforts offering little in entertainment value. The story occasionally strikes a pitch strong enough to hold audiences' attention, but on the whole it is unconvincingly told."
— + **Boxoffice** p45 Mr 11 '39

"Unfortunately the picture fails by a wide margin to live up to its impressive theme. There is some action and a final gun battle, but the plot goes awry on more than a few occasions. A quickie production, it will get by in the cheaper grind houses and rurals, but is best left alone by more substantial exhibitors."
— **Film Bulletin** p5 Ap 8 '39

"Low-budget effort in the groove suggested by the title. Satisfactory added starter for duals, but too weak for soloing. Although the story is commonplace, it is reasonably well told, but the picture is shy on marquee strength and has few novel selling points."
— + **Variety** p14 My 17 '39

FIVE CAME BACK. RKO 74min Je 23 '39

Cast: Chester Morris. Lucille Ball. Wendy Barrie. John Carradine. Allen Jenkins. Joseph Calleia. C. Aubrey Smith

Director: John Farrow

Music: Roy Webb

Original story: Richard Carroll

Screen writers: Jerry Cady. Dalton Trumbo. Nathanael West

Melodrama. The plot involves a group of "Grand Hotel" characters on a Carribean plane which is forced down by storms in a jungle. Only half the group may be taken back on the plane and a searching appraisal is made of each passenger's character before the decision by the judge, a condemned anarchist being returned to South America for execution.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Je 15 '39

"A: good; Y: the study of human nature under stress is good, though the film may be too exciting for some; C: no."
+ **Parents' M** p46 Jl '39

Trade Paper Reviews

"A gripping, taut drama that spells boxoffice all the way. It is a superbly executed script, surcharged with suspense and packing a wallop into the climax."
+ **Boxoffice** p33 Je 10 '39

"Gripping thriller holds interest throughout and should prove money maker."
+ **Film Daily** p11 Je 12 '39

"RKO has a production of considerable entertainment substance in 'Five Came Back.' It is well packed with melodramatic incidents and maintains a tense aura of suspense right up to the closing fade. The picture will play to strong popular approval and will hold top of the bill generally with good boxoffice effect. Potent factor in the play's success is the plausibility of its heroics."
+ **Hollywood Reporter** p3 Je 7 '39

Reviewed by Vance King
+ **Motion Pict Daily** p14 Je 12 '39

"Melodramatic thriller built entirely for suspenseful entertainment and gauged to please majority of audiences in its designed program levels. Yarn is developed with fascinating angles. . . All players in a carefully selected cast share most competently in telling the absorbing story and making the most of emotional reactions sketched by the script."
+ **Variety (Hollywood)** p3 Je 7 '39

FIXER DUGAN. RKO 68min Ap 21 '39

Cast: Lee Tracy. Peggy Shannon. Virginia Weidler. Rita La Roy

Director: Lew Landers

Music director: Roy Webb

Screen writers: Bert Granet. Paul Yawitz

Drama. Based on a play What's a Fixer For? by H. C. Potter. The background is a circus where little Virginia Weidler, orphan, is cared for by a lion tamer. Lee Tracy portrays the "fixer" who hopes to make money in exhibiting the child as a circus performer.

Audience Suitability Ratings

"Acting and direction are entirely equal to a story that is in no way remarkable. The one outstanding performance is that of little Virginia Weidler as the circus waif. Family." E Coast Preview Committee
+ — **Fox W Coast Bulletin** My 13 '39

"General patronage."
Nat Legion of Decency My 11 '39

"A & Y: agreeable; C: no."
Parents' M p67 Je '39

"Family. Agreeable characters and atmosphere."
+ **Wkly Guide** Ap 29 '39

Newspaper and Magazine Reviews

"Caught this after a good supper. . . But you cannot always be generous when there is little to justify your generosity. 'Fixer Dugan' could have been a splendid little 'B' picture. As I saw it, fair entertainment is the highest mark I can chalk up against it." Tom Miranda
+ — **Hollywood Spectator** p12 My 27 '39

"An unimaginative scenario, spotted with Hollywood's melodramatic recipes for what goes on around a circus lot, stymies even the energetic Lee Tracy at times. Our favorite little actress, Virginia Weidler, it is sad to report, is not seen to advantage."
— + **N Y Herald Tribune** p8 My 6 '39

"When you've seen one circus picture, particularly one, 'Fixer Dugan,' you've practically seen them all. The high and the low spots you should be able by this time to greet like old friends. . . Cliché hunting in the circus film long ago ceased to be the province of the expert." B. R. Crisler
N Y Times p21 My 6 '39

Trade Paper Reviews

"Just so long as a circus remains part of the national scene, so will circus pictures attract a certain attention. This has all the noise, ballyhoo and general color that goes with a traveling tent show, plus a minor injection of drama."
+ **Boxoffice** p67 Ap 29 '39

"Fairly interesting story of the circus that carries good atmosphere. . . The general excitement of the circus and its raucous ballyhoo methods make this traveling tent show offering a natural for the children, and a reasonably entertaining show for the grown-ups."
+ — **Film Daily** p5 My 29 '39

FIXER DUGAN—*Continued*

"This is one of those productions which will go its way without undue attention being directed toward it, for it's destined to provide only casual support on double bills in the neighborhood houses where audiences won't quibble too much about the program. The story . . . is just one of those things."

+ — **Hollywood Reporter p4 My 3 '39**

Reviewed by Gus McCarthy

+ — **Motion Pict Daily p6 My 12 '39**

"Director Lew Landers and Lee Tracy combine to do what they can in providing entertainment in 'Fixer Dugan,' but the story idea and the budget didn't provide all the strength that one would have hoped for in the picture marking Tracy's return to American film chores. In other words, it started out as a 'B' and finished as a 'B.' "

— + **Nat Box Office Digest p12 My 22 '39**

"A low-bracket programmer of less than average importance for filler play-dating. Belongs on double bills with the strongest possible lead feature obtainable. Except for Lee Tracy the casting is brutal. Peggy Shannon looks and acts as much a lion-tamer as Shirley Temple. The same disregard for consistency applies to little Virginia Weidler. For Miss Weidler it's her poorest chance to get fan mail."

— **Variety p14 My 10 '39**

"Average small-budgeted feature that will entertain the juvenile trade more than adult ticket buyers, 'Fixer Dugan' suffices for the smaller runs. After a slow start, picture has its exciting moments, drawing on escaping lions, tight wire artists and similar circus incidents to lift the pace."

+ — **Variety (Hollywood) p3 My 3 '39**

FLYING IRISHMAN. RKO 73min Mr 17 '39

Cast: Douglas Corrigan. Paul Kelly. Robert Armstrong. Gene Reynolds. Donald MacBride

Director: Leigh Jason

Music: Roy Webb

Screen writers: Ernest Pagano. Dalton Trumbo

Adventure. This is a re-telling of the life of Douglas Corrigan who made a famous "wrong-way" flight to Ireland. It starts with his boyhood ambition to pilot a plane and details the obstacles, lack of funds, family disapproval and finally it shows his sensational flight in an old crate and his ovation. An off-screen narrator carries on much of the story in the manner of March of Time.

SEE ALSO issue of March 27

A Film Guide to the RKO Radio picture, Flying Irishman, prepared by Harold Turney, can be obtained from Film Guide, Taft Bulding, Hollywood, California at fifteen cents per copy or as part of the $2.00 subscription for 20 forthcoming Film Guides.

Audience Suitability Ratings

"A: fair; Y: very good; C: if it interests."

+ — **Christian Century p783 Je 14 '39**

"Douglas Corrigan is not an actor and his voice and stature are not the sort to insure immediate screen appeal. But his sincerity is apparent, so that, especially in the flying scenes, he manages to project his personality and to overcome these handicaps, even arousing a measure of real enthusiasm. The picture is almost documentary in effect. . . It is well done. . . The final impression is inspirational in presenting a hero entirely worthy of admiration. Adolescents: constructive; children: yes, if interested. Family." Women's Univ Club, Los Angeles

+ **Fox W Coast Bulletin Mr 18 '39**

"Every young boy, every discouraged person should see this visual biography of the life of a plain man who amazed the world with his epoch-making flight. . . Handicapped, beaten back again and again, lacking money, education, friends and often food, he accomplished a seemingly impossible feat by dogged determination. The director with rare discernment permitted Corrigan to be himself and achieved a unique motion picture. Family." E Coast Preview Committee

+ **Fox W Coast Bulletin Mr 25 '39**

"General patronage."

Nat Legion of Decency Mr 23 '39

"A & Y: excellent; C: good but exciting."

+ + **Parents' M p77 My '39**

Scholastic p33 Ap 29 '39

"Family-juvenile. Interesting because of what one feels to be its general truth to facts."

+ **Wkly Guide Mr 25 '39**

Newspaper and Magazine Reviews

Reviewed by John K. Hutchens

Boston Transcript p20 Ap 6 '39

"Family."

Christian Science Monitor p15 Ap 8 '39

"Because the picture frequently uses a 'March of Time' technique and because it does not try to make an actor of Corrigan, the finished result has the sincere simplicity of a true success story that is occasionally dull, but more often inspiring." Philip T. Hartung

+ **Commonweal p665 Ap 7 '39**

"Corrigan is no actor, and hardly pretends to be one. His performance is awkward, but friendly and ingratiating. The film is, on the whole, an unobtrusively pleasant piece of work in the Horatio Alger tradition." Jesse Zunser

+ **Cue p43 Ap 15 '39**

"One for the entire family, inspiring as fare for young people of eight or nine years and upward. Libraries may find it a stimulating influence in the demand for reading about aviation."

+ **Hollywood Spectator p8 Mr 18 '39**

"For all his warm Irish smile, Corrigan is no actor. But he isn't bad—and he is real. The film sticks to Doug's yarn and is *sans* romance and the usual film sentiment." Beverly Hills

+ **Liberty p52 Ap 29 '39**

"RKO has wisely adhered to a strict biographical technique without a sign of offending hokum. By so doing it has had to sacrifice much of the conflict and suspense that would have resulted in an aviation film with a plot, but we have already had far too many of this type of film, and the quiet honestness of 'Flying Irishman' is refreshing, even though it has little more than the simple directness of a passable travelogue to hold one's attention." Robert W. Dana

+ **N Y Herald Tribune p20 Ap 13 '39**

"It's good fun, just as Corrigan's famous flight was, chiefly because it reveals that one of the world's worst fibbers is also one of the world's worst actors. . . The biography, seemingly authentic, has the charm of something out of Horatio Alger. It is impossible not to accept it in the ingenuous spirit in which it was fabricated. . . It may be a freak picture, but it's Corrigan's story and the Rialto is lucky to be stuck with it." Frank S. Nugent

+ **N Y Times p27 Ap 12 '39**

"In a way, the oddest and perhaps pleasantest little face to be seen among the many in the other pictures is just Douglas Corrigan's, for one reason, if no other, because it is so little an actor's face, so clearly just what heaven gave him, a countenance far removed from anything connected with studios or stages. . . The film is easygoing. Naturally, Mr. Corrigan is unique." John Mosher

+ **New Yorker p100 Ap 15 '39**

"Directed by Leigh Jason, this is a fictionized biography of a fairly straightforward account of the 32-year-old flyer's life and hard times from the age of 9. . . Evidently there were plenty of hard times and disappointments and the script makes the most of them in a manner that will appeal to airminded youngsters and adults who are still curious about last year's hero."

Newsweek p29 Mr 27 '39

"The main trouble with this would be that no one is any longer sitting up nights over the fact that Douglas Corrigan flew to Ireland without a permit. Still, you'll find a nice hour of entertainment here. It's in good taste, this film. It doesn't try to be anything it couldn't be and neither does the Corrigan. He just wears

his leather jacket and takes direction. He has three expressions—low, which signifies dejection at the many tough breaks life brings to him; medium, which is when he is flying; and high, when he smiles. That smile does something to your heart when you see it."
+ **Photoplay** p62 My '39

"The story of Mr. Corrigan's life includes a few items that have not been mawled in the public press and these, plus a clever presentation, make 'The Flying Irishman' a most interesting documentary. *The lucky Irishman.*"
+ **Stage** p7 Mr '39

"Unlike most samples of its genre, it succeeds in being an unusually likable and honest little picture, for Corrigan is one of the worst actors who ever appeared on the screen. Indeed, cast as himself in a reasonably factual account of his own extraordinarily humdrum career, Corrigan does not act at all. . . His failings as an actor become the virtues of realism. Thus, 'Flying Irishman' is raised from the level of a routine Hollywood quickie to that of a sincere and curiously effective cinematic document."
+ **Time** p67 Mr 27 '39

Trade Paper Reviews

"The life of Douglas Corrigan, the wrong-way flier who soared to prominence some months ago, is dramatized with conspicuous lack of success, chiefly because of the uneven story treatment and Corrigan's completely unimpressive Thespic talents. Despite a strong supporting cast and adequate mounting, the feature, produced under Pandro Berman's personal supervision, must depend upon juvenile aviation enthusiasts for its draw, and consequently, will probably find its ceiling limited."
— + **Boxoffice** p43 Mr 11 '39

"This production will have to be sold on the popularity that accrued to Douglas Corrigan, the wrong-way flyer who flew to Ireland. The narration follows his career in all essential details, and nothing has been done to make of it a sensational story nor to inject some silly love story. It is the straight recital of this young fellow's hard and laborious struggles to reach the point where he could make the grade as a regularly licensed pilot."
+ **Film Daily** p17 Mr 17 '39

FOR LOVE OR MONEY. Universal 66min My 5 '39

Cast: June Lang. Robert Kent. Edward Brophy. Etienne Girardot

Director: Albert S. Rogell

Music director: Charles Previn

Screen writers: Charles Grayson. Arthur T. Horman

Comedy. Robert Kent and Edward Brophy, clerks, lose $50,000 in cash. Their boss gives them 36 hours to produce it. They find that June Lang has spent a good part of it in an afternoon's shopping.

Audience Suitability Ratings

"A: depends on taste; Y: doubtful; C: no."
Christian Century p783 Je 14 '39

"Adults." Am Legion Auxiliary

"Unconvincing melodrama, with impossible story, in which coincidence plays too large a part, with much drinking, but brightened by some bits of comedy and with good acting by Etienne Girardot." Calif Cong of Par & Teachers

"Fairly lifeless story with dull treatment. Musical background lacking throughout. Adults." Calif Fed of Music Clubs

"A well directed, entertaining story which, however, accepts underworld characters too casually and makes no suggestion that the life portrayed is fundamentally wrong. Adults." E Coast Preview Committee

"An entertaining picture with good direction, an excellent cast and clever repartee. Adults." Nat Council of Jewish Women

"A lively comedy with some novel turns of plot, deft direction, sustained suspense and amusing situations. Adults." Nat Soc of New England Women

"A mediocre picture too sophisticated for the family. Adults." S Calif Council of Fed Church Women
— + **Fox W Coast Bulletin** p2 My 20 '39

"Adults."
Nat Legion of Decency My 4 '39

"A: good; Y: gangster element objectionable; C: no."
+ **Parents' M** p67 Je '39

Newspaper and Magazine Reviews

"Though before its close, 'For Love or Money' comes through with sufficient humor to render it a satisfactory film for supporting spot on the dual programs, it still is a whale of a long way from being anything worth telegraphing the home folks about. . . Discriminating patrons will likely turn thumbs down because of the liberties it takes with verisimilitude. There are a few amusing touches, though. All right for children." Bert Harlen
— + **Hollywood Spectator** p18 My 13 '39

"Here is a little 'B' comedy that is consistently amusing. The plot doesn't sound very promising. . . Thanks to Al Rogell's speedy and sustained direction and an adroitly maneuvered story, the yarn takes on vitality and laughter." Beverly Hills
+ — **Liberty** p51 Je 3 '39

"It is flippant and consistently enlivening."
+ **Newsweek** p49 My 1 '39

Trade Paper Reviews

"Hardly a dull moment in this rather diverting comedy which stacks up as a substantial program feature. It's mostly on the screwball side. . . The hilarity at times may be forced but fortunately Director Albert S. Rogell doesn't take matters too seriously."
+ **Boxoffice** p29 Ap 22 '39

"Al Rogell, directing the performances of a well-balanced cast, turned a routine story into above-average comedy fare."
+ **Film Daily** p8 My 8 '39

"In 'For Love or Money,' Universal has a sleeper that will more than just fill the niche for which it was intended. Producer Max Golden has turned out a rollicking good comedy melodrama. . . The story starts out as run of the mill cops and robbers yarn, but with a couple of unexpected and novel twists, it turns into one of the funniest pictures that has been turned out by Universal in a long time."
+ **Hollywood Reporter** p3 My 3 '39

Reviewed by Vance King
+ **Motion Pict Daily** p8 My 10 '39

"This one won't rise above its pretensions, that of being a modest filler. It runs overlength through familiar situations and stays up way past its bedtime. Story is dragged out for laughs, geared for the mid-section but drawing only slight titters. Clichés clutter the film and just when the final clinch is believed fading, off it goes on another tangent."
— **Variety (Hollywood)** p3 My 3 '39

THE 400 MILLION. Joris Ivens-Garrison films 60min Mr 7 '39

Commentator: Fredric March

Music: Hanns Eisler

Screen writer: Dudley Nichols

Documentary film. Joris Ivens has attempted to do for China what he and Ernest Hemingway have done for Spain. With the full cooperation of the Chinese government he and John Ferno, his cameraman, have filmed scenes in South Shantung, Inner Mongolia, the Yellow River, Hankow and Canton just before it was captured by the Japanese.

SEE ALSO issue of March 27

Audience Suitability Ratings

"This is a fascinating, absorbing documentary film. . . One is forced to realize the courage and stamina of this vast nation which comprises one-fourth of the world's population. Adults." Nat Council of Jewish Women
+ + **Fox W Coast Bulletin** Je 3 '39

THE 400 MILLION—*Continued*

"Mature. Outstanding. Valuable as an historical document. Recommended for schools and libraries."
+ + **Wkly Guide** Ap 29 '39

Newspaper and Magazine Reviews

"It is a stirring film about a people struggling against the pitiless attack of undeclared war. . . This picture, greatly enlivened by Hanns Eisler's music and by Dudley Nichols's effective commentary spoken by Fredric March, is not only a war film; it describes the people, their culture, their efforts at unification under Dr. Sun Yat Sen and their building of modern China." Philip T. Hartung
+ **Commonweal** p640 Mr 31 '39

"A graphic and gripping account of the war in China. Not recommended for very young children, however, since scenes taken following the bombing of Shanghai are extremely gruesome. Older students should find the account highly informative and thought-provoking." Bert Harlen
+ **Hollywood Spectator** p10 Ap 1 '39

"It brings near the reality of the Chinese war as no dispatch has yet done. . . 'The 400 Million' is proof of the daring and skill of American camera reporters. If you want to know the truth, go and look at it!" Franz Hoellering
+ **Nation** p358 Mr 25 '39

"A documentary film of considerable interest. . . It is obligatory for all people who aren't tied up in knots in an ivory tower. It is splendidly photographed and sanely edited, and [is not] as one might well expect it to be, a horror picture. . . One feels that Ivens approaches China more as the traveller. Not quite so fully as one wishes, even considering the tremendous and formidable subject he is handling, does he manage to give us all the insight possible into the Chinese war. . . However, I am carping a little, so excellent is the picture in general, so informative, and so relevant." John Mosher
+ + **New Yorker** p81 Mr 18 '39

"Edited with real dramatic effect. . . There is no mealy-mouthing here. 'The 400 Million' speaks up, and well. *A dramatic documentation of truth.*"
+ **Stage** p7 Ap 1 '39

"Considerably more dramatic than 'Crisis' in its subject matter, 'The 400 Million' is photographically more exciting. Its principal defect is diffuseness in narrative method, overenthusiasm for old newsreel shots."
+ **Time** p45 Mr 20 '39

Trade Paper Reviews

"This is a noteworthy job and a film that ought to have the widest circulation."
+ + **Boxoffice** p63 Mr 25 '39

Reviewed by Ed Grief
+ **Motion Pict Daily** p18 Mr 16 '39

"An extraordinary piece of camera reporting, made significant by an equally impressive job of editing, is this film document from the heart of China, 'The 400 Million.' A dreadfully fascinating combination of theatrical showmanship and passionate propaganda, in fact and accompanying narration, for democracy in its easternmost battlements."
+ + **Variety (Hollywood)** p3 Mr 15 '39

FRONTIER PONY EXPRESS. Republic 58min Ap 19 '39

Cast: Roy Rogers. Mary Hart. Raymond Hatton. Edward Keane

Director: Joseph Kane

Music director: Cy Feuer

Screen writer: Norman Hall

Western melodrama with songs. The tale concerns the pony express during the Civil War when both sides wanted the allegiance of California. Rogers portrays an express rider between California and the frontier.

Audience Suitability Ratings

"Roy Rogers' singing is pleasant and the beautiful horse, Trigger, performs superbly. Family." E Coast Preview Committee
+ **Fox W Coast Bulletin** Ap 22 '39

"General patronage."
Nat Legion of Decency Ap 27 '39

"A & Y: good; C: possible."
+ **Parents' M** p67 Je '39

Trade Paper Reviews

"No sparing the gun powder here and the result is a fast-moving Western. Roy Rogers climbs another notch toward his place as one of the top cowboy singing stars. The boy is good on looks, handles himself without affectation and sings nicely."
+ **Boxoffice** p59 Ap 15 '39

"Action aplenty and fine backgrounds make this new Republic release good entertainment for audiences generally in addition to the dyed in the wool Western fans."
+ **Film Daily** p10 Ap 12 '39

"Republic has come up with a better than usual Western in 'Frontier Pony Express,' and coupled with the pleasant Roy Rogers and Mary Hart as the romantic interest, should do reasonably well on the duals."
+ **Variety** p18 Ap 12 '39

G

THE GANG'S ALL HERE. Associated British 75-78min

Cast: Jack Buchanan. Googie Withers. Edward Everett Horton. Syd Walker. Otto Kruger. Jack La Rue

Director: Thornton Freeland

Screen writer: Ralph Spence

Mystery story. Filmed in England. Jack Buchanan portrays a private detective for an insurance company. He gives up his work to write detective stories but returns to it when a foreign prince is robbed of a fortune in jewels.

Trade Paper Reviews

"Somewhat along the lines of the 'Thin Man,' if the comparison will be pardoned, this British detective comedy is a frivolous bit of nonsense."
+ **Boxoffice** p69 Ap 29 '39

"The story and its method of telling have in it innumerable surefire farcical ingredients, is played by a carefully selected cast and is competently produced. It merits serious consideration for the U. S."
+ **Variety** p18 Mr 15 '39

GIRL AND THE GAMBLER. RKO 62-64min Je 16 '39

Cast: Leo Carrillo. Tim Holt. Steffi Duna. Donald MacBride

Director: Lew Landers

Screen writers: Joseph A. Fields. Clarence Upson Young

Comedy melodrama. Based on the play The Dove by Willard Mack. This is a remake of the story which was filmed as The Dove. Leo Carrillo, Mexican bad man, bets that he can induce a dancer, Steffi Duna, to return to his hideout. She is in love with an American gambler, Tim Holt.

Audience Suitability Ratings

"A: good melodrama; Y: characters scarcely worth their interest; C: no."
+ **Parents' M** p47 Jl '39

Newspaper and Magazine Reviews

"As entertainment, will satisfy fans of Leo Carrillo who are not too particular about story construction. Not for children. Recommended to students of cinema art as an example of what not to do if you want to go places and win fame." Tom Miranda
— + **Hollywood Spectator** p9 Je 10 '39

Trade Paper Reviews

"This is a disappointment on all counts. As a Western it is slow and draggy, as a comedy it is antiquated and unfunny and in its melodramatic moments it creaks with age. Its possible redeeming traits are confined to a trio of valiant Thespic attempts by Leo Carrillo, Steffi Duna and Tim Holt, and some colorful Mexican music and dancing sequences."
— + **Boxoffice** p33 Je 10 '39

"It seems that Hollywood will never tire of re-making Willard Mack's play, 'The Dove.' Here it has been turned out again by RKO and not in any inspired fashion. There is nothing new in the familiar story and it moves along rather leisurely, although a few spots have some action."
— + **Film Bulletin** p8 Je 12 '39

"This remake of David Belasco's successful play, 'The Dove,' is a dated subject that fails to generate any great enthusiasm from a present day audience. But for a few bright moments here and there, the picture drags considerably. The best thing that can be said for the opus, is that it will serve as a filler on a double bill in second run houses."
— + **Hollywood Reporter** p4 Je 3 '39
Motion Pict Daily p4 Je 7 '39

"It is good entertainment, at its best when Carrillo is on-scene, lifeless when he is absent. Good entertainment because Carrillo is present ninety per cent of the time. Clever direction by Lew Landers smoothly conceals the fact that the major portion of the picture possesses little action in the motion picture sense of the word."
+ **Nat Box Office Digest** p20 Je 7 '39

"Aside from a typical Mexican bad man characterization by Leo Carrillo, there is nothing in this one to lift it above ordinary filler classification in the subsequents. It's a lightweight piece, with a shoddy script failing to arouse audience interest except for brief moments. . . The dramatics, tenseness and effectiveness that made the play a hit originally are all missing."
— + **Variety** p12 Je 7 '39

"Pleasing entertainment for secondary billing. Not so aptly titled, 'Girl and the Gambler' has Leo Carrillo's dialect and comedy, Steffi Duna's dancing, good Spanish music and smooth direction to recommend it."
+ **Variety (Hollywood)** p3 Je 3 '39

GIRL FROM MEXICO. RKO 69-71min Je 2 '39

Cast: Lupe Velez. Donald Woods. Leon Errol. Linda Hayes. Donald MacBride

Director: Leslie Goodwins

Music director: Roy Webb

Original story: Lionel Houser

Screen writers: Lionel Houser. Joseph A. Fields

Comedy. A young radio agent goes to Mexico to find a singer for the radio. He discovers the lively Lupe. In New York she decides to break up the engagement of the agent and his fiancée.

Audience Suitability Ratings

"A fast moving social drama full of hilarious incidents. . . Lupe Velez is most amusing as the Mexican singer. Her voice is pleasing in the numbers she sings. Donald Woods and the rest of the cast are well chosen to support her. Family." Am Legion Auxiliary

"Light, amusing comedy. Adults." Calif Cong of Par & Teachers

"An amusing story, almost slapstick at times, but not sufficiently developed to sustain interest throughout. Suitable material for the star. Adults." Calif Fed of Music Clubs

"Mediocre. Adults." DAR

"A lively farcical comedy. The story, though thin, has many amusing comedy situations. . . Somewhat boisterous for the younger members of the family. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"A spontaneous, refreshing comedy which boasts of good singing, dancing and music. Family." Nat Council of Jewish Women

"There are some amusing scenes with Leon Errol. A rather obvious story, at times somewhat tiresome and raucous. Mature audiences." Nat Soc of New England Women

"The story is far-sighted, bombastic and hysterical, the comedy mainly slapstick. Adults." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** My 27 '39

"General patronage."
Nat Legion of Decency My 25 '39

"A & Y: fair; C: no."
+ — **Parents' M** p47 Jl '39

"Family. Lively and funny."
+ **Wkly Guide** My 20 '39

Newspaper and Magazine Reviews

"Lupe Velez returns from the stage a much improved actress, and in 'Girl From Mexico,' exhibits a flair for comedy that not only will surprise Hollywood, but should lift her to the top as a comedienne. . . Exhibitors can't go wrong playing this one. Suitable for any house and any audience; good, clean entertainment." Tom Miranda
+ **Hollywood Spectator** p12 My 27 '39

"'Girl From Mexico' is a shrill, spirited, senseless slapstick comedy, played at the catch-can pace which Miss Velez prefers to set. . . With Lupe pepping the film up, flinging madly about in all directions and screeching like a parrot, while Leon Errol eggs her devilishly on, it is as crazy as a trip through the Old Mill and just about the same sort of fun. Lupe sings and dances, too, which does nothing to lower the temperature." Bosley Crowther
+ — **N Y Times** p31 Je 8 '39

Trade Paper Reviews

"A sprightly comedy with Lupe Velez and Leon Errol providing many ludicrous moments. With Mexico and New York as the background for the plot, Lupe, the firecracker, comes through with a commendable performance. Audiences should welcome her back with open arms."
+ **Boxoffice** p27 My 20 '39

"Tailored to the boisterous Lupe's measure, 'Girl From Mexico' is a sure-fire laugh-getter for neighborhood audiences. . . Whenever the action starts to lag, Lupe and that expert farceur, Leon Errol, drag in another slapstick sequence which will get a flock of laughs. It may be hokum, but the average patron will enjoy it." Frank Leyendecker
+ **Film Bulletin** p4 Je 3 '39

"This picture is indeed a pleasant surprise. Although a slapstick comedy, it has plenty of action and Lupe Velez comes through with a swell performance as a first-class comedienne. It is the type of picture that should please most audiences. The direction by Les Goodwins is tops."
+ **Film Daily** p5 My 17 '39

"This is a rip-roaring farce comedy that is destined for the top spot on any double bill. Lupe Velez returns to the screen after a long absence in a vehicle which affords the fiery Mexican an opportunity to run wild and carry on as she does in real life. What audience could ask for more in the line of entertainment? RKO has a gold mine in this low budget offering."
+ **Hollywood Reporter** p3 My 11 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p3 My 18 '39

"This Lupe Velez starrer, with a dandy cast, excellent direction and generally good production, will exceed its costs despite a mediocre story. It'll redeem, too, Miss Velez's earlier, less successful screen tries despite the fact that for her come-back she's been given a yarn right off the cob, with only slight variations. For the duals."
+ — **Variety** p14 My 24 '39

"Presenting Lupe Velez in slapstick comedy as you like it, if you like it, RKO digs deep in the bag to find gags for this one but the result races along at such a pace that time doesn't drag in spite of more than average running length for budget expenditure. 'Girl From Mexico' will have no trouble holding up its end of twin bills."
+ **Variety (Hollywood)** p3 My 11 '39

GOOD GIRLS GO TO PARIS. Columbia

Announced for release Je 30 '39 (Not yet previewed)

GOODBYE, MR. CHIPS. MGM 110min

My 15 '39

Cast: Robert Donat. Greer Garson. Terry Kilburn. John Mills. Paul von Hernried. Judith Furse. Lyn Harding. Milton Rosmer. Frederick Liester

Director: Sam Wood

Screen writers: R. C. Sherriff. Claudine West. Eric Maschwitz

Drama. Filmed in England with an English cast and an American director. Based on the novel of same title by James Hilton. This is a sentimental tribute to a teacher in an English public school of venerable tradition. Donat portrays Mr Chips who comes to Brookfield and teaches four generations of youngsters. An unsuccessful, shy, and unassuming teacher at the start, he marries a charming woman, sees her die in child birth, and ends his days as a venerable institution in the school.

Audience Suitability Ratings

"Outstanding. Little interest for children. Adults." Am Legion Auxiliary

"Like the book, this is a masterpiece, a treat for even the most critical of cinema audiences. Mature-family." DAR

"Charming, poignant, tender and faithful to the spirit of James Hilton's well-known book, 'Goodbye, Mr. Chips' comes to the screen as a fascinating and interesting production. Family." Nat Council of Jewish Women
+ + **Fox W Coast Bulletin** p2 My 20 '39

"Hilton's novel that so delighted its many readers, proves equally delightful in its screen version. Every phase of production shows rare artistry and attention to detail which make of this a great picture. Family." Calif Cong of Par & Teachers

"A rare pleasure is offered in this delightful screen production. . . The picture teems with intimate and homely details, and with touches of humor. . . A very good supporting cast adds to this delightful picture, and the director is to be congratulated on his sympathetic handling of a production which leaves with the spectator a feeling of contentment. Family." S Calif Council of Fed Church Women
+ + **Fox W Coast Bulletin** My 27 '39

"General patronage."
Nat Legion of Decency My 25 '39

"A & Y: excellent; C: they will like the school boys better than the romance."
+ + **Parents' M** p47 Jl '39

"The film follows the Hilton story so closely that it almost *is* the book in moving pictures. . . Robert Donat, in the role of Mr. Chips, contributes a masterly characterization, beautifully sustained from youth to old age, and that is not an easy thing to do. Greer Garson is the loveliest and most genuine new actress we've seen in many a day. . . The entire production shows that writers, director, cast and all have done their jobs well, for seldom has a motion picture so thoroughly captured the spirit of a book. Sentimental? Yes, but so are a great many people in this world, and this film will certainly warm the cockles of their hearts."
+ + **Scholastic** p31 My 27 '39

"Family-juvenile. Outstanding. Referred to the Committee on Exceptional Photoplays. Recommended for libraries. Especially worth seeing, as above the average 'selected' picture."
+ + **Wkly Guide** My 27 '39

School Evaluations

"The more I think about 'Goodbye, Mr. Chips,' the more I am sure that it is a 'Must' picture for parents, teachers and pupils. Of all pictures from books I like it best. Sincere and true, with chuckles and tears, 'Goodbye, Mr. Chips' is already one of my favorites." . . "Especially valuable to school groups in the interpretation of student-teacher relationship." . . "Indeed a classic. Every high school, college student and adult in America would benefit by seeing 'Goodbye, Mr. Chips.' " . . "An excellent and thoroughly worthwhile production filled with all the values we want most to find in our recommended films." . . "Recommended for the methods of using character development and dramatic understatement to make an 'ordinary,' almost uneventful, placid life vividly dramatic and significant. The action is so completely imagined in every respect that even minor events carry unusual emotional impact. It has been written and played so exactly in the right key that it is tender without being sentimental. Dealing as it does so often with ordinary school affairs and everyday life in the school, it builds up an enormous sense of reality." . . "Fine play, magnificently acted. Robert Donat gives a superb performance. Play has retained atmosphere of book." . . "This is an adult picture. It is nostalgic and reminiscent, gentle but moving, sentimental but realistic. The things it has to say are things worth saying, and they are said with moving force and a firm belief in humanity which are needed today. I've seen few pictures I like better; few which are so truly appealing to my 'incurable romanticism.' It's a 'five star' picture with me." . . "Such a picture, showing something of the personal influence of teachers, may do much good in awaking interest in the schools. Here is a new type of central figure. We have had soldiers, lovers, bandits, and children. This school life scene is something different. Highly recommended." . . "Recommended for older students. I should be glad for them to see English school life—so different from their own. I don't think the film would be of much interest to younger students. As a rule they don't like romance or character development." . . "I think this film should help literature and history teachers show the true picture of an English school boy's life. So many great men in England have been nourished in these same surroundings." . . "Worthy successor to 'Pygmalion.' " . . "The teacher's difficulties, at the beginning, are keenly true to life and their solution is decidedly helpful." . . "Sentimental but beautiful. A Barrie touch."
+ + **13 votes. Com on Motion Pict, Dept of Sec Ed, NEA** My 15 '39

Newspaper and Magazine Reviews

"Those softies who liked James Hilton's 'Goodbye, Mr. Chips' will certainly enjoy (through a mist of tears) the delightful and leisurely English movie made from this book. . . Sam Wood has done a fine directorial job in making us aware of the countless rolls that Chips has called, the countless classes he has taught as the years pass and sons grow up and send their sons to this school in which Chips is a tradition." Philip T. Hartung
+ **Commonweal** p132 My 26 '39

"It has been translated into a film as lovely, as memorable, and as perfectly satisfying in its celluloid medium, as it was in the original. 'Goodbye Mr. Chips' has a quiet, peaceful aura and leisurely place whose irresistible appeal simply defies analysis in this day of cinematic blood and thunder and tinseled screen glamors. . . It is a picture you will not want to miss—a rarely beautiful experience in the cinema. . . This is one of the best pictures of the year." Jesse Zunser
+ + **Cue** p48 My 20 '39

"Very much worthwhile. The story of an unimportant man made into a picture which becomes important by virtue of the excellence of the performances and the skill of the script writers and the director. . . An artistic treat which study groups should find worth their while. Clean, wholesome, a picture for all the family. Should appeal to school children; is full of boys and contains nothing above the heads of adolescents. Exhibitors, of course, will take into account its lack of box-office names and its running time of almost two hours."
+ + **Hollywood Spectator** p8 My 27 '39

"Whimsical tenderness is a fragile and difficult mood to catch and sustain. True, there is a tinge of monotony to the film. The

camera is so much more literal than the written word. . . For all its undercurrent of monotony, this is a worthy, distinguished film." Beverly Hills
+ + **Liberty** p63 Je 24 '39

"Never mind Mr. Woollcott, who calls this newest American-English picture the best ever done. I fell asleep and woke up only when the syrup became too thick. This despite a lavish production and excellent acting." Franz Hoellering
— + **Nation** p654 Je 3 '39

"I might have spotted 'Goodbye, Mr. Chips' as a good weep for Woollcott; but as for the rest of the big hats MGM's publicity men have been able to get thrown over the roof, I can't find out from the picture what all the shootin's fer. . . Beyond our interest in what happens next, we have to rely on the business in the school, whether funny or sad or educational. And I think the business all through is handled with a minimum of talent for the natural and right effect. . . Director Sam Wood is a heavy man against a tiller: when he wants a tear he ships bucketfuls of water, and when he wants a laugh he rocks the boat. . . 'Goodbye, Mr. Chips' will appeal to others more than to me, for while there is no run and life to it as a movie and a general air of stagnant sentiment, there are certain qualities of kindness and wisdom, loneliness and enduring faith in the figure of this spry and gentle soul. . . I thought the emphasis given in writing and direction to the old-school stuff made it less recreative of an attitude than silly. . . Mr. Woollcott and even his principal, the original James Chipso Hilton himself, feel the picture keeps pure faith with the book, but I'll probably never know that. So goodbye, Mr. Chips, goodbye please." Otis Ferguson
— + **New Repub** p102 My 31 '39

"It has been made into a beautiful and eloquently moving film. Keeping high faith with the spirit and letter of the original, Metro-Goldwyn-Mayer has translated it to the screen with remarkable vigor, understanding and feeling. . . Directed brilliantly by an American, Sam Wood, and performed consummately by Robert Donat and his British supporting company, it is a motion picture which you will want to see time and again and will remember long after the other offerings of our day have been forgotten. It is not necessary to agree with Alexander Woollcott that this is the best motion picture ever made, to be certain that it is a screen masterpiece. . . The important point is that 'Goodbye, Mr. Chips' is a perfect piece of photoplay collaboration in every detail—in short, a film to be remembered." Howard Barnes
+ + **N Y Herald Tribune** p16 My 16 '39

"It has been rather tenderly done. Alexander Woollcott and the other authorities who have been quoted in the ads may be guilty of whooping up its merits overmuch, but basically they are right: it is a serene, heart-warming and generally satisfactory film edition of an edifyingly sentimental novelette. Like the story, the film is nostalgic: if we never knew a Mr. Chips, we should have known him. . . The picture has no difficulty in using two hours to retell a story that was scarcely above short-story length. Mr. Chips is worth its time. Particularly is he worth it with Mr. Donat's portrait of him. It is an incredibly fine characterization, not merely for its ability to make its convincing transition from young schoolmaster to octogenarian institution, but for its subtle underlining—if underlining can be subtle —of the dramatic moments in an essentially undramatic life." Frank S. Nugent
+ + **N Y Times** p27 My 16 '39

"Not being particularly a reading group, a goodly number of [movie-goers] have never heard, I am sure, of James Hilton's book, and it may come to them somewhat as a shock to find they are held absorbed and stirred by the story of a man to whom really very little happens. . . Its very gentleness makes it sensational. . . That we see an English school on the screen as something reasonable and a place inhabited by human beings, instead of as an uncanny mixture of inexplicable 'traditions' and 'customs,' all over the heads of us Americans, is an indication of Mr. Wood's achievement. . . Robert Donat's impersonation of the shy, unassuming Mr. Chips is a triumph." John Mosher
+ + **New Yorker** p88 My 20 '39

" 'Goodbye, Mr. Chips' is a distinguished contender for the year's screen honors. . . Although Victor Saville has given 'Goodbye, Mr. Chips' a fine production, and Sam Wood has directed this authentic pictorialization of English school life with imagination and finesse, the film's first honors go to Robert Donat."
+ + **Newsweek** p34 My 22 '39

"James Hilton's little book has been dramatized for the screen with infinite respect. . . It is all sweet and gentle and nostalgic, and builds into a glowing tribute to Britain's schools and her schoolmasters. Nothing must keep you at home."
+ + **Stage** p5 My 15 '39

"It is a lovingly faithful picturization of the novelette. . . Shrewdly directed by Sam Wood."
+ **Time** p56 My 22 '39

Trade Paper Reviews

"With all the grace, dignity, gentle humor and simplicity an imperishable theme demands, Metro has fashioned a drama destined to rank with the finest. . . It will be endeared to persons from all walks of life because, though it has no message, it personifies the investments made in life."
+ + **Boxoffice** p27 My 20 '39

"Metro's British organization has delivered another hit on the heels of 'Pygmalion.' 'Goodbye, Mr. Chips' is a superb job. . . Robert Donat's 'Mr. Chips' is the Academy Award performance of 1939." David J. Hanna
+ + **Film Bulletin** p5 Je 3 '39

"[The book] has been transferred to the screen without losing any of its values. This is indeed an achievement. . . The principal credit must go to Robert Donat for the splendid characterization of Mr. Chips. . . The entire story of Mr. Chips' life is one of placidity, and so it is all the more remarkable that so many values can be caught up and made vivid through the eye of the camera. But here again it is in the craftsmanship of Donat whose every movement you follow with fascinated interest, for he possesses a genius for making the most trivial incident take on a dramatic or emotional significance. . . 'Mr. Chips' is a tonic that will refresh and cheer any audience. It carries entertainment for high and low, the masses and the classes. It is not too British, so that its universal message of kindness and warm humanity becomes a picture for all nationalities, classes and creeds. Robert Donat has given a characterization of a man growing from youth to old age that has never been equalled on the screen."
+ + **Film Daily** p6 My 16 '39

" 'Goodbye, Mr. Chips' bulks strongly as a significant achievement in screen annals. Its success, which should be marked if not spectacular, may well be measured in terms of artistic accomplishment."
+ + **Hollywood Reporter** p3 My 16 '39

Reviewed by Ed Greif
+ + **Motion Pict Daily** p1 My 16 '39

"Three times at bat—three hits. That's a thousand per cent in any league. And that is the mark that this Ben Goetz-directed British unit for Metro-Goldwyn-Mayer has made. First, 'Yank at Oxford,' second, 'The Citadel,' and now, 'Goodbye, Mr. Chips.' . . Not for the jitterbug nights. But a great word of mouth picture with any age, and a knockout for you in local standing with those 'groups' that must occasionally be 'appeased.' Don't sell it short because it is British—it is intelligently made, and 'Pygmalion' has proven that there IS an audience for intelligence."
+ + **Nat Box Office Digest** p10 My 22 '39

"It is highlighted by a remarkably fine performance from Robert Donat, who is fairly well known on this side [U.S.]. Although not orthodox material for the masses, 'Goodbye, Mr. Chips' will do good business generally in spite of the lack of box office power and the static nature of the subject matter. It's more of a big situation picture than for the

GOODBYE, MR. CHIPS—*Continued*

smaller towns. . . Three scripters worked on the adaptation turning in a very able job of it. . . Wood's direction manifests substance and understanding all the way."
+ + **Variety** p12 My 17 '39

"Sentimental drama of an English school master, 'Goodbye, Mr. Chips' tugs mightily at the heart strings. Compelling appeal is to be accredited in generous portion to the star, Robert Donat, playing his richest role; to Sam Wood for a superlative job of direction; to a supporting cast far beyond ordinary excellence; to the fine translation of James Hilton's intimate and delightful narrative by the screen playwrights, and to praiseworthy contributions from all production departments. No more laudable film has come out of England."
+ + **Variety (Hollywood)** p3 My 16 '39

THE GORILLA. 20th century-Fox 67min My 26 '39

Cast: Ritz Brothers. Anita Louise. Patsy Kelly. Lionel Atwill. Bela Lugosi. Joseph Calleia. Edward Norris

Director: Allan Dwan

Music director: David Buttolph

Screen writers: Rian James. Sid Silvers

Comedy mystery. Based on the play of the same title by Ralph Spence. This is the third version of the story; others having been made in 1927 and 1931 by First National. Broad slapstick, eerie situations, sliding doors aid the Ritz Brothers, private detectives, in solving a mystery in which a gorilla tries to kill Lionel Atwill.

Audience Suitability Ratings

"A: hardly; Y: perhaps; C: too exciting."
— + **Christian Century** p783 Je 14 '39

"Very cleverly produced. Adults." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"An exceedingly gruesome production with many thrills and hair-raising episodes. Its comedy is interspersed with so many chills that it is doubtful whether the comedy or thriller atmosphere will appeal to most. Adults." Calif Fed of Music Clubs

"Mediocre. Adults." DAR

"Sensational entertainment and laughs for those who enjoy the type. Mature." Gen Fed of Women's Clubs (W Coast)

"An excellent cast and good direction seem wasted. Matter of taste. Adults." Nat Council of Jewish Women

"A farcical mystery story. . . The plot is exceedingly difficult to follow and very involved. Adults." Nat Soc of New England Women

"A confusing mystery with rather tiresome comedy supplied by the Ritz Brothers. . . Waste of time. Adults." S Calif Council of Fed Church Women
Fox W Coast Bulletin My 27 '39

"Adults."
Nat Legion of Decency Je 1 '39

"A & Y: fair; C: no."
+ — **Parents' M** p67 Je '39

Newspaper and Magazine Reviews

Boston Transcript p18 My 26 '39

"Adults and young people."
Christian Science Monitor p17 My 27 '39

"Some of it is unquestionably funny. For the rest, you'll have to decide for yourself how much you like the loony Ritz Brothers." Jesse Zunser
Cue p49 Je 3 '39

"A nutty, mystery comedy, thrills, laughter and insanity, with the Ritz boys predominating in all the scenes, except those which Patsy Kelly runs away with, and there are plenty. Little in it for study groups." Tom Miranda
+ — **Hollywood Spectator** p11 My 27 '39

"The third screen adaptation of 'The Gorilla' is on view at the Roxy. . . It is extremely doubtful whether the Ralph Spence thriller would have stood exhumation today under the best of auspices. With the Ritz Brothers rushing frantically through the proceedings, the project can only be described as lamentable. There are a few random moments of laughter in the show, for which the artful Patsy Kelly is chiefly responsible, while the clutching hand gag is worked overtime to simulate a bit of terror and suspense, but the fact remains that 'The Gorilla' is neither funny nor frightening. . . The only thing that could be less amusing than the Ritz Brothers is the Ritz Brothers in 'The Gorilla.'" Howard Barnes
— **N Y Herald Tribune** p8 My 27 '39

"With the presence in the cast of Patsy Kelly and the Ritz Brothers, the most formidable of the anthropoid apes would seem a mere puss. What chills and creepy horrors survive the antics of these comedians in 'The Gorilla' are meagre, though enough, possibly, to elicit squawks from the children and croaks from their seniors. The din on the screen, persistent throughout, drowns any feeble response made by the public." John Mosher
+ — **New Yorker** p85 Je 3 '39

"Rian James and Sid Silvers have written in so much chaotic dramatics that, with the insanities of the Ritzes, it is a question who is the more mystified in the end: the players or the audience. Despite that, the net effect is lively entertainment. All the stock props of mystery chillers . . . are worked overtime."
+ — **Newsweek** p35 Je 5 '39

"Competently re-enacted by a good cast, it is made more baffling than its original author intended by the three Ritz Brothers as wacky detectives."
Time p67 Je 5 '39

Trade Paper Reviews

"While the buffoonery of the zany Ritz Brothers adds some new comedy zest to this latest celluloid version of the old stage favorite, it emerges as substantially the same eerie chiller that graced the histrionic boards of another generation. As such it should fare comfortably at the boxoffice, finding its most bullish market among Ritz fans and comedy-mystery addicts."
+ **Boxoffice** p59 My 27 '39

"A mystery melodrama of clutching hands, sliding panels and screaming females would be ludicrous if played straight. In this hoked-up version a few chills are provided, as well as a generous supply of laughs. Not for sophisticated audiences, but the Ritz Brothers' fans will find it amusing stuff." Frank Leyendecker
Film Bulletin p7 Je 3 '39

"Funfest with mystery background replete with laughs."
+ **Film Daily** p6 My 24 '39

"Aimed smack at the chill and fun sector, the latest issue of 'The Gorilla' tosses a wide enough loop to suggest that it has a better than even chance of cutting into the important money class. It will incite word-of-mouth, and where the Ritzes are a draw, it may attain unusual grosses. This version of the old play will, however, afford no solace to champions of screen uplift. . . In its class, as such, it is fairly acceptable job, save for possible criticism over the hasty and hazy tying up of sundry threads in the finale."
+ — **Hollywood Reporter** p3 My 18 '39

Reviewed by Vance King
+ — **Motion Pict Daily** p6 My 22 '39

"It is rather useless to review a Ritz Brothers picture for any exhibitor. He knows only too well that out of his weekly audience fifty per cent would go into hysterics over the antics of these senseless zanies while the remainder would murmur about the 'silliness' of it all. But, after all, the situation is much the same with any other outstanding comic or comedy team."
Nat Box Office Digest p7 My 22 '39

"'The Gorilla' provides a better story foundation for the absurd antics, mugging and clowning of the Ritzes than in their past two offerings. Combination of broad slapstick, surprise situations and eerie chills is well-mixed at a speedy pace to provide a good programmer that will get by for normal business where the Ritzes can attract. In the keys, picture may catch a few top spots, but will mainly rate as an adequate supporting attraction."
+ **Variety** p14 My 24 '39

"Thoroughly dotted with laugh moments and equipped with an artistically strong supporting cast, offering should reach beyond bounds of stellar trio's fixed following and satisfy general audiences, especially juveniles. . . Work of Ritzes no doubt will win them added boosters."
+ **Variety (Hollywood)** p3 My 18 '39

GRACIE ALLEN MURDER CASE. Paramount 75min Je 2 '39

Cast: Gracie Allen. Warren William. Ellen Drew. Kent Taylor. Jed Prouty. Jerome Cowan. Donald MacBride

Director: Alfred E. Green

Music: Matty Malneck. Frank Loesser

Screen writer: Nat Perrin

Comedy murder mystery. Based on a novel of same title by the late S. S. Van Dine. Warren William plays Philo Vance and the zany Gracie plays an assistant. They unravel a murder case thru the blundering aid of Gracie's efforts.

Audience Suitability Ratings

"Family." Calif Cong of Par & Teachers

"Mediocre. Mature-family." DAR

"An engagingly humorous mystery. . . Because of the antics of Gracie Allen, two murders and several attempted ones lose all horror and contain much fun. Suspense is nicely sustained in an entertaining production suitable for adults and young people." E Coast Preview Committee

"Admirably adapted to Gracie Allen's inane line of chatter and will highly amuse her fans. Though a crime story, it has been handled lightly. There is enough suspense to hold interest with plenty of comedy and nonsensical hilarity to make it inoffensive. . . Entertaining. Family." Gen Fed of Women's Clubs (W Coast)

"A delightful treat for those who enjoy the 'screwball' comedy of Gracie Allen, but a boring one for those who do not. . . Written especially for her peculiar talents by the late S. S. Van Dine, the film fairly gallops along from one ridiculous episode to another until it comes to an hilarious finale. Family." Nat Council of Jewish Women

"Fairly well handled. Very little of a gruesome nature is introduced and the comedy is the usual type of Gracie Allen patter. Adults." Nat Soc of New England Women

"Through the entire picture suspense is well maintained, the result of good direction. Mature." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** My 27 '39

"General patronage."
Nat Legion of Decency My 18 '39

"A, Y & C: good."
+ **Parents' M** p47 Jl '39

"Family. Gracie seems a bit lost without her side-kick George Burns."
Wkly Guide My 13 '39

Newspaper and Magazine Reviews

"At the moment I'm puzzled. Was it wrong for Paramount to lavish the sometimes good comics of Gracie Allen on a mystery? Or was it wrong for Paramount to discard a fairly interesting murder story on the sometimes bad comics of Gracie Allen? . . But did Van Dine know what 'Gracie Allen Murder Case' would be like in celluloid? Having read Van Dine's stories since the first one appeared in Scribner's about twelve years ago, I doubt it. Confusion twice confounded. Help, Mr. Vance!"
— + **Boston Transcript** p18 My 19 '39

"Adults and young people."
Christian Science Monitor p15 My 20 '39

"Unfortunately the S. S. Van Dine novel, on which this film is based, doesn't come up to his usual standard and dissolves into a thin and rather dull mystery. However, if you like Gracie in her best form, her insane puns and irrelevant wisecracks, you'll be contented that she is the whole show." Philip T. Hartung
+ — **Commonweal** p189 Je 9 '39

"If you giggle at Gracie Allen's peculiar brand of dumb humor, involving working her *non sequitur* gags to the limit, you'll find this mad, illogical comedy-murder mystery the nuts. But if you aren't particularly titillated by cinema's No. 1 female peanut-brain, you'd better stay away—for Gracie is the mainspring and practically the whole works in this screwball 'whodunit' melodrama." Jesse Zunser
Cue p45 Je 10 '39

"Young people no doubt will go for it. Previewed on a Friday night, when school children figure largely in the composition of an audience, it went over with a bang, consequently it should be all right for exhibitors for weekend showing. There is nothing in it to offend one's sense of good taste. Nothing in it for study groups."
+ **Hollywood Spectator** p8 My 27 '39

"It is on view this week for the careless soul who doesn't care what he sees and the unchivalrous one who thinks stupid women are funny. In justice to the picture and to Miss Allen, however, it must be suggested that many a scoffer will remain to pray, for an explanation of why he laughs helplessly at Miss Allen's zany antics. For the Allen fans this is going to be a picnic and a panic. . . The whole bristle of murder-mystery-cum-comedy cliches adds up to what, it must unwillingly be admitted, is entertainment." Herbert Drake
N Y Herald Tribune p16 Je 8 '39

"Divorced, and happily divorced, from George Burns and her too depressingly familiar radio routines, Gracie Allen should be a vision of sheer delight to Gracie Allen addicts. . . Far as we are from any intention to disparage 'Gracie Allen Murder Case,' or its splendid cast, we can nevertheless confidently state that it is probably just about what you think." B. R. Crisler
N Y Times p31 Je 8 '39

"It is a current absurdity you may enjoy. I myself think Miss Allen beautifully balances Philo Vance, and it seems rather a blessing that for once Philo can hardly get a word in edgewise." John Mosher
+ **New Yorker** p91 Je 10 '39
Photoplay p62 Jl '39
Time p78 Je 12 '39

Trade Paper Reviews

"At a first glance, the combination of Gracie Allen and Philo Vance would seem as incompatible as gin and a beer chaser, but they are blended smoothly and the result is a highly ludicrous laughfest. Director Alfred E. Green has wisely kept the farcical elements under control with one or two exceptions. In fact, he has done a swell job of subordinating the murder mystery to Gracie's inimitable style of nitwit humor."
+ **Boxoffice** p25 My 18 '39

"This is laugh provoking entertainment for everyone—those who like Gracie Allen and those who don't. Story has lots of gags, some old—some new, but all are well delivered by the infectious Miss Allen with humorous and entertaining results. Where this cannot stand on its own merits, it is an above-average dualler." David J. Hanna
+ **Film Bulletin** p7 My 20 '39

"This picture is a laugh riot with Gracie Allen in the comedy role. Gracie's dumb-dora antics and dizzy remarks keep the audience in howls of laughter from the very beginning to the end of the picture. Alfred E. Green gives it a great piece of direction."
+ **Film Daily** p5 My 17 '39

"Gracie Allen's myriads of fans will unquestionably find 'Gracie Allen Murder Case' entirely to their liking. Those lukewarm on the zany antics of half of the Burns & Allen team will be inveigled into many an open chuckle before the picture has been minutes old on the screen. . . The picture would be greatly improved, however, were the opening snapped up, for it lags very perceptibly in introducing a character so well known."
+ **Hollywood Reporter** p3 My 13 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p7 My 16 '39

GRACIE ALLEN MURDER CASE—*Cont.*

"It is all that the title could be expected to promise. It is zany, screwy, riotous and uproarious. All in all a fine debut for Gracie Allen as solo star. . . A laugh hit, with especial appeal for the younger generation."
+ **Nat Box Office Digest** p10 My 29 '39

"Here's a sweet setup of nonsensical and screwball comedy to catch plenty of laughs during its unfolding. It's smacko for general audiences, and will hold its own in both keys and subsequents to hit some highly satisfactory grosses. Picture can be tabbed as one of the top comedies of the season. Broadest comedy—both in slapstick situations and glib, fast-pattering, and confusing Gracie Allen laugh lines—is expertly textured to provide a crazy-quilt of entertainment for wide appeal."
+ + **Variety** p12 My 17 '39

"Fulfilling the funny implications of its title, 'Gracie Allen Murder Case' is riotous with laughs and fresh gags—taking its place beside the most infectious comedies of the season, or any season. It is entertainment all the way and has exceptional earning capacity. The characteristic supersilly cracks and antics of Gracie Allen are perfectly adapted into a piece of writing which balances comedy, a bit of mystery, a good portion of wild action and thrills in a detective farce."
+ **Variety (Hollywood)** p3 My 13 '39

GRAND JURY SECRETS. Paramount 69min Je 23 '39

Cast: John Howard. Porter Hall. Gail Patrick. William Frawley. Jane Darwell

Director: James Hogan

Original story: Davy Reis. Maxwell Thane

Melodrama. The tale of two brothers, one a reporter and the other an assistant district attorney who quarrel about disclosing court secrets and also about a girl both love.

Audience Suitability Ratings

"An experienced and well directed cast performs admirably and John Howard's delineation of a complex character is particularly fine. An interesting story, with a very original and exciting denouement, brings a worthwhile production to mature audiences." E Coast Preview Committee
+ **Fox W Coast Bulletin** My 13 '39

"A & Y: fair; C: little interest."
+ — **Parents' M** p47 Jl '39

"Family. Holds the interest and that is about all."
— + **Wkly Guide** Ap 22 '39

Newspaper and Magazine Reviews

"Should interest those interested in amateur radio activity. Youngsters especially should be intrigued by the demonstration of short wave radio potentialities. The picture as a whole is only middling fare." Bert Harlen
+ — **Hollywood Spectator** p7 Je 10 '39

Trade Paper Reviews

"Pretty good entertainment. There are several new ideas in the plot, and at least one will give the action fans the kind of stuff they want."
+ — **Boxoffice** p27 My 20 '39

"Put this one down as a 'sleeper.' The novel story, direction, acting and production are all handled excellently. The direction by James Hogan was very good and he kept the pace of the story moving at high speed with never a lag at any time."
+ **Film Daily** p6 Je 7 '39

" 'Grand Jury Secrets' is a fine example of a well made picture that will give a good account of itself on any program. The picture moves fast and smartly, and will give ample satisfaction to any type of audience. The story is lifted above the out-and-out cops and robbers class by the liberal sprinkling of comedy."
+ **Hollywood Reporter** p3 Je 1 '39

Reviewed by Vance King
Motion Pict Daily p6 Je '39

"A capable group of picture people got together and decided to make a picture that would entertain. They came through. . . Okay for the double bills, especially where you can sell the 'Grand Jury' idea for exploitation."
+ **Nat Box Office Digest** p20 Je 7 '39

"Turned out for supporting position on dualers, 'Grand Jury Secrets' more than fills its requirements. It is strong melodrama, ably written, produced, directed and acted. It will benefit considerably, no doubt, through voluntary and free word-of-air advertising by America's 25,000 short wave radio hams, against whom its cops-and-robbers theme is backgrounded."
+ **Variety (Hollywood)** p3 Je 1 '39

H

HAPPY CAVALIERS. Europa My 20 '39

Cast: Carl Barcklind. Inga-Bodil Vetterlund. Fritiof Billquist. Karin Ekelund. Thor Modeen

Director: Ragnar Arvedson

Comedy. Filmed in Sweden with English subtitles. This is a tale of the Swedish Coast Guard in which two unwilling young men are drafted into service. They complain of imaginary illnesses in order to get out of work but finally they see the light and become real sailors. Also called Kustens Glada Kavaljerer.

Newspaper and Magazine Reviews

" 'Happy Cavaliers' is threaded with subplots involving militarists and lovers. If anything is to be gathered from the wandering script it may be that the regimented life is a pretty fine one. Sweden's film output generally does not go in for propaganda, either subtly or forcefully. Here is just a hint, despite the happy-go-lucky atmosphere of the film, of recruiting propaganda."
N Y Herald Tribune p10 My 22 '39

"A mildly entertaining picture turned out with the material aid and blessing of the army and navy and calculated to exalt the armed services in the eyes of Swedish youth." H. T. S.
— + **N Y Times** p27 My 23 '39

HARDYS RIDE HIGH. MGM 81min Ap 21 '39

Cast: Lewis Stone. Mickey Rooney. Cecilia Parker. Fay Holden. Ann Rutherford. Sara Haden

Director: George B. Seitz

Screen writers: Agnes Christine Johnston. Kay Van Riper. William Ludwig

Comedy. Sixth in the Hardy Series. This time the Hardys almost fall heir to a fortune of two million dollars but find in the end that they are not rightfully entitled to it. During the boom period Aunt Milly has a potential suitor, and Andy meets chorus girls, tries a highball and a cigarette.

Audience Suitability Ratings

"A: good of kind; Y & C: mostly amusing."
+ **Christian Century** p687 My 24 '39

"A social drama of excellent entertainment. Balance in the face of good fortune makes this most constructive and valuable entertainment. Family." Am Legion Auxiliary

"The same able cast, good writing, and excellent technical values combine to make this worthwhile entertainment. Ethically sound, but not as wholesome in atmosphere as the former pictures of the series. Family." Calif Cong of Par & Teachers

"Judge Hardy's integrity makes this picture of decided social value. Family." Calif Fed of Business & Professional Women's Clubs

"Family." Calif Fed of Music Clubs

"Good. Sure-fire comedy. Family." DAR

"Entertaining, amusing and replete with human interest. While more sophisticated and not quite up to the previous episodes, it is well produced, understandingly directed, with fine characterizations given by each member of the able cast. Family." Gen Fed of Women's Clubs (W Coast)

"Wholesome entertainment . . . despite the obviousness of its theme and treatment. Family." Nat Council of Jewish Women

"Likeable people in an interesting story with plenty of comedy and enough suspense to hold the attention. Family." Nat Soc of New England Women

"The story is delightful, plenty of humor, some pathos and a splendid example of what a family should be—understanding, loyal and affectionate. Excellent family fare." S Calif Council of Fed Church Women

+ + **Fox W Coast Bulletin** Ap 29 '39

"We have so counted on the Hardy series as being superlatively human and natural that it is disappointing to find the family 'riding high' in a way which suggests that Hollywood has gained the upper hand at last. . . Mickey Rooney as Andy is becoming a bit tiresome in his brash behavior, and one wonders whether he is to continue to be the perennial adolescent in spite of the wise and philosophical leadership of the kindly Judge. When there is no character development in a series such as this, each new episode becomes just another repetitious hour of light entertainment. Adolescents, 12-16: yes; children, 8-12: no interest."

+ — **Motion Pict R** p5 My '39

"General patronage."

Nat Legion of Decency Ap 20 '39

"A, Y & C: excellent."

+ + **Parents' M** p77 My '39

"If Mickey is your meat, here's a generous serving."

Scholastic p31 My 27 '39

"Family. Mickey is getting more and more precocious with the ladies, and the series is getting more mechanical."

+ — **Wkly Guide** Ap 22 '39

Newspaper and Magazine Reviews

Reviewed by John K. Hutchens

Boston Transcript p18 My 26 '39

"A rather implausible picture, with the usual good impersonations by the [characters]. Family."

+ — **Christian Science Monitor** p17 My 27 '39

"The picture is rather good fun, enlivened by the scampering of Mickey, and the friendly pleasantries of Lewis Stone." Jesse Zunser

+ **Cue** p44 Ap 22 '39

"While 'Hardys Ride High' measures up all right with the best of the smaller pictures, it is the poorest of the Hardy series. The story suffers from a constitutional weakness; it gives the Hardys a two-million-dollar inheritance, and after a couple of days takes it away from them, thus getting nowhere in particular. . . Story somewhat more involved than previous ones of series, consequently has less juvenile appeal. Rooney's performance will disappoint his adult admirers."

— + **Hollywood Spectator** p8 Ap 29 '39

"A nice little fable pointing a healthy moral: Money isn't everything." Beverly Hills

+ **Liberty** p55 My 27 '39

"The latest of the Hardy series is as enjoyable and as well produced as the majority of its predecessors. . . There is a good enough mixture of hokum and homely realism in 'Hardys Ride High' to make it highly entertaining. The dialogue is sparkling and original, although there is no departure from the type of plot one has come to expect in this series. . . As is always the case with a Hardy picture, this installment is recommended without reservations." Robert W. Dana

+ **N Y Herald Tribune** p14 Ap 14 '39

"This time the story of the Hardys is less plausibly homey than has been the custom; can it be that the sentiment-factories are beginning to use filler in their fabrics? . . If 'Hardys Ride High' leaves you in low spirits, you must be pretty low yourself. A veritable beast in human form." B. R. Crisler

+ **N Y Times** p28 Ap 14 '39

"It may provoke wholesome giggles from a large public. The film suggests perhaps a need to tone down Mickey Rooney a bit. In time he may grow into one of those smarties who are such a pain in the neck around a house, and then we won't think he's just a comical lad, as we might like to do. This is a mere word of warning from an old carper who is always waiting for the worst to come true." John Mosher

+ — **New Yorker** p74 Ap 22 '39

Trade Paper Reviews

"Sparkling entertainment with down-to-earth situations. Audiences will enjoy the laugh festival provided by Mickey Rooney when the Hardys, in a temporary flourish of wealth, go haywire on their spending and general demeanor."

+ **Boxoffice** p29 Ap 22 '39

"Not that it is bad, by any means, but the latest in the Hardy Family series is below the high standard set by the previous two pictures in this series. Mickey Rooney brings down the house on a number of occasions with his antics. The fault is, as a matter of fact, that 'Hardys Ride High' relies a bit too much on the ebullient Mickey and misses out somewhat on that sentimental quality that made the other Hardy films such entertainment gems. This one will ride along on the tremendous popularity of the family name to garner very good grosses everywhere."

+ **Film Bulletin** p5 My 6 '39

"One of the best of the popular Hardy series with Mickey Rooney scoring his biggest laughs."

+ **Film Daily** p13 Ap 14 '39

"The exhibitor can stack his chips on No. 6—which in theatre parlance means that the sixth of the MGM series, 'Hardys Ride High,' is right in the groove that leads to high stakes at the wicket. This one pops the familiar question—'What would you do if you were handed $2,000,000?' This is the kind of stuff that appeals to everybody."

+ + **Hollywood Reporter** p3 Ap 14 '39

Reviewed by Gus McCarthy

+ **Motion Pict Daily** p22 Ap 18 '39

" 'Hardys Ride High' will take strong rank in the list of Hardy Family pictures. In this reviewer's opinion it is far superior to the last release, and bows only to 'Love Finds Andy Hardy,' because that earlier subject caught the psychological moment when the public discovered Andy Hardy. Also, the earlier subject arrived before we had become overly acquainted with the family's ways."

+ **Nat Box Office Digest** p9 Ap 17 '39

"It is up to standard. Per usual, Mickey Rooney dominates the natural comedy situations, which the now well knit team of director George B. Seitz and scriptists Johnston-Van Riper-Ludwig have fashioned with such canny skill. Acceptable boxoffice right down the line. 'Hardys Ride High' is a nice change of pace."

+ **Variety** p22 Ap 19 '39

"The Hardy Family continues to wield its entertainment and money making sock. 'Ride High' in every way sustains the standard of the series and will cinch even more soundly its popular favor, cultivated now in six successive hits."

+ + **Variety (Hollywood)** p3 Ap 14 '39

HERITAGE OF THE DESERT. Paramount-Sherman 73-75min Je 23 '39

Cast: Donald Woods. Evelyn Venable. Russell Hayden. Robert Barrat. Sidney Toler

Director: Lesley Selander

Music: Victor Young. Frank Loesser

Music director: Louis R. Lipstone

Screen writers: Norman Houston. Harrison Jacobs

Western melodrama. Based on the novel of same title by Zane Grey. This is the third filmization of the novel. The story details the fight for water rights near the oasis ranch of Evelyn Venable and her father. A young geologist, Donald Woods, arrives to find out why he has not received any money from an inherited cattle business.

Audience Suitability Ratings

"The original theme is lost and the many followers of Zane Grey's stories will be disappointed as the parts are stagey and weak and

HERITAGE OF THE DESERT—*Cont.*

too many killings detract from the natural settings and the true bits of human understanding that were portrayed by 'Nosey Naab' and 'Nebraska.' The riding is excellent. Adults." Am Legion Auxiliary

"Conventional western melodrama, some good acting, but with an improbable story and too much killing. Adults: matter of taste." Calif Cong of Par & Teachers

"Mature—too exciting for small children." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"An exciting Zane Grey story, capably cast, well directed and acted. Tense situations relieved by comedy, but too exciting for young children. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Realistic scenes of violence make this a film for mature audiences." Nat Soc of New England Women

"For a Western picture, this presentation ranks high. . . There is a minimum of drinking but plenty of shooting. The cast is well chosen, and the direction good. A melodrama, too exciting for children. Mature." S Calif Council of Fed Church Women
Fox W Coast Bulletin Ap 22 '39

"A certain license is granted Westerns, since they usually portray life in a locale which administers law in its own way, but in this one the murders are too casual even for this type of story. Gangster methods are gangster methods in any setting. Adolescents, 12-16: too much violence; children, 8-12: no."
— + **Motion Pict R** p5 My '39

"General patronage."
Nat Legion of Decency My 4 '39

"A & Y: good; C: no."
+ **Parents' M** p47 Jl '39

"Family. A good western melodrama."
+ **Wkly Guide** Ap 29 '39

Trade Paper Reviews

"Standard Western fare. . . This latest entry from the spurs-and-stirrups stable of Producer Harry Sherman includes sufficient gunplay and atmosphere to satisfy the sagebrush fans, although action slows down to a walk between chases. The cast is acceptable, in fact, above average for this type of offering."
+ — **Boxoffice** p61 Mr 25 '39

"This is another first rate Western from Harry Sherman. The well developed and constantly entertaining story blends action, comedy and romance against a colorful and beautifully photographed background. Cast is composed of well known and competent players Their presence adds stature to the picture and makes it suitable as a dualler in neighborhoods." David J. Hanna
+ **Film Bulletin** p32 Mr 25 '39

"Here Harry Sherman has delivered a Zane Grey offering that is praiseworthy in every department. It is far superior to the usual outdoor picture in acting, direction and photography. It has been given vigorous, astute supervision."
+ **Film Daily** p17 Mr 17 '39

"Here is a picture whose production manifestly, from the outset, was aimed at a new approach to the Western theme, the injection of a quality of depth and significance. So thoroughly was this achieved that it emerges as an outdoor drama of the top rank. In addition to the requisites of vitality and vigorous action, it has a charm and beauty, which make it topnotch fare for all members of the family, including the feminine. It is a winner."
+ + **Hollywood Reporter** p3 Mr 14 '39

Reviewed by Vance King
+ **Motion Pict Daily** p6 Mr 21 '39

" 'Heritage of the Desert' will be compelled to stand on Zane Grey's name and its box office draw, and that has its values. In addition, after you get them into the theatre, they will find an outdoor picture with most of the values of outdoor subjects, plus an intelligence in direction and writing that lift it just a bit for your program purposes above a routine Western booking."
+ **Nat Box Office Digest** p14 Mr 20 '39

"It's regulation Western pattern, with fast riding, a dash of romance, gunplay, a dastardly heavy and the rancher with a comely daughter who falls in love with the tenderfoot. Photographed against desert backgrounds that add productionally to the picture, and with a nicely mapped script employing logical situations, 'Heritage of the Desert' measures up to the entertainment standards of the series."
+ **Variety** p20 Mr 22 '39

" 'Heritage of the Desert' will more than satisfy sagebrusher enthusiasts. What picture lacks in draw names is partly compensated for by fact that millions have read Zane Grey's novel upon which it is based."
+ **Variety (Hollywood)** p3 Mr 14 '39

HEROES OF THE MARNE. Hugon-Variety 95min Ap 22 '39

Cast: Raimu. Germaine Dermoz. Jacqueline Porel. Bernard Lancret. Paul Cambo

Director: Andre Hugon

Music: Jacques Ibert

Screen writer: Andre Hugon

Drama. Filmed in France with English subtitles. Also called Le Famille Lefrançois. This is the story of one French family's trials during the late war. The father of a middle-class farming family is blinded, one son is killed and another son marries the unwed mother of the dead brother's son.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency My 11 '39

Newspaper and Magazine Reviews

"I am unhappy at the necessity for damning with faint praise this French-made, terribly sincere, excellently acted, but ineptly produced, drama. . . The whole business is so awkwardly put together, so unevenly directed, and so jumpily edited and cut, that it loses that smooth progression which is essential to a well-knit, satisfactorily told drama. The film becomes, instead, a series of sequences badly clipped together—an altogether disjointed story." Jesse Zunser
— **Cue** p51 Ap 29 '39

"There is not enough drama in 'Heroes of the Marne' to compensate for the innumerable newsshots that again bridge the years of the World War in kaleidoscopic fashion, and the small portion of story matter that does have a sameness of direction is too laden with a mixture of sentiment, philosophy and earthy homilies to have much cumulative effect. . . As an anti-war document, a revealer of the virtues of French men of the soil or a screen drama, 'Heroes of the Marne' has little but an honest earnestness with which to keep faith." Robert W. Dana
— + **N Y Herald Tribune** p8 Ap 24 '39

"Without bitterness, without recrimination and without very much dramatic effectiveness, the story of one French family and its losses and sorrows during the World War is told. . . The story does not make for very uncommon cinema." B. R. Crisler
+ — **N Y Times** p13 Ap 24 '39

"Fitful and unprepossessing tale. The events are confusing, the characterizations are obvious, and the moral spotty. . . *You won't want to bother.*"
— **Stage** p5 My 15 '39

Trade Paper Reviews

"Earthy, tragic, foreboding and provocative is this French war drama. It treads solid ground, telling a story of undying love in a strife-torn world. The performers, led by the persuasive Raimu, endow the film with compelling authority. Technically, there are splendid war scenes."
+ **Boxoffice** p51 My 6 '39

"Human drama of French family caught in World War with fine performance by Raimu."
+ **Film Daily** p7 Ap 26 '39

Reviewed by Jack Banner
+ **Motion Pict Daily** p7 Ap 25 '39

" 'Heroes of the Marne' just misses being the most outstanding of a number of recent French productions dealing with the war. But despite its faults, which are mostly small, it's well planted on a solid story that in the main is enacted well. It's a heart-tugger that's likely to reach pay dirt here [France] with medium chances abroad. . . Weakness lies in irrelevant incidents and almost amateurish manner in which some of the war scenes are presented. Technical advice errs in many places and actual war scenes mostly appear like props."
+ **Variety** p13 Ja 11 '39

HIDDEN POWER. Columbia-Darmour 59min

Cast: Jack Holt. Gertrude Michael. Dickie Moore. William B. Davidson. Henry Kolker

Director: Lewis D. Collins

Music: Lee Zahler

Original story: Gordon Rigby

Drama. Holt plays a chemist who is working on a formula to aid in the treatment of severe burns. He loses his job when an aide disobeys orders and wrecks the laboratory. Working at home Holt gets a chance to show worth of discovery when his son is accidentally burned.

Trade Paper Reviews

"The usual clear-cut action entertainment customarily associated with Jack Holt, this finds the veteran and still virile hero turning scientist to devise a new antitoxin. Although the story is somewhat weak, Producer Larry Darmour has mounted the offering well and it should perform with satisfaction in its market."
+ — **Boxoffice** p59 My 27 '39

"This Larry Darmour production is a nice little picture that will fit on any double feature bill. Lewis D. Collins' direction is capable and he maintains suspense throughout the picture."
+ **Film Daily** p6 My 24 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 My 23 '39

"Larry Darmour has developed a knack in these Jack Holt pictures, for Columbia release, of using the best of safe formula, but at the same time always presenting a basic idea with a welcome touch of novelty. In addition he consistently gets workmanlike direction and scripting."
+ **Nat Box Office Digest** p13 My 22 '39

" 'Hidden Power' doesn't offer Jack Holt fans the slam-bang action found in some of his previous starters, but shapes up as allround good complement feature for dual screenings. Generally capable screen play, direction and playing help sustain a feeling of suspense throughout with occasional thrill high spot to satisfy all customers."
+ **Variety (Hollywood)** p3 My 18 '39

HOTEL IMPERIAL. Paramount 80min My 19 '39

Cast: Isa Miranda. Ray Milland. Reginald Owen. Gene Lockhart. J. Carrol Naish. Curt Bois

Director: Robert Florey

Screen writer: Gilbert Gabriel

Spy drama. Based on a play of same title by Lajos Biro. The background is a little border inn where Polish and Austrian soldiers alternate with Russian soldiers in raising their victorious flags while they are at war in 1916. Isa Miranda portrays a young woman who comes to the inn in search of an officer who caused her sister to commit suicide. Previously filmed with Pola Negri as star.

Audience Suitability Ratings

"Mediocre. Mature-family." DAR

"The story develops along regulation lines according to accepted spy drama formula but it holds the attention at all times and direction as well as acting are flawless. Adults and young people." E Coast Preview Committee
Fox W Coast Bulletin My 13 '39

"An entertaining, dramatic war story with a different theme. Adults." Am Legion Auxiliary

"Slow-moving war drama, with a weak story and unconvincing characterizations. However, production is good, there are some exciting moments, and the singing of the Don Cossack Chorus, although brief, is delightful. Adults." Calif Cong of Par & Teachers

"Adults." Calif Fed of Music Clubs

"This wartime spy story is slow-moving and lacks realism yet is marked by excellent Russian music and dancing, especially fine the singing of the Don Cossack Chorus, some good sets, elaborate costumes and able character portrayals. . . Entertaining for mature audiences who enjoy this type. Adults." Gen Fed of Women's Clubs (W Coast)

"A dull remake of an outmoded story. . . The new importation, Isa Miranda, is attractive looking, but, cast in an artificial rôle, her acting seems insincere and immature. Adults." Nat Council of Jewish Women

"The chief attraction is the fine singing of the Don Cossacks. A few suggestive scenes. Adults." Nat Soc of New England Women

"The story is bewildering, unbalanced and with dramatic climaxes wrongly placed. The cast is good. . . With its drunken scenes and revenge theme [the film] is morally unsound. Adults." S Calif Council of Fed Church Women
Fox W Coast Bulletin My 27 '39

"Adults."
Nat Legion of Decency Ap 27 '39

Newspaper and Magazine Reviews

"We daringly predict today that the next screen actress imported from Europe will be greeted by some rather blase audiences; this after seeing Isa Miranda in 'Hotel Imperial.' . . The Russian flavor is very pungent in one scene which features the Don Cossack Chorus, under Serge Jaroff. As far as we're concerned, their singing steals the picture, particularly in one short effect of unison."
+ — **Boston Transcript** p18 My 5 '39

"Battle scenes appear necessarily to have involved cruelty to horses. Adults and young people."
Christian Science Monitor p15 My 6 '39

"This is heavy, theatrical, war-time drama—reminiscent of the heaving bosom school of flicker-thespianism. It's the kind of lush, orchidaceous, dramatic perennial that flowered some years ago—before 'realism' came into fashion—a splendiferous, but languid, celluloid plant developed to enable newly found cinematic glamor-girls to burst full bloom upon a goggle-eyed and open-mouthed populace." Jesse Zunser
Cue p43 My 13 '39

"Production values are tops in 'Hotel Imperial,' but the picture has not jelled. Despite sundry excitements, the movement seems slow, and most of the characters do not even command interest, let alone sympathy. . . Miss Miranda is a disappointment. . . All right for children, if they find it exciting enough Study groups would be most instructed in the way of what not to do to turn out a first-rate film. There is a brief musical treat, however, in the singing of the Don Cossack Chorus." Bert Harlen
— + **Hollywood Spectator** p19 My 13 '39

" 'Hotel Imperial' is, as far as we're concerned, another World War side show, with moments of levity, seriousness and intrigue, but little real excitement. It is at its best when it tries to be funny. When it endeavors to tie up romance and patriotism with a spy drama, it is pretty dull and obvious, despite fine acting by a fine actor, J. Carrol Naish. . . Isa Miranda, aside from being very pretty and fairly well cast to type, isn't able to make one

HOTEL IMPERIAL—*Continued*

feel for her safety or become interested in her romance with good looking Ray Milland. It is a split comedy, which goes serious now and then for appearances' sake." Robert W. Dana
+ — **N Y Herald Tribune** p23 My 11 '39

"There is no particular reason why, in preference to Hotel Imperial (especially with that Isa Miranda for a femme de chambre), you should decide to go on to some quiet, unpretentious pension down the street. In fact, you may find a brief stay there strenuous but amusing, especially if your room is anywhere near the suite in which Reginald Owen is pretending to be a certain Russian general. . . Even confirmed Russophobes will find this General Videnko hilarious and charming, one of those characters who are sometimes more deserving than the little fictions which enfold them. . . Though the picture scarcely measures up to its cast, it is a good average melodrama, with rather handsomer than average costumes and settings." B. R. Crisler
+ — **N Y Times** p31 My 11 '39

"A belated dive into the foreign-star market, from which the young and so-called exotic Isa Miranda emerges as a threat to American-made goods. Well, we won't have to worry. Miss Miranda is about as exotic as an icicle, about as talented as a fur-coat model, and about as intelligible as a tobacco auctioneer. We won't go into the story, it's that silly. *Fiddle-faddle.*"
— **Stage** p5 My 15 '39

"Sloe-eyed Isa Miranda of Italy, who unfortunately got to Hollywood about ten years after Marlene Dietrich, going through her preliminary workout in a spy melodrama."
Time p57 My 22 '39

Trade Paper Reviews

"Glamorous Isa Miranda, who bears a strong resemblance to Marlene Dietrich, gets a tough assignment for her American debut. She is burdened with a similar type of slow-moving, synthetic love story that did much to dull Miss Dietrich at the boxoffice. . . In an effort to make an impression, Miss Miranda is prone to overact. Otherwise, she is a pleasant eyeful."
— + **Boxoffice** p29 Ap 22 '39

"Paramount's 'Jinx' picture emerges as much less than the 'sensation' early production reports indicated and something more than the 'flop' Hollywood gossip labelled it just prior to the preview. Neither strong nor important enough to carry itself 'Hotel Imperial' is an entertaining dualler—full of action, some suspense and altogether interesting, particularly where Isa Miranda is concerned. . . Given better pictures, she can become boxoffice." David J. Hanna
+ — **Film Bulletin** p5 My 20 '39

"Mild melodrama. This picture introduces the new Italian find, Isa Miranda. She is lovely, charming and intelligent, but nevertheless has a long way to go before she reaches the popular bracket. The drama itself teeters around from light comedy to heavy melodrama, and because it seems unable to make up its mind where to go, it gets nowhere."
— + **Film Daily** p5 My 17 '39

"Paramount's revival of 'Hotel Imperial' is an unexciting though obviously extravagant effort to interest the American public directly in the career of Isa Miranda. It will do little either to enhance her prestige or to add bulk to boxoffice. The vehicle, with its world war setting, has little to recommend it in its current treatment. The ingredients concocted for deeply emotional response do not jell, and the humorous elements laid on with a self-conscious hand in an apparent attempt to add bulk to a thin and dated story succeed only in being casually distracting."
— + **Hollywood Reporter** p3 My 8 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p6 My 12 '39

"It is not a really 'bad' piece of work, however, but rather it is just another picture. And considering the time and money expended on 'Hotel Imperial,' it has no business being 'just another picture.' . . Strictly an off-day picture. It's not bad, but it's not good."
— + **Nat Box Office Digest** p12 My 29 '39

"Nothing much to be done about this one. It's a weak sister to be slotted on lower brackets of the dualers where a filler is needed. Story is dated and inconclusive, motivation is developed by some dry and extended dialog, and picture as a whole never seems to generate any interest. . . Isa Miranda in the lead is unable to overcome the basic faults of the story and script. The Miranda name may carry the picture through to fair grosses in the foreign market, where she is better known than in this country. Girl shows capabilities in flashes, but is unable to rise to the exotic and fiery requirements of the script."
— **Variety** p14 My 10 '39

"Long deferred and debated in the making, the theatrical 'Hotel Imperial' emerges in film as a fairly entertaining wartime melodrama, but without sufficient distinction to merit more than average program fate at the box office. Generally, it will have to be content in the secondary spot, and probably will fare better in the subsequents than the first runs. Miranda name may help in the foreign market."
+ — **Variety (Hollywood)** p3 My 8 '39

HOUND OF THE BASKERVILLES.

20th century-Fox 78-80min Mr 31 '39

Cast: Richard Greene. Basil Rathbone. Wendy Barrie. Nigel Bruce. Lionel Atwill. John Carradine

Director: Sidney Lanfield

Music director: Cyril J. Mockridge

Screen writer: Ernest Pascal

Mystery melodrama. Based on a novel and play of same title by the late Sir Arthur Conan Doyle. Holmes is played by Basil Rathbone and Dr Watson is Nigel Bruce. Set in the fogs of the moors at Dartmoor this is an eerie tale of the attempted murder of the heir to the Baskerville estate. Previously filmed in a silent version in 1922 and a sound version in 1932.

A Film Guide to the 20th Century-Fox picture, Hound of the Baskervilles, prepared by Harold Turney, is obtainable from Film Guide, Taft Building, Hollywood, California at fifteen cents per copy or as part of the $2.00 subscription for 20 forthcoming Film Guides.

Audience Suitability Ratings

"A & Y: excellent; C: very exciting."
+ + **Christian Century** p590 My 3 '39

"Mediocre. Fine cast, uninspired acting. Mature." DAR
— + **Fox W Coast Bulletin** Mr 25 '39

"An outstanding cast, a very exciting plot, the scenic background of the moor, and good direction make this a very exciting and interesting picture. Mature-family." Am Legion Auxiliary

"Technical values are excellent and the acting is almost too convincing for this type of picture, making the horror very real. Adults." Calif Cong of Par & Teachers

"Adults." Calif Fed of Business & Professional Women's Clubs

"Too exciting for young children, but entertaining for all who enjoy thrilling mysteries. Mature." Gen Fed of Women's Clubs (W Coast)

"A notable cast give fine portrayals. Adults." Nat Council of Jewish Women

"Eerie and chilling mystery story which cleverly reproduces the atmosphere of the original Sherlock Holmes story. Mature." Nat Soc of New England Women

"Thrills plus for those who are looking for hair-raising entertainment. Mature." S Calif Council of Fed Church Women

" 'Hound of the Baskervilles' may well be a preview of your next nightmare. Those who follow a name to the movies will be a bit disappointed to see Basil Rathbone as Sherlock Holmes for his ability is in no way taxed by this run-of-the-mill part. . . Adolescents: exciting; children: too nerve racking. Adults." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** Ap 1 '39

"Adults."
Nat Legion of Decency Mr 30 '39

"A & Y: good; C: no."
+ **Parents' M** p77 My '39

"Family. Outstanding. A swell picturing of the Sherlock Holmes story. Excellent in atmosphere, acting and all that a good mystery demands. Recommended for schools and libraries."
+ + **Wkly Guide** Mr 25 '39

Newspaper and Magazine Reviews

"I confess to an hour and 20 minutes of fun and excitement at the hands of Mr. Zanuck, a Great Dane, Mr. Rathbone, and an expert company of Twentieth Century-Fox mystery makers." John Gibbons
+ **Boston Transcript** p20 Ap 13 '39

"Adults and young people."
Christian Science Monitor p15 Ap 15 '39

"Darryl F. Zanuck has done such an excellent production job with 'Hound of the Baskervilles' that one enjoys Ernest Pascal's adaptation of Conan Doyle's thriller even if one is quite familiar with the original. . . It's all very, very English and theatrical with a well-chosen cast. . . Quick, Watson, to the cinema!" Philip T. Hartung
+ **Commonweal** p665 Ap 7 '39

"Any picture which brings Sherlock Holmes back to life is welcomed here with open arms. . . Believing these sentiments to be acceptable and reciprocated by most moviegoers, I can heartily recommend the Darryl Zanuck version of Conan Doyle's novel." Jesse Zunser
+ **Cue** p44 Ap 1 '39

"For adults; too strong for children. Interesting to study groups as an argument in favor of full scores, and as emphasizing the effectiveness of normally spoken dialogue."
+ **Hollywood Spectator** p8 Ap 1 '39

"Things move swiftly, everybody looks sufficiently murderous to draw your suspicions, the fog never lifts. It is all tense, damp, taut, until the tired Mr. Holmes solves the crimes by sheer power of observation. The only disappointing member of the cast is the dog. But, after all, no canine could measure up to expectations." Beverly Hills
+ **Liberty** p51 My 6 '39

"It proves rather pointedly that exciting literary melodramatics do not always translate well into screen terms. The adaptation of Sir Arthur Conan Doyle's detective story has been made with considerable fidelity to the original. Somewhere in the metamorphosis from printed pages to visual images, though, the sinister fable has lost most of its terror and suspense. The psychological overtones which Sir Arthur had a way of cramming into his series of Sherlock Holmes exploits are badly wanting in the motion picture, and the result is a show which is more often laggard than exciting." Howard Barnes
— + **N Y Herald Tribune** p8 Mr 25 '39

"Of course, we had the advantage over Sherlock in having read the book, so we knew all the time how his grim mystery would out. There's just the least reason to believe, too, that most of the others in the audience had their finger on the arch-plotter long before Holmes caught on. But even so, it's fairly good fun and like old times to be seeing Sherlock again and hearing him say, after a nervous twitch of his sensitive nostrils, 'Watson, the needle!' Mr. Rathbone really put something into that line." Frank S. Nugent
+ **N Y Times** p19 Mr 25 '39

"Simple souls can have a very good time with 'Hound of the Baskervilles.' It may appeal mostly to us older types who were brought up in the Sherlock Holmes era, yet this screen treatment, losing none of the value of the story's period, is racy and modern enough even for the youthful." John Mosher
+ **New Yorker** p75 Ap 1 '39

"Basil Rathbone plays Sherlock Holmes as if he were bored with the character. There is disappointment in this dour picture of one of Conan Doyle's better crime puzzles; it drags at the beginning, works up a pretty good suspense, and then comes to climax without letting the public in on Sherlock's methods."
— + **Photoplay** p89 Je '39

"A commendable attempt at a faithful screen transcription of the thriller. It is an unhappy irony that its very fidelity to the novel makes the film a pretty mild affair. Basil Rathbone is an ideal Sherlock Holmes, the other players are satisfactory, and the production is all that it should be—but the excitement just isn't there. *Bogart and Karloff have made us immune.*"
+ — **Stage** p7 Ap 15 '39

"All impersonators of Sherlock Holmes must stand comparison with William Gillette, who created the role on the stage. Basil Rathbone acquits himself fully as creditably as John Barrymore, his cinema predecessor."
+ **Time** p40 Ap 3 '39

Trade Paper Reviews

"Doctor Watson's quick and famous needle will not be necessary to hypo to boxoffice prosperity and universal popularity this brilliantly cast, impressively produced and masterfully directed film edition of the detective mystery-thriller which has been read by millions. With Basil Rathbone as the perfect Sherlock Holmes it sets a new high among chillers and indicates that Darryl Zanuck's studio will not be doing right by the exhibitors and fans if the talents of the elongated British actor are not utilized to portray further adventures of fiction's super sleuth."
+ **Boxoffice** p79 Ap 1 '39

"General audiences will find this a fairly engrossing and exciting, if somewhat antiquated, chiller. More sophisticated filmgoers will not take as readily to the straight playing of the old fashioned Sherlock Holmes and grosses in the deluxe spots will run behind the neighborhoods and rurals. The story sticks quite close to the original and relies on the heavy fog and eerie happenings for suspense. The presence of Greene and Rathbone will help the returns and, if exploited, 'The Hound' should get good returns in action houses." David J. Hanna
+ — **Film Bulletin** p4 Ap 8 '39

"A really impressive achievement in bringing the famous Conan Doyle spine-chiller to the screen. . . Perhaps no other detective murder thriller has been so widely read in this country, so it should prove easy for the exhibitor to get them in, especially with the distinguished cast that play the principal roles."
+ **Film Daily** p6 Mr 27 '39

" 'Hound of the Baskervilles' makes few compromises in establishing itself as an unblushing 'chiller.' . . What few compromises it makes are expressly in the interests of artful performances and somewhat impressionistic scenic embellishments. It thus attaches to itself a Class 'A' feeling throughout, while exerting a sustained appeal to 'horror picture' addicts."
+ **Hollywood Reporter** p3 Mr 23 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p7 Mr 28 '39

"There is an inherent eerie quality about Conan Doyle's 'Baskervilles' story that would inevitably make any picture based upon it a fairly safe bet as program thriller entertainment. . . As a picture making job 'Hound of the Baskervilles' comes as close to being a good London-made picture as any American studio is apt to turn out this year. In stodginess of screenplay construction and static talkiness of many scenes it measures up with London's best. . . The basic chill of the theme will carry it through for fair audience satisfaction."
+ — **Nat Box Office Digest** p10 Mr 27 '39

"It's a startling mystery-chiller developed along logical lines without resort to implausible situations and over-theatrics. Picture is a strong programmer that will find many bookings on top spots of key dualers that attract thriller-mystery patronage. In the neighborhoods and smaller communities it will hit okay box office. Exploitation on the names of Conan Doyle and Sherlock Holmes will help."
+ **Variety** p14 Mr 29 '39

"It amply fulfills its entertainment expectations. While not a pretentious production, its excitements are so gauged to mass appeal that it will ace out many a more costly and presumptuous competitor for the top program spot, from the keys down to the subsequents. . . Given to an excellent cast, aptly translated to

HOUND OF THE BASKERVILLES —*Continued*

the screen, well directed and presented with grim theatrical effect, the picture should get prosperous patronage."
+ **Variety (Hollywood)** p3 Mr 23 '39

HOUSE OF FEAR. Universal 64-66min Je 30 '39

Cast: William Gargan. Irene Hervey. Alan Dinehart

Director: Joe May

Screen writer: Peter Milne

Mystery story. When a murder is committed in a theatre, police officials are unable to solve it until a police captain puts on the same show with the original cast a year later. Based on a novel, Last Warning, by Wadsworth Camp and a play Last Warning by Thomas Fallon.

Audience Suitability Ratings

"The very intriguing plot is well developed, holding interest from beginning to end and treating superstitious fears sanely. Adults and young people." E Coast Preview Committee
+ **Fox W Coast Bulletin** Je 3 '39

"Adults."
Nat Legion of Decency My 25 '39

"Family. An exciting mystery play. . . Well worked out with plenty of suspense."
+ **Wkly Guide** My 20 '39

Newspaper and Magazine Reviews

"It's fair time-passing fare."
+ — **Newsweek** p36 Je 12 '39

Trade Paper Reviews

"This mystery-thriller has been endowed with all the better elements of the kind that make for first-rate shudder-shockers. A gentle sprinkling of comedy heightens its attractiveness, and some particularly happy casting lends authority. When the script calls for suspense it's there in all its eeriness, and without a lot of synthetic folderol."
+ **Boxoffice** p27 My 20 '39

"Murder mystery addicts will find this a surprisingly entertaining film. Melodramatic action starts almost at once, the suspense is neatly maintained throughout and even the cleverest of amateur sleuths will experience difficulty in discovering the identity of the mysterious killer. Good program fare which will make an above-average supporting feature for any type of dual." Frank Leyendecker
+ **Film Bulletin** p8 Je 12 '39

"With a haunted theater as the site of this mystery chiller, the plot unwinds some good thrills and plenty of suspense for the goose-pimple fans who like to be shocked."
+ **Film Daily** p12 Je 5 '39

"Universal has turned out another one of those swell murder mysteries that sends shivers up and down the spine. Packed with plenty of good, clean comedy amid an eerie atmosphere, suspenseful action and many blood curdling moments, 'House of Fear' will give any audience a double dose of what it came to see."
+ **Hollywood Reporter** p3 Je 7 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p14 Je 12 '39

"Here is a murder mystery with comedy flavor that holds sufficient edge-of-seat suspense to catch lower-bracket bookings in the neighborhood dualers. It's standard program fare expected from a moderate budgeter without names with which to dress the bills. Yarn has many loosely woven passages that do not tie together too well."
+ — **Variety** p14 Je 14 '39

"Founded on mystery theme, and treated in farcical mood, 'House of Fear' is weak fare at best, rating nothing better than filler position beneath strong upper niche feature. There are times when audience will laugh with picture, and others when they will laugh at it. Peter Milne's screen play has little to offer in way of material, while Joe May's direction is shaky, and often boresome. Latter wastes much of opening footage in effort to strike pace, but only partially succeeds. Cast strives courageously in attempt to overcome story's weaknesses, but its heroics are wasted."
— **Variety (Hollywood)** p3 Je 7 '39

HOUSEMASTER. Associated British 95min Ap 9 '39

Cast: Otto Kruger. Diana Churchill. Phillips Holmes. Joyce Barbour. Rene Ray

Director: Herbert Brenon

Screen writer: Dudley Leslie

Comedy. Filmed in England. Based on the play of same title by Ian Hay. When the play was seen in New York it was called Bachelor Born. A story of schoolboy life in England, this is a tale of a housemaster in a boys' preparatory school who is constantly harassed by the headmaster, an unhuman pedagogue. Three young girls decide to move in on the housemaster in the monastic confines of the school.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ap 20 '39

Newspaper and Magazine Reviews

"It rambles pleasantly, leisurely, and unexcitingly along in phlegmatic British style. . . The picture is, on the whole, quite interesting for its extraordinarily realistic photographing of life in a good English boys' school. To my knowledge, we have had no picture quite so accurate in this respect in America." Jesse Zunser
+ — **Cue** p45 Ap 8 '39

"It is very much under par in the mechanical as well as the writing and acting departments. . . None of the plot is of startling nature or designed to have you scar the woodwork of the Little Carnegie orchestra seats in tense expectancy of gripped hands. The play and the film rely on the tenuous thread of charm. There isn't a great deal of charm available. Since the casting seemed wrong, the direction patently awkward and the film cutter jumped around in heroic time and space leaps, the result is unhappy all around." Herbert Drake
— **N Y Herald Tribune** p12 Ap 10 '39

"A more serene little comedy would be hard to find and possibly would not be worth the bother, for its charm arises principally from its rarity. Mellowness is unusual to the screen; so is a dramatist's trick of muffling all his alarms. . . The general effect of the film is pleasant. It is entertaining in a quiet way." Frank S. Nugent
+ **N Y Times** p13 Ap 10 '39

"Although Ian Hay's amiable comedy of English public-school life had a successful Broadway run last season, the screen version is no more than mildly amusing."
— + **Newsweek** p27 Ap 17 '39

"Broadway's 'Bachelor Born' of last season now comes to us from the mother country, as dainty and British as tea with cream. . . The picture was not intended to be dispassionate. With less than typical British subtlety, the plot introduces three screwball young ladies who are intended to whip the action up into a dither of comedy. They are not only silly, but out-of-bounds. *Tedious.*"
— **Stage** p6 My 1 '39

Trade Paper Reviews

"It is traditionally pleasant entertainment—for the English. Somehow, perhaps through lack of pace, it seldom evokes the spirit that mass audiences here would associate with the revolt of 500 harassed school boys over the reforms of a new headmaster, the focal point around which it all revolves."
+ — **Boxoffice** p61 Ap 15 '39
+ — **Motion Pict Daily** p7 F 25 '38

"Satisfying commercial hit for England, and not catering to popular audiences by resorting to unnecessary horseplay. American audiences might be interested in it sufficiently to regard the film in the light of an acceptable second feature. Length would necessitate drastic pruning for U. S., and even here [England] it can stand a bit of such treatment."
+ **Variety** p15 F 9 '38

I

I AM NOT AFRAID. See Man who dared

I WAS A CONVICT. Republic 62-65min Mr 6 '39

Cast: Barton MacLane. Beverly Roberts. Clarence Kolb. Janet Beecher

Director: Aubrey Scotto

Music director: Cy Feuer

Original story: Robert D. Andrews

Screen writers: Ben Markson. Robert D. Andrews

Melodrama. The underlying theme of the film is the rehabilitation of criminals after they have served prison sentences. Clarence Kolb, a millionaire sent to prison for income tax evasion, meets two gangsters whom he takes home when their prison sentence is concluded.

SEE ALSO issue of March 27

Audience Suitability Ratings

"A: crude; Y & C: doubtful value."
— **Christian Century p399 Mr 22 '39**

"The question as to how far a community is generally responsible for the rehabilitation of released prisoners is treated in an interesting fashion by citing a specific instance. Adults and young people." E Coast Preview Committee
+ **Fox W Coast Bulletin Mr 25 '39**

"A: poor; Y & C: unsuitable."
— **Parents' M p77 My '39**

Newspaper and Magazine Reviews

"This is an implausible, unevenly played tale. . . A confused romance and wild melodramatics mix with some rough comedy to make this a weak-sister even on a double-feature bill. It isn't the cast's fault." Jesse Zunser
— **Cue p47 Mr 25 '39**

"This reviewer may disagree with a fickle public, but the current thriller at the Criterion is a far better picture than its predecessor, 'Fast and Loose.' . . 'I Was a Convict' was made by a company which specializes in action melodrama. The treatment and the script of this film are comparable to a good pulp magazine yarn. As such, it is excellent entertainment of its type." Robert W. Dana
+ **N Y Herald Tribune p17 Mr 24 '39**

"Don't be misled into thinking that 'I Was a Convict' is something interesting or enlightening in a biographical vein having to do with the serious problem of rehabilitating ex-prisoners. It isn't. It's just another pattern-cut gangster story. . . Told crisply and without wasting one of those monosyllabic words, it is a fast-moving, slug-happy melodrama of the strictly cheaper grade. . . This one is recommended for those who fancy the clip-on-the-jaw direct." Bosley Crowther
+ — **N Y Times p27 Mr 23 '39**

"Really, the publicity convicts have been getting from Hollywood lately!—it's still a moot point whether messages about social reform constitute entertainment people will pay to see. Especially when the presentation is dull. This one will put you in a stupor."
+ — **Photoplay p92 My '39**

Trade Paper Reviews

"A story of the rehabilitation of convicts, this goes wide of the mark as an action programmer, chiefly because of its hackneyed plot and muddled motivation, which find it rambling from comedy to melodrama and back again. Barton MacLane, Beverly Roberts and a generally reliable supporting cast are completely at a loss; the picture packs few wallops and can hope for little as a patronage builder."
— **Boxoffice p33 F 25 '39**

"This Republic melodrama should score nicely in the action neighborhoods on its own and will serve adequately as a dualler anywhere. The story is novel and the direction above par. Smart casting and generally good production help it along."
+ **Film Bulletin p18 Ap 8 '39**

ICE FOLLIES OF 1939. MGM 81min Mr 10 '39

Cast: Joan Crawford. James Stewart. Lew Ayres. Lewis Stone. Bess Ehrhardt. Lionel Stander

Director: Reinhold Schunzel

Music: Roger Edens

Music directors: Franz Waxman. Georgie Stoll

Original story: Leonard Praskins

Screen writers: Leonard Praskins. Florence Ryerson. Edgar Allan Woolf

Drama. A combination of ice carnival and love story. Partly filmed in Technicolor. Joan Crawford plays the feminine member of a skating trio consisting of James Stewart and Lew Ayres. She marries Stewart and leaves for Hollywood where she becomes a film star while he continues with an ice carnival. In the end they are reconciled when he puts on a screen ice extravaganza which is a series of numbers done in the Cinderella motif with nursery rhymes transferred to the ice rink. This latter portion is in Technicolor.

SEE ALSO issue of March 27

Audience Suitability Ratings

"A & Y: fine of kind; C: little interest."
+ + **Christian Century p495 Ap 12 '39**

"Outstanding entertainment. Family." Calif Cong of Par & Teachers

"Lovely skating sequences in exquisite Technicolor may not be of sufficient interest to overcome a weak story made confusing by too abrupt cutting. Family." Calif Fed of Business & Professional Women's Clubs

"A Technicolor production that offers everything—homely philosophy, good humor and the requisite amount of pathos. The hauntingly lovely ice-skating exhibitions and the exceedingly satisfying accompaniment further enhance a superb motion picture. Family." E Coast Preview Committee

"The cast is excellent: very fine work by the leads, the photography unusually lovely, and the direction meriting high commendation. A feast of beauty for all audiences. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"A highly enjoyable film which is a combination of social drama and musical ice extravaganza. . . This is definitely a film not to be missed. Mature." Nat Soc of New England Women

"Beautiful and colorful ballet skating scenes in lovely settings, the intricate and swinging movements of the skaters in lovely costumes, all place this picture in a class by itself. Family." S Calif Council of Fed Church Women
+ + **Fox W Coast Bulletin Mr 25 '39**

"The role played by Miss Crawford seems a secondary one considering her stellar standing and could have been filled by any of the attractive girls that studios have under inexpensive contracts. . . The skating, however, is superb. . . 'The Cinderella Finale' brings all the light and color one has come to associate with 'The Follies' and is so close to perfection in staging and execution that when the picture has had its run, 'The Cinderella Finale' in Technicolor ought to be lifted from the film and sent out as a short. Adolescents, 12-16: entertaining for the skating; children, 8-12: mature problems treated in story."
+ — **Motion Pict R p5 Ap '39**

"A, Y & C: good entertainment."
+ **Parents' M p77 My '39**

Newspaper and Magazine Reviews

"Family"
Christian Science Monitor p15 My 6 '39

"A pleasant, rather light romantic story is used in this filmusical merely as a base upon which to build an extended series of charming and spectacular ice skating specialties. They're colorful, imaginative, and by far the most beautifully photographed ice skating sequences yet to reach the screen. You'll enjoy them." Jesse Zunser
+ **Cue p44 Mr 18 '39**

ICE FOLLIES OF 1939—*Continued*

"You have heard of 'the poetry of motion.' I do not believe you will get the full meaning of the phrase until you have seen this picture. . . For once we have a picture in which the story takes second place and the spectacle first. It is good screen writing, distinguished for clever dialogue and good taste, but it serves principally to incorporate logically the skating scenes which make the picture such a notable one."

+ + **Hollywood Spectator p7 Mr 18 '39**

"It presents what is probably the most handsome spectacle of professional ice skating ever seen in or out of a theater, exquisitely costumed and paced by a beautiful musical score. . . Since some kind of story was needed to lead up to the film debut of 'The International Ice Follies' and top-flight players to give it the necessary publicity gloss, Joan Crawford, James Stewart and Lew Ayres were given the unenviable job of trying to make it digestible. Their acting is smart and likable; their material is not. It's melodramatic claptrap, in which Mr. Stewart, in particular is a clumsy and embarrassed participant. Mr. Ayres, fortunately, has less to do and he does that extremely well." Robert W. Dana

+ — **N Y Herald Tribune p16 Mr 17 '39**

"'Ice Follies' isn't altogether a spectacle picture; it also has a plot, and one which, if you will excuse our saying so, has been put on ice too late. Far be it from us to rap one of Mr. Rapf's more glittering productions; what we mildly object to is the fact that the glitter does not extend to the dialogue, the incidents, the characters (for whom 'fictitious' is an understatement) or the story." B. R. Crisler

+ — **N Y Times p25 Mr 17 '39**

"It has a story of sorts. . . The Ice Follies troupe glides and pirouettes off with the screen honors. . . Their handsomely staged routines—especially the final Technicolor fantasy—are easily the most impressive ice ballets ever photographed for the screen."

Newsweek p33 Mr 20 '39

"The skating numbers and the finale in Technicolor are presented in the musical comedy manner, going on for reels while the story waits, and they offer some new twists. . . Miss Crawford is not called upon to emote and is sensible enough to take the part for what it is worth—but it is not worthy of her."

+ — **Photoplay p63 My '39**

"All the time and effort of a production staff, a writing staff, and a cast of intelligent Hollywood players are spent in this trivial and obvious plot just to show us picture-goers two Ice Follies sequences. The undeniable trashiness of the picture proper is not redeemed by the flashing blades. *Ugh.*"

— **Stage p7 Ap 1 '39**

Trade Paper Reviews

"'Ice Follies' by virtue of its ballet scenes of spectacle proportions should cut a neat, profitable figure at the boxoffice. It may also be happy news to exhibitors that Joan Crawford has a role more suited to her talents than she has had in a long time."

+ **Boxoffice p43 Mr 11 '39**

I'M FROM MISSOURI. Paramount 77min Ap 7 '39

Cast: Bob Burns. Gladys George. Gene Lockhart. William Henry. George P. Huntley. Judith Barrett

Director: Theodore Reed

Screen writers: John C. Moffitt. Duke Atteberry

Comedy. This is the tale of the rural American social climbers who go to England and suffer various set-backs. Bob Burns is a mule raiser from Missouri who wants to sell mules to the British army. Based on the short story Sixteen Hands by Homer Croy and on a story by Julian Street.

Audience Suitability Ratings

"A: depends on taste; Y & C: mostly amusing."

Christian Century p527 Ap 19 '39

"Mediocre. Enjoyable for Bob Burns fans. Mature-family." DAR

— + **Fox W Coast Bulletin Mr 18 '39**

"The production, built on a refreshingly homely pattern, has an under-current of warmth, geniality and sprightly humor. Excellent direction and acting of superior quality are features of an unusually entertaining film for the family." E Coast Preview Committee

+ + **Fox W Coast Bulletin Mr 25 '39**

"Very clever dialogue, an excellent cast and a clean story well told make this excellent entertainment. Family." Am Legion Auxiliary

"Amusing and refreshing. Family." Calif Cong of Par & Teachers

"The production is generally wholesome and will prove entertaining to those who enjoy the droll humor of Bob Burns. Mature." Calif Fed of Business & Professional Women's Clubs

"Good comedy for entire family." Calif Fed of Music Clubs

"An amusing comedy based on a leisurely told story replete with homely philosophy and unusually clever dialogue. . . This picture will thoroughly entertain most audiences. Family." Gen Fed of Women's Clubs (W Coast)

"Mildly amusing. . . Although somewhat overlong, the picture has some hilarious incidents, many exaggerated characterizations and the homespun philosophy of Bob Burns. A capable cast is directed without subtlety and its underlying slap at social snobbery is effective and healthy. Family." Nat Council of Jewish Women

"Amusing homespun comedy pointing out the folly of social climbing. Family." Nat Soc of New England Women

"A good clean comedy. Although slow in spots, interest in the plot is never lost. This picture will provide pleasing relaxation. Family." S Calif Council of Fed Church Women

"Film is pleasant, light entertainment. Adolescents: good; children: yes. Family." Women's Univ Club, Los Angeles

+ **Fox W Coast Bulletin Ap 1 '39**

"Adults."

Nat Legion of Decency Mr 16 '39

"A & Y: mediocre; C: little interest."

— + **Parents' M p77 My '39**

"It moves about as fast as Bob Burns' drawl."

Scholastic p30 Mr 25 '39

"Family. Most amusing comedy. . . Clever dialogue, good acting and altogether a satisfactory picture."

+ **Wkly Guide Mr 11 '39**

Newspaper and Magazine Reviews

"The story is a weak, distant parallel to 'A Connecticut Yankee in King Arthur's Court.' . . E. E. Clive's Duke of Cricklewood is a saving virtue because of its dry comedy. But the other parts, including Burns's, are inferior to 'A' feature grade." John Gibbons

— + **Boston Transcript p5 Ap 7 '39**

"Adults and young people."

Christian Science Monitor p15 Ap 8 '39

"The annoying process of revamping old pictures plods tediously and familiarly on in 'I'm From Missouri,' with Bob Burns the chief sufferer. 'The Arkansas Traveler' proved that Mr. Burns can act; 'I'm From Missouri' indicates that he'd better watch what he acts in. . . The characters are burlesqued, the lines are silly, the situations ridiculous, and the direction inept. It is, in brief, a dud." Jesse Zunser

— **Cue p46 Mr 25 '39**

"Homespun folks might find it amusing, but city slickers are likely to deem it a bit dull and naive. Anyway, it is clean." Bert Harlen

+ — **Hollywood Spectator p12 Ap 1 '39**

"The yarn is studded with hokum, moves slowly, is Bob Burns' worst comedy to date. The radio comic is in need of better yarns." Beverly Hills

— + **Liberty p52 My 6 '39**

"It's stuttering farce which appears much better than it is because of the playing. A little more sense and smoothness in the script might have given Bob Burns a better chance to branch out. His familiar face and Arkansas drawl are still very likable, but they don't make 'I'm From Missouri' anything more than a familiar story with a new twist." Robert W. Dana

+ — **N Y Herald Tribune** p16 Mr 23 '39

"The too-long absence from our cinematic midst of that genial and characteristically asymmetrical map of the Southwest Territory, the physiognomy of Bob Burns, is sensibly and, in a few low-comedy high spots, inspiredly repaired by 'I'm From Missouri.' . . It is one of the funniest of this year's crop of comedies." B. R. Crisler

+ + **N Y Times** p27 Mr 23 '39

"For reasons beyond my guessing, you may want to be told that 'I'm From Missouri' . . . isn't funny." John Mosher

— **New Yorker** p83 Mr 25 '39

"Despite the commendable efforts of Bob Burns and his supporting cast . . . this averages little humor to the square yard of homespun."

— + **Newsweek** p29 Ap 10 '39

"Once again you must decide how much you like Bob Burns before you decide whether to see this picture. Burns' homely humor, in this setting, wears thin."

— + **Photoplay** p89 Je '39

"Bob Burns, native son of all the South, checks off another state. . . The audience had already heard this one in 1930 when Will Rogers did it as 'So This Is London.' *Mr. Burns would better of stood in Van Buren.*"

— + **Stage** p7 Ap 1 '39

"Bob Burns and Gladys George in a skinny little comedy about U. S. social climbers in London."

Time p41 Ap 3 '39

Trade Paper Reviews

"Bob Burns enters the mule business, which venture proves to be a relatively unfunny affair for the droll sage of the Ozarks, probably his least impressive film attempt. While occasional gags provide refreshing moments of mirth, the meandering screenplay, overladen with hokum, strains for its scattered laughs. Gladys George is miscast in the supporting role which wastes her proven talents."

— + **Boxoffice** p61 Mr 25 '39

"While first run houses in the key cities may find this a weak sister, 'I'm From Missouri' is a natural for the family trade in rural towns. The story is broad and rambling, fairly obvious from the start, but always entertaining. The homespun comedy lines and situations account for considerable merriment." David J. Hanna

+ — **Film Bulletin** p21 Mr 25 '39

"Will please the Bob Burns fans with typical comedy material in homespun theme."

+ **Film Daily** p7 Mr 23 '39

"'I'm From Missouri' puts pretty severe tests on the talents of Bob Burns. Severe enough, in fact, to definitely establish that 'Arkansas Traveler' was not a fluke. Burns has something important to give, which makes itself felt in spite of the fact that 'Missouri' will do little directly to advance his career. Rather, by trial and error, Burns succeeds in proving his stuff is good if rightly placed. The picture itself will head into good business, for it has plenty of so-called production values and enough humor to win laughs from the average crowd. And it introduces enough of the hokey stuff to keep things moving briskly to the end."

+ **Hollywood Reporter** p3 Mr 16 '39

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p9 Mr 20 '39

"Paramount is having a difficult time establishing Bob Burns as a solo star, and 'I'm From Missouri' is not exactly the answer. There are plenty of laughs in the picture, particularly when Bob Burns is on the screen. There are other laughs when the producers reach for the slappiest of slapstick hooey. But weakness of story basis, and a limping screenplay put a severe burden on Producer Paul Jones and Director Ted Reed."

— + **Nat Box Office Digest** p15 Mr 20 '39

"'I'm From Missouri' will satisfy the Bob Burns following, but will not serve to enhance his popularity with audiences generally. Story, reminiscent of early Will Rogers films in basic formula, does not jell any too well in script form. Burns, however, lifts the slight material with his own individuality. Picture will hit moderate takes in the keys, and will do better in the subsequent runs and smaller towns. Main drawback is meandering of script and inclusion of many loosely-knit situations which fail to tie together to maintain constant audience interest."

— + **Variety** p20 Mr 22 '39

"Picture may expect to do good business wherever Burns is a draw, since this is one of his best roles, given excellent support in playing and production. In hewing to its line of provoking laughter, the offering sacrifices some finesse in combining two types of comedy, the laconic character delivery of Burns and the burlesque farce, but in general it well survives this danger in its mass appeal. Picture also would profit further by smoothing out of considerable sloppy editing, but these critical defects will not materially affect its entertainment values."

+ — **Variety (Hollywood)** p3 Mr 16 '39

IN OLD MONTANA. Spectrum-State rights 59-61min F 5 '39

Cast: Fred Scott. Jean Carmen. John Merton. Harry Harvey

Director: Raymond Johnson

Screen writers: Jackson Parks. Homer Gordon. Raymond Johnson

Western melodrama. Scott obtains a leave of absence from his army post in order to return to his father's ranch and help settle a feud between cattle men and sheep herders.

Trade Paper Reviews

"In its class, it probably will rate as adequate entertainment for the action fans. It's a low budget picture and makes no pretensions other than to please. There is a considerable amount of riding, some action and singing by Fred Scott, whose voice seems to be his best asset. Otherwise he's not up to par with other Western heroes in impressing with a two-fisted personality."

+ — **Boxoffice** p31 Ap 8 '39

"This Fred Scott action story has the flavor of the old West, and carries a lot of human interest angles along with the thrills and fights and fast riding that round it out as a very acceptable offering for the Western fans."

+ **Film Daily** p7 Ap 6 '39

INDISCRETIONS. Tri-national 80min Ap 29 '39

Cast: Sacha Guitry. Betty Daussmond. Jacqueline Delubac. Charles Dechamps. Marguerite Templey

Director: Sacha Guitry

Screen writer: Sacha Guitry

Farce. Based on a play of same title by Sacha Guitry. Filmed in France with English subtitles. M. Guitry portrays a physician who employs as secretary the daughter of his former mistress.

Audience Suitability Ratings

"Condemned."

Nat Legion of Decency My 18 '39

Newspaper and Magazine Reviews

"Sacha Guitry's screen reputation is certainly not enhanced by 'Indiscretions.' It is a dull conversation piece, devoid of motion picture merit and lean on witty lines. In this instance the jack-of-all-trades of the French theater and cinema is being prolific while forgetting his showmanship. There is scarcely a moment of significant action in the new offering and M. Guitry's extended aphorisms about adultery don't make up for this cardinal omission. The show literally talks itself out of being a beguiling entertainment. It is as boring as 'Story of a Cheat' was engaging."

— **N Y Herald Tribune** p16 My 1 '39

"Sacha Guitry is a lively fellow who has done right well by himself through sublime impudence. But the Fifth Avenue Playhouse, which is currently showing his picture should not attempt to profit by his example—nor

INDISCRETIONS—*Continued*

should it do the disservice it does to the eminent Frenchman—by implying that the film is 'new,' even though this is its first American showing. For obviously 'Indiscretions' is one of M. Guitry's early films, made up at least three years ago when he was still feeling his way in the medium and hadn't even begun yet to swing it by the tail, the way he has been doing more recently in 'Story of a Cheat' and 'Champs Elysées.'" Bosley Crowther

— + **N Y Times** p21 My 1 '39

Trade Paper Reviews

"Sacha Guitry is a gay genius. It even says so in the foreword. Didn't he direct, write and star in his latest French comedy? But even geniuses have their off day and the collective efforts of Guitry fail to supply much in the way of entertainment. This is one of his more verbose versions about the drolleries of married life."

— + **Boxoffice** p51 My 6 '39

INSIDE INFORMATION. Universal 59min Je 2 '39

Cast: Dick Foran. Harry Carey. June Lang. Mary Carlisle

Director: Charles Lamont

Music director: Charles Previn

Screen writer: Alex Gottlieb

Melodrama. Based on short story, 47th Precinct, by Martin Mooney and Burnet Hershey. The story concerns the conflict between veteran police officers who still favor strong-arm tactics in crime solution and those of the modern school trained in scientific methods of crime deduction.

Newspaper and Magazine Reviews

"A standard detective yarn, frankly produced as a dualer, but not badly done for this type of thing. . . As dualers go, not a bad little detective yarn. Demonstrations of new police paraphernalia and methods holds a certain interest. Children should be receptive." Bert Harlen

+ **Hollywood Spectator** p7 Je 10 '39

Trade Paper Reviews

"For a film of this type, the proceedings are singularly lacking in suspense. Furthermore, the action is static and the exposition is handled in an elementary manner."

— + **Boxoffice** p33 Je 10 '39

"Universal has in 'Inside Information' a fast-moving cops and robbers picture that should give general satisfaction on the lower half of duals. This unpretentious programmer fits smoothly into the niche for which it is intended. It moves fast and smartly from the opening shot to the final fadeout."

+ **Hollywood Reporter** p3 Je 3 '39

Reviewed by Vance King

+ — **Motion Pict Daily** p4 Je 7 '39

" 'Inside Information' is a cops and robbers feature that will give general satisfaction in the spots for which it was intended. Competent, fast-paced direction plus a personable cast of minor box office value, and a crisp yarn capably scripted by Alex Gottlieb, hold it up well in its bracket."

+ **Nat Box Office Digest** p20 Je 7 '39

"A pleasing dish, all in all, being neither obnoxious through exaggeration nor outstanding as serious screen entertainment. Customers will go for June Lang's saccharine lensing and Dick Foran's commendable work in the leads. Harry Carey lends forceful camera presence in a supporting role."

+ — **Variety** p14 Je 14 '39

"Made for secondary spot on dualers, 'Inside Information' more than meets requirements. It is strong cops-and-robbers melodrama highlighted with human angles, and should hold interest of adults as well as juveniles, being okay for latter because of heavy emphasis on crime-does-not-pay twist."

+ — **Variety (Hollywood)** p3 Je 3 '39

INSPECTOR HORNLEIGH. 20th century-Fox 76min Ap 21 '39

Cast: Gordon Harker. Alastair Sim. Hugh Williams. Steve Geray

Director: Eugene Forde

Mystery story. Filmed in England. Based on character created by Hans Wolfgang Priwin. Gordon Harker portrays Inspector Hornleigh, a middle-aged detective whose hobby is collecting stamps. He catches a murderer who has stolen state secrets.

Audience Suitability Ratings

"This is a better-than-the-average production. Adults." E Coast Preview Committee

+ **Fox W Coast Bulletin** My 13 '39

"Adults."

Nat Legion of Decency Ap 27 '39

"A & Y: very good; C: no."

+ + **Parents' M** p67 Je '39

"Family. A very satisfying mystery story, quite English in characters and atmosphere, which plays the game as fairly with the audience as with the detective, and is as amusing as it is exciting in its solution."

+ **Wkly Guide** Ap 22 '39

Newspaper and Magazine Reviews

"For all its Scotland Yard background, this English-made film has little American appeal. . . The plot here is ingenious, but the whole thing moves in a fog of thick British accent." Beverly Hills

— + **Liberty** p52 Je 3 '39

"Produced in England, this is very English but not very exciting mystery drama."

+ — **Newsweek** p33 My 15 '39

Trade Paper Reviews

"A compact British detective yarn that should fit in nicely on a dual bill. It introduces Gordon Harker . . . in an altogether credible portrayal. The rest of the cast, also unknown to American audiences, is equally as good."

+ **Boxoffice** p29 Ap 22 '39

INVITATION TO HAPPINESS. Paramount 95-97min Je 16 '39

Cast: Irene Dunne. Fred MacMurray. Charles Ruggles. William Collier, Sr. Billy Cook

Director: Wesley Ruggles

Music: Frederick Hollander

Original story: Mark Jerome

Screen writer: Claude Binyon

Fred MacMurray plays an uncouth prize fighter whose one aim is to win the heavyweight championship. A hasty marriage to heiress Irene Dunne does not stop his ambitious climb in which he neglects his wife and later his young son. When the boy is ten years old, MacMurray tries to win the love of his son after his wife divorces him. In the end, he succeeds and a reconciliation takes place.

Audience Suitability Ratings

"Mediocre. Unconvincing. Irene Dunne seems miscast. Adults." DAR

— + **Fox W Coast Bulletin** My 13 '39

"Family." Am Legion Auxiliary

"Entertaining social drama, with an excellent cast, good production, pleasing music and understanding direction. The prize-fight sequences will be distasteful to some people. Adults." Calif Cong of Par & Teachers

"Fascinatingly interesting because of its changing moods—bantering and subtly sophisticated one moment and tenderly moving the next. . . The fight scenes are strenuous, but are symbolic and necessary to the motivation of the story. Adults." Calif Fed of Business & Professional Women's Clubs

"An excellent story with clever dialogue. Musical score establishes the tempo at the beginning and becomes an integral part of the picture, unobstrusively enhancing the dramatic value. A splendid example of intelligent judgment in handling the ethics and social adjustments. Adults." Calif Fed of Music Clubs

"An excellent cast and direction produce reasonably good adult entertainment of an emotional and sentimental kind, though some of the material might not appeal if less expertly handled." E Coast Preview Committee

"This is an engrossing social drama. The direction is distinguished, while the cumulating prize-fight attains a peak of almost unbearable suspense and tension. Adults." Nat Council of Jewish Women

"Well acted social drama with good comedy relief and some well-drawn characterizations. Unconvincing. Adults." Nat Soc of New England Women

"The story has many excellent qualities. . . A happy solution of tragic situations results in an appealing production. The parts are well cast and the direction good. Family." S Calif Council of Fed Church Women

+ **Fox W Coast Bulletin** p2 My 20 '39

"Even if this picture were better than it is, it would still be a mistake. To cast Irene Dunne, who has proven her ability in high comedy, in such an unflattering role as that of the headstrong wife of a particularly stupid prize-fighter, to photograph her in horribly unbecoming clothes and to give her a script with no subtlety and very little sense is almost tragic. . . The only real seeming thing in the picture is the prize-fight in which 'King Cole' receives a terrific beating. Adolescents, 12-16 & children, 8-12: no."

— **Motion Pict R** p5 My '39

"Adults."

Nat Legion of Decency My 18 '39

"A & Y: very good; C: good if interested."

+ + **Parents' M** p67 Je '39

"Family. The direction and acting are both excellent."

+ **Wkly Guide** My 6 '39

Newspaper and Magazine Reviews

"It has the warmth and mellowness of the better gushy pictures of some years ago. You'll drop an unashamed tear and feel like cheering for the good performances of Irene Dunne, Fred MacMurray, William Collier, Sr., and Charles Ruggles." Philip T. Hartung

+ **Commonweal** p189 Je 9 '39

"The picture is well enough acted, smoothly directed, and competently written (with the exception of several embarrassingly awkward poetical mysticisms); but it is marred by too many inconsistencies and repetitions, as well as too much footage, to make it completely satisfactory entertainment. Accordingly, 'Invitation to Happiness' sums up as just a fair romantic drama of the prize-ring. . . Unquestionably, there is fine drama in all this. It is too bad that the plot had to be kneaded out until the story hangs upon successive, repetitious, noodle-thin incidents." Jesse Zunser

+ — **Cue** p48 Je 3 '39

"What a screen story is about is of more importance than the incidents which compose it. Keep that in mind when viewing 'Invitation to Happiness,' and you will find it a satisfactory piece of screen entertainment. . . Fred MacMurray plays the pugilist, Irene Dunne his wife. In each instance it is ideal casting."

+ **Hollywood Spectator** p18 My 13 '39

"Not just a fight picture. Rather it is a study of a fighter, a boy with consuming ambition to be heavyweight champion. . . Irene Dunne gives a rounded and kindly picture of a nice girl of refinement and education who marries a professional scrapper, but it is Fred MacMurray's film." Beverly Hills

+ **Liberty** p44 Je 17 '39

"The fine director-writer team of Wesley Ruggles and Claude Binyon was scarcely in top form when it made 'Invitation to Happiness.' Their expert touch is evident in the new offering, but it falters. . . Nevertheless, the divergent elements of the show haven't been properly pulled together. No matter how much you may like individual sequences of the film, you are apt to be disappointed by the production as a whole. Too much plot would seem to have been the chief stumbling block." Howard Barnes

+ — **N Y Herald Tribune** p16 Je 8 '39

"Only a third of it, part in the beginning and part at the end, actually is moving anywhere. . . 'Invitation to Happiness' never quite overcomes its inherent flaws. But, of course, no Ruggles film ever is really bad. They always have a saving grace of humor, in scene and line, and a compassionate understanding of people. . . The recognition of the smoothness of all the performances, should lead us to forgive Mr. Ruggles all. But we can't do it. He has set his own standards and 'Invitation to Happiness' is not up to them, fair as it may seem when judged by others." Frank S. Nugent

+ — **N Y Times** p31 Je 8 '39

"The bloom of any freshness whatsoever is showily absent from 'Invitation to Happiness,' with Irene Dunne as a mournful heiress and Fred MacMurray as a heavyweight boxer whom she marries. They have a nasty little snob of a child, and their marriage seems to be a groan from the start, an uninspired and very long groan." John Mosher

— + **New Yorker** p85 Je 3 '39

"Miss Dunne's return to the tear-jerkers isn't a happy one. . . In this fast-paced story, which the director-writer team of Wesley Ruggles and Claude Binyon have built to a tense climax, only MacMurray is ideally cast. Charles Ruggles is not at his best as the fighter's manager, and Miss Dunne's emotionalism is too heavy."

— + **Newsweek** p34 Je 5 '39

"Don't let the prize-fighting background fool you on this! . . The characters are all human and likable, presented with a minimum of trite or sentimental situations. . . The way it all works out is a treat to all movie-goers who appreciate truly intelligent problem drama, climaxing with a magnificent championship battle which is tense with excitement. But—don't go expecting to see an action melodrama of life in the ring, or you'll be in no mood to enjoy the preceding scenes, which would be a pity!"

+ **Photoplay** p62 Jl '39

"There is the most terrifying and agonizing prize-fight you ever saw on the screen, and fine, glib dramatic performances by Mr. MacMurray and Irene Dunne. . . A certain nostalgic charm is achieved by a not-too-insistent costuming in the 1927 period. Why didn't somebody think of this sooner?"

+ **Stage** p5 My 15 '39

Trade Paper Reviews

"A masterful blend of romance, humor, action and human interest, this is certain to be big boxoffice and should prove an exceptionally strong magnet for the feminine trade. Fred MacMurray turns in a hit performance, probably the best in his career."

+ **Boxoffice** p27 My 20 '39

"An interest-holding emotional drama, produced, directed and cast with distinction. Should prove good box office generally. Essentially a love story with a direct appeal to women, 'Invitation to Happiness' contains a smattering of both comedy and fistic action—more than enough to insure strong grosses in the majority of situations." Frank Leyendecker

+ **Film Bulletin** p7 Je 3 '39

"Here is one of the most human pictures that has come to the screen in many moons. Although one of its central characters is a prize fighter, it is far off the beaten path of fight stories and will have as much appeal to feminine fans as to men. Properly exploited the picture should play to heavy grosses in all types of theaters. Wesley Ruggles, producer-director, has done a masterly job, giving the story warm, sympathetic, direction."

+ + **Film Daily** p6 My 9 '39

"Paramount can look for hefty grosses from 'Invitation to Happiness.' The picture doesn't miss a trick in playing on every emotional response that can be expected in even the most heterogeneous audience imaginable. The Wesley Ruggles production isn't to be confused with the potboiler 'prize fighter and the lady' stuff. It has far more to it than that."

+ + **Hollywood Reporter** p3 My 5 '39

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p4 My 9 '39

"The Wesley Ruggles-Claude Binyon team again proves that the boys have what is needed to play with audience emotions. And Paramount

INVITATION TO HAPPINESS—*Cont.*

has a picture destined to get its share of big business while delivering what could be called a 'gamut' of audience satisfaction. There is nothing particularly impressive or imposing about the story basis of 'Invitation to Happiness.' It is the heart-string touch of the Ruggles-Binyon duo, resulting in exceptionally happy performances by all members of the cast, that rounds it all out into a great evening of enjoyment. . . Good for any days of the week, but you will have to sell past that sappy title, and don't let the women know about the prize fight until you get them in."

+ + **Nat Box Office Digest** p12 My 8 '39

"The director-writer team of Wesley Ruggles and Claude Binyon has been responsible for several fine productions during the past few years. 'Invitation to Happiness,' taken in stride by the duo, carries entertaining factors for general audience appeal. It will provide acceptable box office."

+ **Variety** p14 My 10 '39

"Here is excellent depiction of a man's spiritual triumph out of his bitter physical defeat. . . The tale is written, directed and played with moving emotional appeal. It is a more serious picture than has come off the Paramount lot lately, and one of the best in some time."

+ + **Variety (Hollywood)** p3 My 5 '39

IT COULD HAPPEN TO YOU. 20th century-Fox 72min Je 30 '39

Cast: Stuart Erwin. Gloria Stuart. Raymond Walburn. Douglas Fowley. June Gale

Director: Alfred Werker

Screen writers: Allen Rivkin. Lou Breslow

Comedy. This same title was used by another film released by Republic in 1937. Stuart Erwin portrays a young advertising copy writer who cannot get his employer to recognize his merit. He becomes involved in a murder case and is sent to jail. When his wife tries some harmless blackmailing, he is freed and his talents are recognized in his job.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Je 15 '39

Newspaper and Magazine Reviews

"The writing team of Rivkin and Breslow have peppered a cut-and-dried story about a Caspar Milquetoast with bright lines and made a superior Class 'B' picture in 'It Could Happen to You.' "

+ **N Y Herald Tribune** p18 Je 9 '39

"It is all a quasi-comedy sort of a lower-level cross between 'Made for Each Other' and 'A Slight Case of Murder'—so that makes everything all right. And bits of it are very much all right, in a biting, satiric way. But, frankly, the greater part of it is surprisingly cynical and grim. . . Some one must have been feeling awfully bitter when they made 'It Could Happen to You.' " Bosley Crowther

— + **N Y Times** p26 Je 9 '39

Trade Paper Reviews

"A very lively and laughable number good for the hot weather trade with murder mystery played up for the laughs all the way. And getting them plenty, with Stuart Erwin as the laugh-provoker."

+ **Film Daily** p11 Je 12 '39

"It is an unusually diverting program picture. It is amusing, develops a strong impetus of suspense, has exciting incident and additionally is so developed, as suggested by the title, that the spectator generates a keen personal interest in the final outcome. It will give ample support and satisfaction in its aimed-for market."

+ **Hollywood Reporter** p3 Je 10 '39

Reviewed by Gus McCarthy

+ **Motion Pict Daily** p13 Je 13 '39

"Plausible, amiable turnout for the lower half of duals or lighter singles. . . Tale itself is an old one, but the different twists make it palatable."

+ **Variety** p14 Je 14 '39

"As modern as a stratosphere plane, and capable of traveling its screen course with same zip, 'It Could Happen to You' is excellent entertainment for entire family. Equipped with stronger cast names, it could easily win its way into top position on dualers in more discerning situations."

+ **Variety (Hollywood)** p3 Je 10 '39

IT'S A WONDERFUL WORLD. MGM 85min My 19 '39

Cast: Claudette Colbert. James Stewart. Guy Kibbee. Nat Pendleton. Frances Drake. Edgar Kennedy. Ernest Truex. Richard Carle

Director: W. S. Van Dyke, II

Original story: Ben Hecht. Herman J. Mankiewicz

Screen writer: Ben Hecht

Comedy. James Stewart portrays a private detective who is guarding a much-married millionaire accused of murdering his fourth wife. Claudette Colbert plays a romantic poetess who attaches herself to Stewart and aids him in finding the real murderer.

Audience Suitability Ratings

"A: only fair; Y: probably amusing; C: no."

+ — **Christian Century** p751 Je 7 '39

"A delightful mystery drama with far more humorous entertainment than mystery. Cast well chosen. Adults." Am Legion Auxiliary

"Light, humorous social comedy with an excellent cast, good production and sufficient suspense to sustain interest. Adults." Calif Cong of Par & Teachers

"Adults." Calif Fed of Music Clubs

"The production values are good, the cast is an excellent one, each fine in his characterization, though many will feel that Miss Colbert is miscast. An hour of light, amusing entertainment. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"A rip-roaring murder mystery comedy not worthy of the notable cast and director, though providing good but ridiculous entertainment. Family." Nat Council of Jewish Women

"Well acted, with highly amusing lines and situations and adroit turns of plot. Adults." Nat Soc of New England Women

"A sophisticated comedy with a complex and confusing plot. . . Only fair entertainment despite the efforts of Claudette Colbert and James Stewart. Mature." S Calif Council of Fed Church Women

+ **Fox W Coast Bulletin** My 27 '39

"Adults."

Nat Legion of Decency My 25 '39

"A: amusing; Y: sophisticated; C: no."

+ **Parents' M** p86 Je '39

"Family. Farcical, quick moving, with a lot of laughs."

+ **Wkly Guide** My 20 '39

Newspaper and Magazine Reviews

"It all happened one night, and you don't have to believe the fishiest parts of the story. . . It ends tritely with her capturing the crooks and [with him] spouting doggerel." Philip T. Hartung

+ — **Commonweal** p161 Je 2 '39

"It is a mad, irresponsible, wildly hilarious film comedy. . . The story doesn't make much sense. It isn't intended to. . . The whole business defies synopsis. It just tries to make you laugh for 85 minutes, and I think you'll agree that it succeeds admirably." Jesse Zunser

+ **Cue** p48 My 20 '39

"Terrible. The script was placed in the hands of a director who gave it literal translation, and it comes to the screen as one of the most woeful comedies of this or any other season. . . Children may see something in it if you have no objection to their seeing two murders. Nothing in it for adults or study groups, and only headaches for exhibitors."

— — **Hollywood Spectator** p9 My 27 '39

"Screwball comedy is on the wane out Hollywood way, but here Metro takes one more shot at the It-Happened-One-Night formula. The result is ingeniously amusing—but maybe you're

tired of nutty farce. . . W. S. Van Dyke is a shrewd director, the players give fresh, breezy performances. The result, while no 'Thin Man,' is diverting and frequently hilarious." Beverly Hills
+ **Liberty** p44 Je 17 '39

"'It's a Wonderful World' is, despite the title, one of the few genuinely comic pieces in a dog's age. It occasionally gets too loud and raucous for my taste, but it has a lot of funny people and funny situations, and it clips right along. Much as I do not admire Mr. Ben Hecht, I must insist that he is one of the most brilliant writers in pictures—even among the few who know what pictures are all about he is at the top—and has been proving it for years." Otis Ferguson
+ + **New Repub** p102 My 31 '39

"The latest of the wacky or screwball screen comedies is 'It's a Wonderful World.' It is aggressively antic, but not very funny. In spite of some resourceful performing on the part of Claudette Colbert and James Stewart, it is not nearly entertaining enough to justify the perpetuation of a wornout cycle. . . Both the situations and the repartee have a way of outliving their potentialities for laughter and there is nothing much worse than screwball comedy without laughs." Howard Barnes
— + **N Y Herald Tribune** p17 My 19 '39

"Ben Hecht must have sent out native beaters with tomtoms and slapsticks to drive stray gags from miles around into the Metro corral for 'It's a Wonderful World.' We haven't seen such a collection of small jokes in years, nor so much fuss about their delivery. . . It doesn't work out very well. We had the notion it would have been twice as amusing had every one worked only half as hard—every one, that is, but Mr. Hecht; he's too big a boy to be playing with whimsy still." Frank S. Nugent
— + **N Y Times** p27 My 19 '39

Reviewed by John Mosher
New Yorker p89 My 20 '39

"This is an often hilarious and always amusing comedy drama."
+ **Newsweek** p35 My 22 '39

"It's far more entertaining than some of the epic preachments released this month. For one thing, it's gay. . . The action is fast and the story has plenty of new twists in it; particularly, you will appreciate the fact that Stewart is not made too much of a hero."
+ **Photoplay** p63 Jl '39

"There are some fine Hecht lines, a whopping gag-situation or two, and a generous spirit of fun all the way through. If we must have murder cases on the screen, we might as well have them cuckoo. *It's a screwy world.*"
+ **Stage** p5 My 15 '39

"'It's a Wonderful World' is Van Dyke's late attempt to imitate 'It Happened One Night.' . . But Mr. Capra may regard 'It's a Wonderful World' as more tribute than threat. . . The picture is a little too civilized for farce, a little too slapdash for comedy, just misses jelling into a first rate one."
+ — **Time** p56 My 22 '39

Trade Paper Reviews

"Hold tight—to the seat—and forget the seafood, mama. Because Metro has dished out the filet mignon of romantic comedies, circa 'It Happened One Night.' Scene for scene, its brilliantly Van Dyke-paced comedy in the hands of Claudette Colbert and James Stewart telescopes laugh upon laugh until it gets to be a habit. . . Zany is hardly the word for the goings on."
+ **Boxoffice** p25 My 13 '39

"The laughs come so thick and fast that they frequently trip over one another in 'It's a Wonderful World,' still another entry in the screwy comedy cycle. This is a nonsensical affair which sweeps along at a breezy pace and puts audiences in a happy frame of mind. The two top box office names, plus a catchy title, should guarantee it good grosses generally."
+ **Film Bulletin** p6 Je 3 '39

"If any showman thinks the day of the zany comedy is over, he wants to take a look at this production, laugh himself silly, and change his mind. Perhaps it is doing this clever screen concoction an injustice to label it as zany comedy. But it is the grand performances of Claudette Colbert and James Stewart that give the piece its goofy quality."
+ **Film Daily** p20 My 4 '39

"As gay nonsense, 'It's a Wonderful World' will fit nicely into the early summer bill. It makes no pretense of bigness. On the contrary, it is quite unpretentious, entirely and unblushingly slap-happy. . . It should do above average in first grade product take. . . It is concocted largely of the root of all slapstick humor. . . Whether this type of compilation is acceptable to the trade, which may have its appetite for screwball humor pretty well sated, is certainly open to debate. Fortunately for the picture it has spring-madness in its seasonal favor."
+ **Hollywood Reporter** p3 My 12 '39

Reviewed by Jack Banner
+ **Motion Pict Daily** p20 My 3 '39

"The screwball cycle is still with us—but if they make them all as entertaining as this one, your audience won't complain. There might not be enough meat about the picture to make them remember it a week later, but while they are viewing it they will chuckle and roar, and for a day or two they'll pass on a good word."
+ **Nat Box Office Digest** p11 My 22 '39

"Metro saturates the screwball comedy type of picture with some pretty broad burlesque in 'It's a Wonderful World.' Due for satisfactory grosses, with an exploitable title to help the marquee dressing provided by Claudette Colbert and James Stewart in the top spots. Picture has been set up as racy, broad, and infectious laughmaker, despite many obvious holes in construction which are easily passed over. . . 'Wonderful World' goes overboard with its broad slapstick, illogical situations, and fast-clipped dialog, to make it a burlesque rather than a farce or comedy. But audiences will like the absurdity and good humor of the situations dished up."
+ **Variety** p12 My 17 '39

"This is by far the broadest comedy yet handed either to Claudette Colbert or James Stewart—so burlesque, indeed, that it will be in the nature of a box office experiment, a test to discover whether or not the following of these two distinguished personalities will accept them in extreme screwball roles. . . Whether the characters are overboard remains for the box office answer, which is apt to be spotty."
Variety (Hollywood) p3 My 12 '39

J

JONES FAMILY IN HOLLYWOOD.

20th century-Fox 60min Je 2 '39

Cast: Jed Prouty. Spring Byington. Ken Howell. George Ernest. June Carlson

Director: Malcolm St Clair

Screen writers: Joseph Hoffman. Buster Keaton

Comedy. Another in the Jones Family series. This time Father Jones is chosen as a delegate to the American Legion convention in Hollywood. His family insist on accompanying him. The children seek careers in the films but in the end they are disillusioned and happy to return home.

Audience Suitability Ratings

"Like all Jones family pictures, it is well played, directed and most entertaining to all. Family." Am Legion Auxiliary

"The picture is well produced, with good acting, amusing situations and authentic scenes of Hollywood. Family." Calif Cong of Par & Teachers

JONES FAMILY IN HOLLYWOOD
—Continued

"This picture in the popular series will fill an hour with hilarious, wholesome entertainment, though some will feel the experiences woven into the story lack originality in treatment. Family." Calif Fed of Business & Professional Women's Clubs

"Fair. Clean fun. Family." DAR

"The cast is very good, all parts well played. The work of the director very good: he has moved the picture along nicely, lubricated it well with good humor and endowed it with natural and effective dialogue. A clever amusing comedy that will please the entire family." Gen Fed of Women's Clubs (W Coast)

"One of the cleverest of the 'Jones Family' series with much clean fun, a bit of poignancy and human appeal. Family." Nat Council of Jewish Women

"Diverting domestic comedy, well cast and filled with amusing situations. Family." Nat Soc of New England Women

"Good, clean comedy. Family." S Calif Council of Fed Church Women

+ **Fox W Coast Bulletin F 25 '39**

"It is a thoroughly wholesome picture, full of light and amusing episodes which will probably interest those who have never seen the film capitol more than those to whom such scenes are familiar. Adolescents, 12-16: yes; children, 8-12: yes, if interested."

+ **Motion Pict R p6 Mr '39**

"General patronage."

Nat Legion of Decency Mr 23 '39

"A, Y & C: good."

+ **Parents' M p77 My '39**

"Family."

Wkly Guide My 6 '39

Newspaper and Magazine Reviews

"The Jones Family pictures are so human, clean and wholesome, it is no wonder they are rapidly becoming the top film fare of the neighborhood theatres. . . This is by far the best of the series yet produced. . . A grand family picture . . . romance, adventure in Hollywood. Suitable for all ages." Tom Miranda

+ **Hollywood Spectator p11 My 27 '39**

Trade Paper Reviews

"Splendidly serviceable entertainment, this ranks with the best of the 'Jones Family' series and is a considerable improvement over some of the more recent chapters in the clan's affairs. Chiefly, this can be traced to a faster-moving and more logical story framework, careful direction, and a more lavish production treatment."

+ **Boxoffice p59 My 27 '39**

" 'Jones Family in Hollywood' is concocted of surefire audience stuff, and it doesn't miss an opportunity in making the most of it. It has a fruitful background and setting, and, built strictly for laughs, it unquestionably strengthens the money-making position of the Joneses."

+ **Hollywood Reporter p3 My 20 '39**

Reviewed by Gus McCarthy

+ **Motion Pict Daily p6 My 24 '39**

"We are one of those left-handed persons who sincerely believes that the 'Jones Family' series is a better job of picture making than the 'Hardy Family,' but who must agree that just at present there is only one Mickey Rooney alive and obstreperous. . . You know what the 'Jones Family' does for you, but our idea is that this is one of the best."

+ **Nat Box Office Digest p11 My 29 '39**

"It is a bright and boisterous comedy which will regale the confirmed patrons of the series and amuse those who may herein get their introduction to the group. An amazing amount of picturesque and characteristic life in the film capital and studio activity is built into the comedy action—things seen from the viewpoint of the tourist as well as from the insider's angle, and mildly kidded from both slants. Picture will hold up the excellent standard established for this popular feature, both from the box office and the production standpoint."

+ **Variety (Hollywood) p3 My 20 '39**

JUAREZ. Warner 125-132min Je 10 '39

Cast: Paul Muni. Bette Davis. Brian Aherne. Claude Rains. Gale Sondergaard. John Garfield. Donald Crisp. Gilbert Roland. Henry O'Neill. Joseph Calleia. Pedro de Cordoba. Montagu Love

Director: William Dieterle

Music: Erich Wolfgang Korngold

Screen writers: John Huston. Wolfgang Reinhardt. Aeneas McKenzie

Historical drama. Based on the play Maximilian and Juarez by Franz Werfel and on the novel The Phantom Crown by Bertita Harding. Paul Muni portrays the Indian patriot Benito Juarez, who believed in democracy for Mexico in the 1860's and never relaxed his battle against Maximilian, puppet Habsburg prince played by Brian Aherne, placed on the throne of Mexico by Napoleon III. Bette Davis portrays the tragic wife of Maximilian, Carlotta, who goes mad when her bewildered husband is shot by the natives who want a republican form of government. Much of the ideology against dictators and in favor of democracy is applicable to conditions today.

A Film Guide to the Warner Brothers' picture, Juarez, prepared in Hollywood by Harold Turney, is obtainable from Film Guide, Taft Building, Hollywood, California at fifteen cents per copy or as part of the $2.00 subscription for 20 forthcoming Film Guides.

Audience Suitability Ratings

"A & Y: outstanding; C: too strong and beyond them."

+ + **Christian Century p783 Je 14 '39**

"Excellent. Handsomely produced, sincere, historical drama. . . Mature-family." DAR

"It is difficult to say whether the film 'Juarez' is most notable for Paul Muni's Juarez, Brian Aherne's Maximilian, or for its extraordinarily fine handling of a theme which is uppermost in the minds of Americans today. . . To have produced a picture which carries such a definite message [for democracy] without sacrificing any of the qualities of artistic entertainment is an achievement upon which the producers are to be congratulated. Adolescents: very fine; children: too mature. Mature-family." Women's Univ Club, Los Angeles

+ + **Fox W Coast Bulletin Ap 29 '39**

"An exceptionally fine historical drama. Adults." Am Legion Auxiliary

"The picture has excellent photography, masterly direction, beautiful scenery, superb acting, and a musical score that follows and intensifies the various moods of the picture. Adults." Calif Cong of Par & Teachers

"Authentic in its settings and background, enthralling as a screen story, this picture falls short of being a great artistic masterpiece in that its preachment against dictatorship and political intrigue seems too studied and pointed in its implications. Adults." Calif Fed of Business & Professional Women's Clubs

"Altogether it is excellent and melodious. Mature-family." Calif Fed of Music Clubs

"Superbly acted and directed, this production is an outstanding achievement. Adults and young people." E Coast Preview Committee

"Against the vast scope of the background of this historical drama, and the significance of its message, the individual, brilliantly-enacted characterizations will long be remembered. . . The direction achieves scenes of dramatic power and artistic beauty, but so great is the theme, so vital the many significant speeches, so vast its importance that at times the picture seems ponderous. Mature-family." Nat Council of Jewish Women

"A well-made documentary film of great interest for mature-family." Nat Soc of New England Women

"This picture cannot be classed as purely entertainment as there is something unique in its portrayal of two great men. Mature." S Calif Council of Fed Church Women

+ + **Fox W Coast Bulletin My 20 '39**

"Reviewers requested that attention be directed to the fact that the motion picture is not to be considered as uniformly reliable in its historical references. Family."
Nat Legion of Decency My 20 '39

"A & Y: excellent; C: beyond most children."
+ + **Parents' M** p86 Je '39

"'Juarez' is a great film for many reasons: it has something to say and says it without sidestepping a single issue. . . It has the rare combination of fine production, direction, and acting; and, above all, it has Paul Muni, who is every inch, every word, every gesture the character he portrays."
+ + **Scholastic** p33 My 13 '39

"Family. Outstanding. Its emphasis is on the conflict between democracy and despotism, embodied in significant historical characters also highly interesting as individuals. A large and excellent cast. Referred to the Committee on Exceptional Photoplays. Recommended for schools and libraries."
+ + **Wkly Guide** Ap 29 '39

Newspaper and Magazine Reviews

"The picture as a whole is finely acted, and William Dieterle's direction has admirably caught that air of brooding destiny which hung over the whole preposterous adventure—that destiny which gave to Mexico a glimpse of a new day and, to the foolish interlopers, brought death and madness." John K. Hutchens
+ **Boston Transcript** p18 My 26 '39

"Adults and young people."
Christian Science Monitor p17 My 27 '39

"Cinematically, 'Juarez' is a picture of great splendor, but it is not without flaws. William Dieterle has directed some magnificent scenes. . . In between the highlights are countless political orations which, though interesting and vital in themselves, make the picture static. . . Mr. Dieterle's concern for the ill-fated Maximilian steals his picture's perspective. However, 'Juarez' is for adults who are interested in historical drama and its modern parallel, adults who can appreciate the perfection of Bette Davis's performance." Philip T. Hartung
+ **Commonweal** p77 My 12 '39

"Resurrecting long-dead historical figures and bringing them back to life on the screen has developed into a fine, and exciting, art in Hollywood. 'Juarez' is a splendid and thrilling example. With impressive fidelity and stirring dramatic intensity, Warners have recreated the whole series of tragic incidents. . . It is a great and unforgettable picture—stirring drama made all the more thrilling by the magnificent playing of as fine a cast of actors as has yet been assembled upon one screen." Jesse Zunser
+ + **Cue** p50 Ap 29 '39

"One which lends great dignity to the screen as a medium of expression; the truest thing the screen has to its credit. It is not just a motion picture. It is something beyond that, an exposition of the ideology of democracy as opposed to other issues and political ideologies. . . It is too great to be classed as just screen entertainment. It is beyond that, too. It makes no concessions to screen formula. . . 'Juarez' is a joy for Hollywood to behold. In all the years of my picture viewing I can recall none that is a nobler example of what the screen can do, none whose cumulative appeal made it such smoothly gripping drama. It will appeal to matured intellects everywhere."
+ + **Hollywood Spectator** p8 My 13 '39

"The Warners have seen to it that the film carries its message of 1939—of the Americas for Americans, of the menace of overambitious Napoleons, of the perfidy of dictators. Yes, 'Juarez' is surprisingly timely. 4 stars." Beverly Hills
+ + **Liberty** p51 Je 3 '39

"It is an immense step forward on a road the milestones of which carry the inscriptions 'Black Fury', 'I'm a Fugitive', 'Black Legion', 'Zola', 'The Story of Louis Pasteur'—films of laudable tendencies but still spoiled by obvious compromises. In 'Juarez' a remarkable clearness of purpose is reached. This fact alone puts the picture in a class by itself. It runs for almost two hours, but one would like it to be twice as long. . . No one of the production departments can justly be held responsible for what has been called the unbalance of this great picture. Its faults are rather the marks of the phase of development reached by the seriously working part of Hollywood. . . Of two outstanding pictures 'Wuthering Heights' is artistically the more intense and homogeneous, 'Juarez' the more ambitious and important. No one who wants motion pictures which make sense and provide a great experience should miss 'Juarez.' It is the best Hollywood has yet done with a historical theme." Franz Hoellering
+ + **Nation** p539 My 6 '39

"There is nothing like a good million-dollar sales campaign to make a million-dollar picture seem like an important picture. But by Thanksgiving, when reviews, page-ads and other fireworks have left the sky, 'Juarez' should begin to tower as one of the really memorable turkeys. The story of Maximilian in Mexico is a tragic story; but they have simply made it look like a million dollars' worth of ballroom sets, regimentals, gauze shots and whiskers. . . Even when the story is not subordinate to the lachrymose affairs of the Maximilian family, it is bogged down in close-ups and two-shots and medium shots of people talking at great length. The end is quickly foreseen and forever in coming. . . It could have been a good and true picture. . . As a picture it does not move in any sense of the word: it's a road-company Passion Play." Otis Ferguson
— **New Repub** p20 My 10 '39

"'Juarez' is every inch a great motion picture. It would be memorable for its pictorial splendor alone; for its unerring revitalizing of the past or for its eloquent relating of romance and high tragedy. Never have I seen vivid portrayals so brilliantly balanced in a film. Rarely have I seen so magical a blend of consummate direction, production and photography. Beyond these components of fine screen craftsmanship, though, the new offering has something to say and says it unflinchingly. . . By this time you may have gathered that I recommend 'Juarez' unqualifiedly. To my mind it is a screen masterpiece, as challenging as it is entertaining—a compound of rare courage and artistry." Howard Barnes
+ + **N Y Herald Tribune** p17 Ap 26 '39

"Ideologically the new Warner film is faultless. What it has to say about the conflict between imperialist, benevolent despot and democrat has been expressed logically and eloquently, with reasonable fidelity to historic fact. . . In the contest between dictator and democrat the Warners have owned their uncompromising allegiance to the latter. With pardonable opportunism, they have written between the lines of Benito Juarez's defy the text of a liberal's scorn for fascism and nazism. But approval of a film's purpose and message cannot blind one altogether to some of the weaknesses of its structure. 'Juarez' has not been smoothly assembled. Its central character has been thrown out of focus by a lesser one. Too much and too little attention has been paid to the subordinate people in the drama. . . It is out of balance, in character and in narrative. Possibly the fault is in its editing, although that would not explain it all. . . It is, in sum, a film whose good so far outweighs its bad that this review, like 'Juarez' itself, must be rated out of balance. . . 'Juarez,' with all its faults, still must be rated a distinguished, memorable and socially valuable film." Frank S. Nugent
+ **N Y Times** p27 Ap 26 '39

"It's rather a wonder, really, that the movies have not done more with this purplish patch of Mexican history. . . In the old days such a film would have been called 'Maximilian and Carlotta.' This present title indicates a far more ambitious and a more mature production, which is what it is. The problems that Juarez, President of Mexico, faced in the sixties have their resemblance to those the leaders of small countries in Europe have now, and the similarity has not escaped the director of this film or those connected with its making. I would not want to spread abroad a rumor that there is an idea in the piece, for that might tend to

JUAREZ—*Continued*

keep away too many of the movie public." John Mosher

+ + New Yorker p118 Ap 29 '39

"Notable in a film that has been accorded the best in every department of its production is a cast that projects its historical figures with exceptional realism. . . As an historical pageant, 'Juarez' is a magnificent film. As screen entertainment its drama is more intellectual than physical. But it is also a film that has something to say and, in finding in Mexico of the '60's the same issues that torment the world today, Producer Hal B. Wallis and his associate Henry Blanke have subtly and unequivocably set forth a declaration of faith in the principles of democratic government."

+ + Newsweek p22 My 8 '39

"Were it not for the current tendency of the Warner Brothers to preach all through their pictures, they would have a stronger epic—for it is an epic—in this grandiose film. After all, the struggle between Emperor Maximilian and stoic old Benito Juarez, the Indian, for control of Mexico points its own moral without the need for interpolated lectures. In its favor the picture must be said to have beautiful production and photography, a capable cast and something to say."

+ — Photoplay p62 Jl '39

"A work of screen art, combining a realistic and agonizingly human drama and the imperishable words of a great liberator. . . You may be sure you have experienced great drama, the drama of a great man whose words are spoken again at a time when they are needed most. *Supreme.*"

+ + Stage p5 My 15 '39

"Produced at a cost of $2,000,000, over a period of two years, with the services of six Academy Award winners and a cast of 1,188, it is not only the most ambitious production in Warner history but by all odds the most spectacular picture of the year. . . Essentially two stories (in the picture, as in fact, Juarez and Maximilian never meet), 'Juarez' is unified by its democratic theme, of which it is a picturesque and moving statement. . . For Warners' star biographer, Director William Dieterle, 'Juarez' is a bright new feather in an already well-decorated cap."

+ + Time p66 My 8 '39

Trade Paper Reviews

"'Juarez' is a notable addition to the already noted gallery of Warner biographical films. Historically correct, this broad-canvassed film, beautifully produced and acted with honors, highlights the fight to bring democracy to Mexico in 1864."

+ + Boxoffice p67 Ap 29 '39

"Here is an extraordinary motion picture, once that defies all the natural instincts of the screen, yet contrives to emerge as a fluid historical drama. 'Juarez' is vivid, memorable and dramatic. . . The story may appear somewhat long-winded at times, but this is a weakness usually overcome by the dramatic moments which punctuate virtually every sequence." David J. Hanna

+ + Film Bulletin p7 My 6 '39

"For the record: Here is a prestige picture that represents the day's screen art at its finest, that is to the fore among 1939 'Ten Best' contenders, that is a many-fold candidate for Academy 'Oscars,' that unfolds a compelling, dynamic story as ageless as Democracy, that skillfully blends romance and history, tender passion and strident, ruthless action, that is brilliant in its exposition of all phases of technique, that answers and confounds Hollywood's carping critics, that will enthuse showmen to sell and sell and sell, that will clean up at box offices here, there and everywhere—in short, here is a genuine MOVING PICTURE."

+ + Film Daily p7 Ap 26 '39

"Application of the usual yardstick of screen greatness of 'Juarez' unjustly implies restrictions to formulae which exist only in the realm of theoretical complacencies. 'Juarez' challenges such description. It has magnitude, sweep, inspired depth and a dramatic impact which hold relentlessly to the emotions to the final fadeout. Unquestionably, it is charted for greatness far more enduring than that indicated by its obvious boxoffice dominance. . . A production of truly remarkable artistic merit, and one which will ably carry on the tradition which this studio has staunchly founded by other similarly great contributions to the screen's erudition."

+ + Hollywood Reporter p3 Ap 26 '39

Reviewed by Charles S. Aaronson

+ + Motion Pict Daily p1 Ap 26 '39

"The obvious sincerity of purpose with which Warners set out to produce a tragic chapter of history; a group of performances that will long be remembered, combine to make 'Juarez' a big production. In the face of those elements, and the undoubted success that will reward them, it must seem hypercritical to inject a faint whisper in the wilderness of praise. 'Juarez' is heavy—and preachy. Its pace is as methodical as the pages of a school history; as unrelieved by anything approaching lightness—not to be sacreligious and use the common word 'comedy.' . . So, for a judgment on general mass appeal, the exhibitor will have to take all the mentioned factors into consideration."

+ + Nat Box Office Digest p11 My 8 '39

"To the list of distinguished characters whom he has created in films, Paul Muni now adds a portrait of Benito Pablo Juarez. . . It's among the best that have been produced by Warners. With such potent boxoffice values as 'Juarez' contains, its successful career at theatres seems assured. It is a 'big' picture in the sense that every possible resource of the Warner organization was concentrated in the effort to give the film histrionic weight and production excellence."

+ + Variety p12 Ap 26 '39

"With a cast charged with exalted players and a magnificently staged version of the spectacular historical tragi-drama . . . Warners enters 'Juarez' as its contender for this season's Academy award. . . It has everything thoughtful and lavish production can give in artistry and fine technical contribution. . . Picture should be heavy grosser in the first runs, with less certainty farther down the line where its ponderous and wordy nature may find less ardent response."

+ + Variety (Hollywood) p3 Ap 26 '39

JUAREZ AND MAXIMILIAN. Torres-state rights 90-95min

Cast: Medea Novara. Lionel Atwill. Conrad Nagel. Guy Bates Post. Jason Robards. Frank McGlynn, Sr. Evelyn Brent

Director: Miguel C. Torres

Original story: Miguel C. Torres

Screen writers: Jean Bart. Jerome Chodorov. Miguel C. Torres

Drama. The producer has filmed this story previously in a Spanish version. Parts of the former version are used in this English remake. The film was first called Maximilian and Carlotta. It is not to be confused with the Warner film Juarez. The Mexican government has furnished authentic historical settings for the film. Story deals with the young couple, Maximilian and Carlotta, archduke and duchess of Austria, who were set on the throne of Mexico by Napoleon III. When Juarez, the president of the country is dispossessed, the people revolt and kill Maximilian after Carlotta makes a useless trip to obtain the aid of Napoleon.

Trade Paper Reviews

"This picture will require much judicious cutting to become effective entertainment. Authentic Mexican backgrounds are used, but the lighting and camera-work on the exteriors could have been improved."

— + Film Daily p20 My 4 '39

"It takes one of the most exciting periods in the history of Mexico and makes it the dullest 90 minutes that has been put on the screen in a long time. The picture has nothing to recommend it, and will find very little playing time even where audiences are not too particular about screen entertainment. Historically, the picture is accurate, but the presentation

lacks the thread to hold the historical facts together, and seems to go on forever. The lighting is bad throughout, and the cameraman uses a medium longshot almost entirely, which aids in making the picture definitely monotonous. The dialog is poor and lacks any degree of sparkle."
— — **Hollywood Reporter** p6 Ap 19 '39

Reviewed by Roscoe Williams
Motion Pict Daily p9 Ap 21 '39

"A dull, ponderous offering that fails in every respect to capture the colorful history of Mexico's short-lived emperor and empress, Maximilian and Carlotta. . . Picture offers no entertainment and can only hope to find playdates in inconsequential grind houses. . . It is pieced together with longshots from the Spanish version, causing some rather odd effects. Lighting is particularly bad, resulting in blurred, indistinct sequences."
— — **Variety (Hollywood)** p3 Ap 19 '39

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KID FROM KOKOMO. Warner-First national 90min Je 24 '39

Cast: Pat O'Brien. Wayne Morris. Joan Blondell. May Robson. Jane Wyman. Stanley Fields. Maxie Rosenbloom. Sidney Toler. Ed Brophy

Director: Lewis Seiler

Music: Adolph Deutsch

Music director: Leo F. Forbstein

Original story: Dalton Trumbo

Screen writers: Richard Macaulay. Jerry Wald

Farce. This is a burlesqued treatment of a prize-fight story in which a dumb farm boy, Wayne Morris becomes a fight champion through the ruse of a smart manager, Pat O'Brien. Morris wants to find the mother who deserted him in babyhood and O'Brien digs up a gin-drinking blowsy hag, May Robson, and palms her off as the mother.

Audience Suitability Ratings

"Mediocre. May Robson steals honor in this prize-fight farce that might have been good if it had not been turned into a jumble of hokum, burlesque, and gangster rowdyism. Adults." DAR
— + **Fox W Coast Bulletin** My 27 '39

"An excellent cast, ably directed, very clever dialogue and a clean, refreshing story combine to make this picture good entertainment. Mature-family." Am Legion Auxiliary

"Amusing because of ridiculous situations, good acting, and humorous lines. May Robson, cast as a drunken, shoplifting old woman, gives an excellent performance in a distasteful role, but the dressing up of such a character role, semble Whistler's 'Mother' will offend many. The picture has maudlin sentimentality, crooked prize fighting, and gangster battles. Adults." Calif Cong of Par & Teachers

"A distasteful, raucous, farcical-comedy, dubious social and ethical values, with a good cast struggling throughout to make an unpleasant story live. Adults." Calif Fed of Business & Professional Women's Clubs

"Adults." Calif Fed of Music Clubs

"A robust, ridiculous farce with plenty of fighting and some very funny situations if you enjoy the type. . . Crude action and bad ethics make this unsuitable for youth and distasteful for many adults. Adults." Gen Fed of Women's Clubs (W Coast)

"Fairly interesting tale. . . Ethically unsound the picture will nevertheless prove amusing for the family." Nat Council of Jewish Women

"A social drama of the prize fight ring, with much slapstick comedy and hard fighting. The story is far fetched, but there are amusing situations and May Robson offers her usual finished performance in a difficult comedy role. Adults." Nat Soc of New England Women

"A picture which will probably interest ringside fans. . . There is a general mixup of drunkenness, dishonesty and deceit. Rather unpleasant in spots. May Robson gives an excellent performance of a disagreeable role. Adults." S Calif Council of Fed Church Women
+ — **Fox W Coast Bulletin** Je 3 '39

"Objectionable in part."
Nat Legion of Decency Je 1 '39

"A & Y: trivial and often dull; C: no."
— **Parents' M** p47 Jl '39

Newspaper and Magazine Reviews

"The phoney story and fights (inside and outside the ring) go from bad to worse." Philip T. Hartung
— **Commonweal** p161 Je 2 '39

"It is a subject for low burlesque as handled by director Lewis Seiler. When the gag begins to wear off a bit, it is frequently resusicated by flip wisecracks. . . Maxie Rosenbloom, who steals pictures as easily as he collects cauliflowers, pretty nearly steals this one, too." Jesse Zunser
Cue p48 My 20 '39

"Trashy. Smothered beneath a load of goings-on in crooked prize fight circles, and maudlin sentimentalism which we are asked to accept seriously, is a theme upon which a really moving and spirited picture could have been based. . . It is an odoriferous film which never gets away from the prize ring and police atmosphere, its hero little above the mental stature of a half-wit, its characterizations extravagant and reminiscent of the screen's early days when slapstick was the dominant note struck by producers. And the same studio gave us 'Dark Victory', 'Confessions of a Nazi Spy', and 'Juarez.' Better see one of them."
— **Hollywood Spectator** p8 My 27 '39

"Of the two dishes with the usual Automat flavor cooked up for the week, I think I'd choose 'Kid From Kokomo.' I'd pick out this one because of May Robson and the lively turn she gives the rôle of an old bum, souse, and shoplifter, an ex-belle of Hell's Kitchen who can look like Whistler's mother when necessary. She can't retain the resemblance, naturally, for any length of time, and no one will feel that the action of the piece is clogged by maternal love." John Mosher
+ **New Yorker** p97 My 27 '39

Trade Paper Reviews

"It is a fight story with a new twist and should please the multitude."
+ **Boxoffice** p59 My 27 '39

"This is a wild and wooly comedy cut to fit the tastes of the family trade in neighborhoods and small towns. The story is on the daffy side, the performances likewise and the direction done in broad, obvious strokes to draw laughs from the less sophisticated filmgoers. It has a disarming breeziness and brought quite a few belly laughs from the audience with which this reviewer viewed it. It should get above average grosses in mass trade houses." David J. Hanna
+ **Film Bulletin** p5 Je 3 '39

"A trouper stole this picture the minute she appeared, and kept on stealing it right through to the finish. Referring to May Robson, who as the phoney mother palmed off on the dumb prizefighter from the sticks (Wayne Morris), puts this offering over with one of the grandest delineations of a rowdy old lady that has ever appeared on stage or screen."
+ **Film Daily** p6 My 23 '39

"'Kid From Kokomo' is quite a nutty piece of entertainment. It has nothing resembling sound story construction or sensible license with every situation it touches, even those aimed at its top comedy. None of the stuff could actually happen, but with it all there is enough entertainment to cause an audience to walk out with a wide grin on their faces. . . The picture was designed to cash in on the heavy draw of 'Kid Galahad,' but can't stack up to that attraction in entertainment."
+ — **Hollywood Reporter** p3 Mr 18 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p4 My 22 '39

KID FROM KOKOMO—*Continued*

"Warner Brothers go back to first principles in 'Kid From Kokomo' and have apparently decided that the only thing to do with Wayne Morris is to make a few more versions of 'Kid Galahad.' If that was their intention they have succeeded, and where lowdown pugilistic fare will get you money the picture will be all right. Where they want something with intelligence it can just as well be sluffed off."
+ — **Nat Box Office Digest** p11 My 22 '39

"A laugh picture, considerably on the wacky side, that ought to do very well across the country. The running time is long but it causes no strain, with various unique situations and laughs effectively spaced. Sam Bischoff, who produced, has rounded up a much better-than average cast, his choice of artists in all cases being with a keen eye to suitability for the parts assigned."
+ **Variety** p14 My 24 '39

"This is the wildest, most extravagant farce that has come out of the comedy hopper since the Mack Sennett heydey. Its bizarre elements, played and directed with sledgehammer strokes, will provoke hearty amusement in the sectors where the customers are addicted to burlesque entertainment, especially in the key spots, where it will hold up its end of the bill satisfactorily. For less comically sophisticated audiences it may prove too preposterous—too far off the conventional, sentimental mother-son relationship, even as acceptable farce. Its box office fate is therefore not readily predictable, will vary a good deal according to complexion of its territorial play spots."
Variety (Hollywood) p3 My 18 '39

KID FROM TEXAS. MGM 70min Ap 28 '39

Cast: Dennis O'Keefe. Florence Rice. Anthony Allan. Jessie Ralph. Buddy Ebsen

Director: S. Sylvan Simon

Lyrics: Milton Merlin. Albert Mannheimer

Music: Dr William Axt. Ormond Ruthven

Original story: Milton Merlin. Byron Morgan

Screen writers: Florence Ryerson. Edgar Allan Woolf. Albert Mannheimer

Comedy-drama. O'Keefe, a Texas cowboy, learns how to play polo by watching newsreels. He hides in a shipment of ponies going to a Long Island estate and there falls in love with an heiress. Film was made by MGM some years ago and starred William Haines.

Audience Suitability Ratings

"Mediocre. Inexpertly handled production. Adults." DAR
— + **Fox W Coast Bulletin** Mr 25 '39

"An amusing and fairly interesting story. Family." Am Legion Auxiliary

"Mediocre melodrama. The social values are confused, as the hero wins by unethical measures. Adults." Calif Cong of Par & Teachers

"A weak story which suffers from over-padding. Family." Calif Fed of Business & Professional Women's Clubs

"Fairly amusing scenes of slapstick variety, a few good polo shots, with a musical score that pulls the picture out of the doldrums at times. Adults." Calif Fed of Music Clubs

"A swiftly paced, light, amusing picture, well played by an able cast. . . Light, amusing entertainment for all. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"An improbable farce with some rather amusing lines. A light, trivial story with a well-worn plot. Family." Nat Soc of New England Women

"Although the plot is light, the lovable, homely, decent sportsmanship of 'Wild Bill' is appealing, and the comedy is entertaining. Family." S Calif Council of Fed Church Women
Fox W Coast Bulletin Ap 15 '39

"This is an unexpectedly fresh and amusing comedy of outdoor life which will enhance any double bill. . . . The film has spirited and entertaining action and will appeal to family groups. Adolescents, 12-16: yes; children, 8-12: good."
+ **Motion Pict R** p6 My '39

"General patronage."
Nat Legion of Decency Ap 27 '39

Newspaper and Magazine Reviews

"Too much effort is evinced in this one, both in the screen play and the playing. A few scenes have touches of wit or sincerity, but the picture as a whole is heavy-handed." Bert Harlen
— + **Hollywood Spectator** p31 Ap 15 '39

"A weak, trite little story keeps this picture from 'A' rating, although its cast and performances are excellent and many of the situations are laughable."
+ — **Photoplay** p58 Je '39

Trade Paper Reviews

"A sprightly, diverting action programmer. . . Picture should score solidly with average audiences, due to its splendid cast, the high-calibre production which can be expected of M-G-M, and an adept directorial job by S. Sylvan Simon."
+ **Boxoffice** p31 Ap 8 '39

"A very enjoyable comedy drama is this story of the polo playing cowboy in society. As top grade program fare, it should prove highly entertaining to all audiences. As an outdoor athletic fellow, Dennis O'Keefe is a very likable person."
+ **Film Daily** p12 Ap 4 '39

"In 'Kid From Texas,' MGM has won itself quite a picture and some new and promising talent. It's a 'B' story with an 'A' performing cast and production, and as such will do all right on any bill. With a better story and better dialog, it would have been a top winner on any circuit and any classification."
+ **Hollywood Reporter** p3 Mr 29 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 Ap 6 '39

" 'Kid From Texas' is an MGM 'B' picture. Which means that more money has been spent than other companies could afford on some 'A' picture. But the final result is that it is still a 'B.' We are just a little suprised that a chap with the stage experience of Edgar Selwyn makes his picture production bow with a picture which exhibitors will just slide along on greased skids."
— + **Nat Box Office Digest** p10 Ap 3 '39

"Fast start with some substantial though broad slapstick comedy situations gives promise of a nice package of entertainment, but when story switches to a rather involved romantic drama for the second half it flutters into ordinary routine and winds up in rather unsatisfactory fashion."
— + **Variety** p19 Ap 5 '39

"Parading comedy, action and heart interest, but unable to bring them to a happy blending, 'Kid From Texas' emerges from mill as filler material. Picture marks debut of Edgar Selwyn as Metro producer, and, while he started out with real idea, it was more or less lost in shuffle somewhere between typewriters and cutting room."
— + **Variety (Hollywood)** p3 Mr 29 '39

KING OF CHINATOWN. Paramount 57min Mr 15 '39

Cast: Anna May Wong. Akim Tamiroff. J. Carrol Naish. Sidney Toler. Philip Ahn. Anthony Quinn

Director: Nick Grinde

Original story: Herbert Biberman

Screen writers: Lillie Hayward. Irving Reis

Melodrama. Anna May Wong portrays a Chinese physician who saves the life of Akim Tamiroff, wounded gangster leader. In return he offers to give her money to aid a Red Cross unit in China.

SEE ALSO issue of March 27

Audience Suitability Ratings

"Despite the rather stereotyped material, the story holds interest and the plot is satisfactorily convincing. Adults and young people." E Coast Preview Committee
+ **Fox W Coast Bulletin** Mr 25 '39

"Adults." Am Legion Auxiliary

"Mediocre melodrama, with the rather hackneyed plot developed in an attractively photographed Chinatown setting. Social values are debatable. Adults." Calif Cong of Par & Teachers

"A smoothly directed but uninspired melodrama of racketeers. Running none too subtly through the picture is a plea for China and her great need for outside assistance. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. The reformation of the villain is unconvincing; tempo, uneven. Adults." DAR

"An interesting, swift moving picture expertly directed and well acted by an able cast. . . Settings are unattractive and photography poor. Entertaining for those who enjoy the type. Unsuitable for the family. Adults." Gen Fed of Women's Clubs (W Coast)

"A mildly interesting gangster melodrama, against an oriental background, with thought-provoking dialogue, stilted direction and an interesting insight into Chinese customs and modes of thought. Akim Tamiroff dominates every scene in which he appears. The picture is adult in theme and treatment." Nat Council of Jewish Women

"A rather dull social drama, stilted and stiff with an effect of unreality. Adults." Nat Soc of New England Women

"Adults." S Calif Council of Fed Church Women
— + **Fox W Coast Bulletin** Ap 22 '39

"A hackneyed melodrama. Adolescents, 12-16 & children, 8-12: no."
— **Motion Pict R** p6 My '39

"A: fair; Y & C: no."
+ — **Parents' M** p7 My '39

Newspaper and Magazine Reviews

"Adults and young persons."
Christian Science Monitor p15 Mr 25 '39

"It is one of those classic 10-20-30 thrillers, reminiscent of the gaslight melodrama in its goriest and purplest days. . . It's a good picture to miss." Jesse Zunser
— **Cue** p46 Mr 25 '39

"I liked a certain J. Carrol Naish as a crook professor in 'King of Chinatown' for he seemed a rather unusual species of criminal, but Akim Tamiroff and Anna May Wong merely go through their paces." John Mosher
+ — **New Yorker** p83 Mr 25 '39

"There's plenty of action, a lot of mystery, and one or two scenes are good enough to keep you on the edge of your seat."
+ — **Photoplay** p89 Je '39
Stage p7 Ap 1 '39

Trade Paper Reviews

"The title and the cast will bring this good grosses in the action houses, but it is largely a waste of talent. The story fails by a wide margin to live up to expectations, because much of the intrigue, action and suspense the title suggests are lacking. It is just a routine gangster melodrama with no new twists. However, its exploitation angles are vast." David J. Hanna
— + **Film Bulletin** p21 Mr 25 '39

"A rather weak and formularized story of racketeers, with the locale placed in San Francisco's Chinatown."
— + **Film Daily** p4 Mr 21 '39

"'King of Chinatown' is a pleasing action melodrama which serves as a suitable starring vehicle for Anna May Wong, and should satisfy seekers of action and thrills amid the intrigue and mysteries in Chinatown."
+ **Hollywood Reporter** p3 Mr 15 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 Mr 21 '39

"'King of Chinatown' is a better than average program filler with a title that should bring some extra business to the exhibitors for whom the title was intended. Anna May Wong is presented in a very satisfactory performance."
+ **Nat Box Office Digest** p11 Mr 20 '39

"A moderate budget program drama 'King of Chinatown' carries sufficient action and underworld intrigue to satisfy as support in the duals and hit the fancy of the family trade. Light on draw names, but title may catch shekels of customers in the neighborhoods."
+ — **Variety** p20 Mr 22 '39

"Giving Anna May Wong one of her best opportunities of late to show thespian wares, 'King of Chinatown' has sufficient strength through playing and direction for adequate support in the dual situations. Story has a little difficulty in making up its mind about character played by Akim Tamiroff."
+ — **Variety (Hollywood)** p3 Mr 15 '39

KING OF THE TURF. Small-United artists 88 min F 17 '39

Cast: Adolphe Menjou. Roger Daniel. Dolores Costello. Walter Abel. Alan Dinehart. William Demarest

Director: Alfred E. Green

Music director: Frank Tours

Screen writer: George Bruce

Melodrama. Menjou, once powerful king of racing tracks, loses all through the machinations of a group of gamblers. He fights his way back up with the aid of a boy rider and later discovers that the boy who has ridden his horses to victory is his own son. When the boy's mother wants him to give up the race track and return home, Menjou aids her by making the boy think that he is a crooked gambler.

SEE ALSO issue of March 27

Audience Suitability Ratings

"A: depends on taste; Y: doubtful; C: no."
Christian Century p655 My 17 '39

"A & Y: fair; C: no."
+ — **Parents' M** p77 My '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 My 20 '39

"It is amazing how much of repetition, sameness and warmed-over clichés appear in recent films. Except for Adolphe Menjou's good acting, 'King of the Turf' is like all other race-track movies." Philip T. Hartung
— + **Commonweal** p609 Mr 24 '39

"It is hard to say whether horseracing or father love takes the worse beating in 'King of the Turf.' Aside from a few moderately exciting shots of the ponies pounding down the stretch, the new offering is as sorry a compendium of sentimental cliches as the screen has dished out for some time. With all the stops out, the film relates a maudlin tale of regeneration and sacrifice."
— **N Y Herald Tribune** p10 My 8 '39

"The sport of kings or—more accurately, these days—of movie producers, has seldom if ever been used less sportingly than it is in 'King of the Turf.' . . We couldn't stand [the plot]. And we like race-track pictures, as a rule." B. R. Crisler
— + **N Y Times** p21 My 8 '39

"The horsy set may appreciate it." John Mosher
New Yorker p97 My 13 '39

"This is an example of what is known in the trade as an 'audience' picture. 'Audience' pictures are those produced by a condescending staff and consumed by a hokum-hungry public. Any film lacking originality of conception comes under this heading. Therein lies Hollywood's great misdemeanor to her public. *Our kingdom for a horse of another color.*"
— **Stage** p8 Mr '39

KUSTENS GLADA KAVALJERER. See Happy cavaliers

L

LADY'S FROM KENTUCKY. Paramount 75min Ap 28 '39

Cast: George Raft. Ellen Drew. Louise Beavers. Lew Payton. Hugh Herbert. Zasu Pitts

Director: Alexander Hall

Original story: Rowland Brown

Screen writer: Malcolm Stuart Boylan

Drama. George Raft is an inveterate gambler, out after easy money. He goes to Kentucky and meets Ellen Drew, owner of a horse breeding farm. She teaches him true sportsmanship.

Audience Suitability Ratings

"A: hardly; Y: very doubtful; C: no."
— **Christian Century p719 My 31 '39**

"Adults." Am Legion Auxiliary

"Entertaining social drama. Family." Calif Cong of Par & Teachers

"Adults." Calif Fed of Business & Professional Women's Clubs

"The production is somewhat marred by unconvincing love scenes and a bit of hokum in the racing sequences. The music is very subordinate, but the story is good entertainment. Family." Calif Fed of Music Clubs

"Mediocre. Interesting, despite story weaknesses, because of the fine horse and the racing. Adults." DAR

"An entertaining picture given life and interest through natural and convincing settings. . . Somewhat mature for young children. Family." Gen Fed of Women's Clubs (W Coast)

"Because of poor ethics and some questionable incidents the picture is unsuitable for the family. Adults." Nat Council of Jewish Women

"Fairly interesting melodrama of horse racing. . . A few new angles make this film something more than just another horse race story. Adults." Nat Soc of New England Women

"Although entertaining, this picture is saturated with an atmosphere of gambling and betting. . . The romantic side of the story is unsatisfactory. Adults." S Calif Council of Fed Church Women
Fox W Coast Bulletin Ap 15 '39

"Most audiences will enjoy the rustic scenery, the pictures of the beautiful horse, and the lesson in the training of thoroughbreds. The part of the story which deals with the shady practices of bookies seems unpleasant but inevitable, and the making of a gambler into a high principled sportsman is not entirely convincing. Adolescents, 12-16: ethically poor; children, 8-12: no."
— + **Motion Pict R p6 My '39**

"Adults."
Nat Legion of Decency Ap 27 '39

"A & Y: fair; C: somewhat mature."
+ — **Parents' M p86 Je '39**

"Family."
Wkly Guide Ap 15 '39

Newspaper and Magazine Reviews

Reviewed by John K. Hutchens
Boston Transcript p18 Ap 21 '39

"Adults and young people. Not too well told."
+ — **Christian Science Monitor p15 Ap 22 '39**

"It is full of horses, racing, betting and indifferent acting by George Raft and Ellen Drew." Philip T. Hartung
+ — **Commonweal p77 My 12 '39**

"It's a confused cinematic, romantic, and melodramatic jumble, which is never really convincing nor more than casually entertaining. Except for occasional spots—such as that heart-stopping sequence showing the birth of a foal in a horse-breeding farm—there's little enough to amuse or interest." Jesse Zunser
— **Cue p50 Ap 29 '39**

"Just hokum, but well acted by George Raft and Ellen Drew."
+ — **Film Wkly p31 Ap 29 '39**

"One with little to recommend it. Quite a collection of things not to do when making a motion picture. All things Jeff Lazarus, the picture's producer, should have known in advance. The story is a cheap, tawdry recital of a romance, with a race horse background, shared by a gambler with a low conception of sporting ethics, and a girl so reared and refined it is impossible for the audience to believe she would love the kind of man the gambler is."
— **Hollywood Spectator p10 Ap 29 '39**

"Horse-racing has always seemed to me to be a natural for screen treatment, but I'm not so sure after seeing 'Lady's From Kentucky.' There are several moderately exciting shots of the ponies pounding down the stretch in the new offering. The catch is that they afford only temporary relief from the dull doings of a synthetic show. . . If you can't call every turn in the plot, you haven't seen many pictures of this type. At least the horses are handsome." Howard Barnes
— + **N Y Herald Tribune p16 Ap 27 '39**

"We can charitably ignore the plot—bound as it is by paddock, track and white-porticoed plantation—and dwell instead upon the picture's sense of humor and of sentiment. It is rich in both, quite fortunately. . . The Herbert-Pitts brand of nonsense outrides them all, even though it never quite escapes the plot, which comes rattling after like a tin can tied to a dog's tail. In its defense, it must be conceded that the picture moves briskly enough under Alexander Hall's direction and makes the usual capital of dawn workouts, the Derby and a driving finish." Frank S. Nugent
+ — **N Y Times p31 Ap 27 '39**

"It is a rather mildewed little item. . . 'Lady's From Kentucky' will make every Southern colonel see red." John Mosher
— + **New Yorker p87 My 6 '39**

"It offers a brisk opening and intermittent clowning from Hugh Herbert and Zasu Pitts. None of which quite makes up for the bogus biography of a hard-boiled gambler."
— + **Newsweek p33 My 15 '39**

Photoplay p59 Je '39

"While George Raft and his stooge, Hugh Herbert, are tending their gambling, all is well enough; but when the scene shifts to a stud farm in old 'Kaintucky,' there is a hasty and incompatible switch to moonlight and honeysuckle, with accent. It doesn't make horse sense."
— + **Stage p5 My 15 '39**

Trade Paper Reviews

"An engrossing and entertaining racetrack yarn treating of thoroughbreds—both human and equine—this can be played across the board with every assurance of a long-odds payoff at the boxoffice."
+ **Boxoffice p59 Ap 15 '39**

"This was the last picture George Raft made for Paramount before his break with that studio. It is probably the weakest vehicle he had during his years there! It is lightweight in story, rambling and quite unconvincing. Frankly, the only part this reviewer found interesting were those scenes treating with the early care of thoroughbred horses. The rest is quite drab. Where Raft has a large following 'Lady's From Kentucky' will get fair returns on its own. Elsewhere it is mild dual bill material." David J. Hanna
— **Film Bulletin p6 Ap 22 '39**

"A swell horse story of the Kentucky blue grass country. . . Selling angle: strong race track atmosphere that is authentic."
+ **Film Daily p10 My 1 '39**

" 'Lady's From Kentucky' breaks from the barrier like a thoroughbred in derby-winning fettle. It hits the quarter post well up in the field, but, before it has gone the half, the sag has become so pronounced that the customer knows he has backed a losing nag, and from then on he doesn't care. In other words, the picture is pretty dreary, and all the more noticeably so because of its early promise. It can at best hope to fill in the slack in a double-niche. Any attempt to isolate the faults of the piece would only open up a fertile field for argument. There are so many of them. The

story and screenplay seem, however, to be most vulnerable with the direction running a close second."
— **Hollywood Reporter** p3 Ap 6 '39

Reviewed by Gus McCarthy
— + **Motion Pict Daily** p3 Ap 13 '39

"There are so many moments of entertainment in 'Lady's From Kentucky' that it must be summed up as a satisfactory program item for most exhibitors. But there is so much that is stuttering and limping in story basis and screenplay construction that the records must warn you not to expect too much."
+ — **Nat Box Office Digest** p11 Ap 10 '39

"Nominal support for the keys, and a moderate attraction for the neighborhoods and action houses, 'Lady's From Kentucky' starts with promise, stumbles in the middle section and drags across the line for the finish. . . Premise that brings bookie George Raft to the Kentucky breeding farm of Ellen Drew for reformation, is rather synthetic and unconvincing. Picture displays weakness in both script setup and spotty direction. Attempt to depict running of Kentucky Derby on shoddy track is a glaring production fault."
— + **Variety** p18 Ap 12 '39

"While 'Lady's From Kentucky' is not a picture of great moment, it carries an ample load of popular entertainment and will come to the wire in the pay-off group with competitors in its class. Frankly sentimental in its dealings with the Kentucky horse breeding and racing tradition, it also has an abundance of thrill and excitement, contrives to be novel in the story treatment, has emotional quality in the romance and sustains close interest by virtue of good performances, skillful direction and picturesque action."
+ **Variety (Hollywood)** p3 Ap 6 '39

LAW COMES TO TEXAS. Columbia 58-61min Ap 16 '39

Cast: Bill Elliott. Veda Ann Borg. Bud Osbourne. Charles Whittaker

Director: Joseph Levering

Screen writer: Nate Gatzert

Western melodrama. Elliott gives up his law studies to enlist in warfare against the lawless element plaguing Texas.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency My 18 '39

Trade Paper Reviews

"Bill Elliott, better known as 'Wild Bill' Hickok, delivers another of his usual performances which calls for a lot of gun totin', horse ridin' and fisticuffs where tables and chairs are smashed in the scramble before the hero lands the k.o. punch. There is nothing new in the plot. . . It stacks up as an entertaining Western."
+ **Boxoffice** p61 My 27 '39

"Bill Elliott is a new western star who has come to the fore in no uncertain manner. He chalks up a perfect score in this saga of lawless days in Texas. . . Production is satisfactory for theatres with Western following."
+ **Variety** p14 My 17 '39

LET FREEDOM RING. MGM 85-100min F 24 '39

Cast: Nelson Eddy. Virginia Bruce. Victor McLaglen. Lionel Barrymore. Edward Arnold. Guy Kibbee. Charles Butterworth. H. B. Warner. Raymond Walburn

Director: Jack Conway

Music: Otis Rene. Leon Rene. Riccardo Drigo. Bob Wright. Chet Forrest

Music director: Arthur Lange

Screen writer: Ben Hecht

Patriotic melodrama. This is the first in a cycle of films which will stress American standards of democracy for people of every class. The story concerns the days of the early West when a railroad was spanning the continent. Nelson Eddy, young law student just out of Harvard returns to his western ranch home to find Edward Arnold, shady financier and builder of a railroad, who is stealing land for his right of way and has imported a construction gang from the East made of many nationalities. Eddy outwits him and also wins over the construction gang to American ideals of free speech and opportunities. For the finale Eddy leads the laborers in singing "America." In addition he sings "Love's Serenade", "Dusty Road", "When Irish Eyes Are Smiling" and "Home, Sweet Home."

SEE ALSO issue of March 27

Audience Suitability Ratings

"Stimulating social drama. . . The social values of this picture are high and should make everyone think. Mature-family." Am Legion Auxiliary

"Production values are good and the cast is an excellent one. In spite of many story weaknesses, the theme is clearly presented. Mature-family." Calif Cong of Par & Teachers

"There is a freshness and wholesomeness that is most appealing in this picture of pioneer days. . . It is not subtly presented, but surely very effectively. Family." Calif Fed of Business & Professional Women's Clubs

"Very entertaining for entire family. . . Valuable Americanization propaganda. Exceptionally good pictorially. Family." Calif Fed of Music Clubs

"Good. Fine music and photography, poor story. Educational. Mature." DAR

"A picture of the highest order, patriotic in its appeal, forceful in its timely presentation of a stirring, inspiring story of the early West. . . Because of the patriotic theme and fine social values, the picture is commended to all audiences. Family." Gen Fed of Women's Clubs (W Coast)

"The obvious propaganda to sell the ideals and blessings of democracy are shoveled out in large doses in this glorified Western in which the rights of the common man, as opposed to exploitation and corrupt bosses, triumph. Family." Nat Council of Jewish Women

"A stirring western social drama with music. Mature-family." Nat Soc of New England Women

"The beautiful rendering of 'America' makes a fitting climax to this interesting and worth while picture which will prove entertaining to every member of the family." S Calif Council of Fed Church Women
+ + **Fox W Coast Bulletin** Mr 11 '39

"A & Y: good; C: too violent."
+ **Parents' M** p77 My '39

Newspaper and Magazine Reviews

Reviewed by John K. Hutchens
Boston Transcript p18 My 11 '39

"Adults and young people."
Christian Science Monitor p15 My 13 '39

"Mr. Eddy isn't exactly believable as the hard-fisted Harvard lad. . . Even with the national anthem, this is far from Eddy's best picture. It's hokum plus." Beverly Hills
— + **Liberty** p57 Ap 8 '39

"The current surge of patriotic propaganda reaches a peak of intensity and bad taste in this Nelson Eddy vehicle. The film resorts to patriotic hokum of the most obvious, grade-school variety. . . The various nationalities are presented in ridiculous broken-English caricature and treated with a most offensive condescension. *If this be liberty, give us death.*"
— **Stage** p8 Mr '39

LET US LIVE. Columbia 65-68min F 28 '39

Cast: Maureen O'Sullivan. Henry Fonda. Ralph Bellamy. Alan Baxter. Stanley Ridges. Henry Kolker

Director: John Brahm

Music: Karol Rathaus

Music director: M. W. Stoloff

Screen writers: Anthony Veiller. Allen Rivkin

Melodrama. Fonda, taxi driver, is convicted of murder on circumstantial evidence, although he is innocent. He is sentenced to death and his sweetheart works tirelessly to find new evidence. She is aided by Ralph Bellamy. Just an hour before Fonda's execution, he is saved. The film is an indictment of prevailing crime detection and methods of prosecution. Based on the short story, Murder in Massachusetts by Joseph F. Dinneen.

SEE ALSO issue of March 27

Audience Suitability Ratings

"A: depends on taste; Y & C: by no means."
Christian Century p655 My 17 '39

"An exceptionally fine cast, skilfully directed, extracts every ounce of dramatic value from this thought-provoking theme. Adults." E Coast Preview Committee
+ **Fox W Coast Bulletin** Mr 25 '39

"A: thought-provoking; Y & C: no."
Parents' M p77 My '39

"Mature. Beautifully done. The story is closely patterned on an actual case."
+ **Wkly Guide** Mr 18 '39

Newspaper and Magazine Reviews

"Director John Brahm has done an effective job. In spite of the carefully planned, slow beginning that too obviously presages the tragedy, and the melodramatic tracking-down of the real gunmen, 'Let Us Live' presents a thoughtful case of ironical injustice." Philip T. Hartung
+ **Commonweal** p580 Mr 17 '39

"Sound script construction and imaginative direction have made 'Let Us Live' something more than a run-of-the-mill melodrama. It is not that the new offering represents a strikingly new approach to an old film formula. The story is synthetic and the production is clearly in the Class 'B' category. . . 'Let Us Live' is a definitely superior Class 'B' motion picture—in addition to being an entertaining melodrama." Howard Barnes
+ **N Y Herald Tribune** p18 Mr 30 '39

"Under the goad of John Brahm's forceful and eloquent direction, it explores its familiar theme with anything but contempt. Mr. Brahm is as alert as any director of Class 'B' melodrama to his opportunities for swift and exciting action. . . 'Let Us Live' is not exactly a novel theme, but it is news when so old a theme has been handled so well." Frank S. Nugent
+ **N Y Times** p19 Mr 30 '39

"When you read the story of a murder trial you invariably think: 'This could never happen to me.' But it might, even if you are innocent of any crime. For the vicarious experience, see this emotionally exhausting film."
Photoplay p92 My '39

LITTLE PRINCESS. 20th century-Fox 91-95min Mr 17 '39

Cast: Shirley Temple. Richard Greene. Anita Louise. Ian Hunter. Cesar Romero. Arthur Treacher. Mary Nash. Sybil Jason

Director: Walter Lang

Dance directors: Nicholas Castle. Geneva Sawyer. Ernest Belcher

Music: Walter Bullock. Samuel Pokrass

Music director: Louis Silvers

Screen writers: Ethel Hill. Walter Ferris

Drama. Based on the novel "Sara Crewe, or The Little Princess" by Frances Hodgson Burnett and sometimes known under either title. Filmed in Technicolor. Shirley, the daughter of a wealthy Englishman, is placed in a snobbish school when her father departs to fight in the Boer War. She is called "The Little Princess" and is treated accordingly. When an erroneous report comes through that her father is killed and she is poor, Shirley is ill treated by the school mistress. She makes friends of a slavey waif and together they build a world of dreams in which Shirley is a real princess. She does not believe her father is dead and hunts for him everywhere. When she finally finds him he is very ill and his memory is gone. A joyous reunion restores him to health.

SEE ALSO issue of March 27

Audience Suitability Ratings

"A: delightful; Y & C: excellent."
+ + **Christian Century** p462 Ap 5 '39

"A, Y & C: excellent."
+ + **Parents' M** p77 My '39

" 'The Little Princess' and the little Temple, both pretty, frilly, and stickier than a melted caramel."
Scholastic p30 Mr 25 '39

Newspaper and Magazine Reviews

"If Shirley hasn't already won you, she may do so now as she cleverly acts, dances and sings in this tale of riches to rags and back again. . . Children may find the ending somewhat abrupt because of editing that made the picture entirely palatable for them." Philip T. Hartung
+ **Commonweal** p580 Mr 17 '39

"For good measure, Hollywood has dropped in a lavish (and over-ornate) ballet to indicate one of the Little Princess' hungry garret dreams. But who am I to cavil at a Shirley Temple spectacle? Miss Temple is properly expert as the Little Princess and should make a vast appeal to her great public. I suspect this public is really adult." Beverly Hills
+ **Liberty** p57 Ap 8 '39

"Directed by Walter Lang, the sugar-and-tears content of this sentimental period piece assays high, but dramatically it is the soundest story the Twentieth Century-Fox star has been accorded in a long time. In addition Zanuck has given it an expensive production and a fine supporting cast. . . The result is an attractive surprise package for the millions of movie-goers whose approval has established Shirley Temple as the screen's leading money maker for four consecutive years."
+ + **Newsweek** p33 Mr 20 '39

"Certain observers have noted in Shirley Temple's recent pictures that she was not living up to the standards she had set herself. Her studio, implied these critics, had better do something—quick. The studio has. This is it. 'Little Princess' is not only the best of the Temple films but it is also one of the most charming melodramas Hollywood has produced in months."
+ + **Photoplay** p62 My '39

"This blatant appeal to the maternal instinct of the nation is humiliating. *Three-ton fantasy.*"
— **Stage** p8 Mr '39
Time p47 Mr 20 '39

Trade Paper Reviews

"With Shirley Temple attractively photographed in Technicolor and a story which lends itself perfectly to the elaborate production given it by 20th-Fox, this should click handsomely in locations where Shirley is still the ace boxoffice attraction. As entertainment it will delight all youngsters and as many of their elders who are partial to the sentimental classic from which it has been adapted. However, for those who are not confirmed Temple fans, 'Little Princess' offers nothing to make them join her legions. Despite Darryl Zanuck's 'personally signed statement' in the ads, this is not much different, except for the Technicolor, from a dozen prior Temple vehicles. It is all sweetness (quite stickily so) and awfully obvious." Frank Leyendecker
+ **Film Bulletin** p6 Mr 25 '39

LONE STAR PIONEERS. Columbia 54-56min Mr 16 '39

Cast: Bill Elliott. Dorothy Gulliver. Charles Whittaker. Charles King

Director: Joseph Levering

Screen writer: Nate Gatzert

Western melodrama. The time is the period just after the Civil War when the Texas frontier was menaced by renegades and guerilla warfare was common. Elliott plays a U. S. marshal who is sent to restore order.

Audience Suitability Ratings

"The whole production suffers from lack of novelty, although the acting is adequate and there is the customary fine riding. Family." E Coast Preview Committee
+ — **Fox W Coast Bulletin** Ap 1 '39

"General patronage."
Nat Legion of Decency Mr 23 '39

Trade Paper Reviews

"Suffers from too much sameness and a rehash of material which has been screened back in the early days. In point of sameness, take, for instance, the plot."
— + **Boxoffice** p59 Ap 15 '39

"Its business possibilities are only fair. Elliott needs script pushing, most of the stories given him being weak and slowly paced. . . Strictly a cheap Western."
— + **Variety** p20 Mr 22 '39

LOVE AFFAIR. RKO 87min Mr 10 '39

Cast: Irene Dunne. Charles Boyer. Maria Ouspenskaya. Lee Bowman. Astrid Allwyn

Director: Leo McCarey

Music: Roy Webb. B. G. DeSylva. Harold Arlen. Ted Koehler

Original story: Mildred Cram. Leo McCarey

Screen writers: Delmar Daves. Donald Ogden Stuart

Drama. Irene Dunne portrays a worldly wise cafe singer who is engaged to a wealthy American and Charles Boyer portrays an aristocratic French artist who is on his way to marry an American heiress. Miss Dunne and Boyer fall in love and prepare to meet six months later if their love proves lasting.

SEE ALSO issue of March 27

Audience Suitability Ratings

"A: very good; Y & C: no."
+ + **Christian Century** p462 Ap 5 '39

"Tensely emotional, beautifully produced and enacted photoplay. Mature." DAR
+ **Fox W Coast Bulletin** Mr 18 '39

"A gripping, emotional story beautifully enacted. Honors go to Leo McCarey for his splendid direction. Mature." Am Legion Auxiliary

"Highly sophisticated, delightfully presented social drama, distinguished by fine photography, beautiful settings, brilliant writing, able direction, superior acting, and the lovely singing of Irene Dunne. Adults." Calif Cong of Par & Teachers

"The production is of high standard, adroitly directed. Mature." Calif Fed of Business & Professional Women's Clubs

"Most entertaining story and delightful comedy, spoiled only by the trite accident in the last part of picture. Mature-family." Calif Fed of Music Clubs

"An outstanding production exemplifying the great talent of the director, Leo McCarey . . . Maria Ouspenskaya portrays a small part with consummate skill and endows one of the episodes with an unforgettable moment of wistfulness. The rest of the cast is excellent. Adults and young people." E Coast Preview Committee

"Material so deftly and delicately handled that the picture will be greatly enjoyed by young people as well as adults." Gen Fed of Women's Clubs (W Coast)

"Comedy, drama and pathos are cleverly blended in direction which is masterly and carries with it a touch of genius. The dialogue is brilliant and amusing and the photography far above the average; just a sentimental, formula love story becomes a thing of beauty and joy. Mature." Nat Council of Jewish Women

"An appealing, subtly acted romance combining breezy comedy with poignant pathos. Mature." Nat Soc of New England Women

"A highly dramatic presentation showing the power of love in the regeneration of the life of a rich playboy and a woman of the world. . . The final scenes may be disappointing to some but they are logical and prove the philosophy of Michel's grandmother (excellently played by Maria Ouspenskaya) when she made it plain that at some time life will present a bill which must be paid. . . Irene Dunne and Charles Boyer deserve great credit, as does the director. Adults." S Calif Council of Fed Church Women

"One of those rare films which happily appear just often enough to restore confidence in the belief that the motion picture can be a thing of beauty and a joy to those who see it. It has no burning issues to settle, nor is it one of those fearless exposes which is said to have attacked the screen. . . Adolescents: sophisticated in its implications. Children: no interest. Adults." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bulletin** Ap 1 '39

"Adults."
Nat Legion of Decency Mr 23 '39

"A & Y: excellent; C: no interest."
+ + **Parents' M** p77 My '39

"Mature. Outstanding. Recommended to Committee on Exceptional Photoplays."
+ + **Wkly Guide** Mr 18 '39

Newspaper and Magazine Reviews

"Coming away from 'Love Affair,' you are apt to decide that in Leo McCarey, director, Hollywood has something like a genius. He must be a genius, because in 'Love Affair' he has taken—or been given—a large number of the motion picture industry's cliches and has made a light-hearted and expert film out of them. Naturally, Charles Boyer and Irene Dunne help a lot, but it must be Mr. McCarey who chiefly gets the credit for a picture dealing with (a) love at first sight, (b) misunderstanding and separation, (c) self-sacrifice, (d) reconciliation." John K. Hutchens
+ + **Boston Transcript** p18 Mr 23 '39

"Romantic story, lifted above the average by the skillful direction of Leo McCarey. . . The director has infused the story with warmth, humor, and sympathy. Adults and young persons."
+ **Christian Science Monitor** p15 Mr 25 '39

"It is a thoroughly enjoyable movie which is one of those rare combinations of high comedy, interesting story and sentiment. . . You laugh and cry and give your emotions a workout." Philip T. Hartung
+ **Commonweal** p640 Mr 31 '39

"There's been quite some talk around lately about Charles Boyer. . . You'll find the answer in 'Love Affair.' In it Mr. Boyer proves beyond the shadow of a cinematic doubt that there are few better players on the American screen, and it seems probable that he also proves that what a good actor needs most is a good script. . . 'Love Affair' is one of the delights of the season. Under no circumstances miss seeing it." Jesse Zunser
+ + **Cue** p44 Mr 18 '39

"A cinematic symphony, played without drums or brass. . . Too fine for children, but certainly for all the rest of the family. Of particular value to Motion Picture Appreciation Classes as a study. Note the important part the camera plays, natural tone of dialogue, and other details."
+ + **Hollywood Spectator** p5 Mr 18 '39

"First-rate screen craftsmanship has worked a piece of sheer magic with 'Love Affair.' . . The film follows a hackneyed romantic pattern. . . Nevertheless, it has been made with such integrity and understanding that it is a deeply moving and enchanting motion picture. By

LOVE AFFAIR—*Continued*

Leo McCarey's sensitive direction, by sharp characterizations and leaping lines of the script and by a panel of consummate portrayals, what might easily have become trite has been transmuted into superior and satisfying human drama." Howard Barnes

+ + **N Y Herald Tribune** p16 Mr 17 '39

"Leo McCarey, who directs so well it is almost anti-social of him not to direct more often, has created another extraordinarily fine film in 'Love Affair.' . . Like other McCarey pictures, this one has the surface appearance of a comedy and the inner strength and poignance of a hauntingly sorrowful romance." Frank S. Nugent

+ + **N Y Times** p25 Mr 17 '39

"The world of light amusement has had the strength to produce one very pretty and charming and diverting little comedy of the sentiments. It's called 'Love Affair.' Altogether the film is bound to charm almost everyone. The lovers are witty, and I should say it was a considerable advantage to the whole thing that the people they meet have their comic side, too." John Mosher

+ + **New Yorker** p82 Mr 18 '39

"It is a witty and absorbing film, splendidly acted and notable for its subtle treading on delicate ground."

+ + **Newsweek** p33 Mr 20 '39

"[It is] a delicately wrought love story, with several distinctly fragrant episodes, plenty of comedy and much pathos. . . The portion of this film devoted to the Madeira incident is completely stolen by Maria Ouspenskaya, whose work is extraordinary."

+ + **Photoplay** p89 Je '39

"It is not any flashy originality of structure or treatment that makes 'Love Affair' one of the best pictures of the new season. It is the masterful splicing of one effect to another until the hilarious super-wit of the opening sequences grows gradually and believably through tenderness and gaiety and excitement into real emotionalism of the latter scenes."

+ + **Stage** p23 Mr '39

"Leo McCarey [has] an RKO contract as producer-director of which 'Love Affair' is the first result. . . As close to a one-man show as any $850,000 picture can be, 'Love Affair' is pleasantly free from the assembly-belt characteristics that mar many Hollywood products. It also exhibits the need for the merciless editing that few directors are masochistic enough to give their own work. . . It frequently falters in pace. It also includes a few sequences which, reminiscent of Director McCarey's work for Hal Roach are among the most adroit cinematic touches of the year."

+ **Time** p45 Mr 20 '39

Trade Paper Reviews

" 'Love Affair' is gilt-edge entertainment that will pay heavy dividends at the boxoffice. It's that kind of a picture. Under Leo McCarey's peerless direction, tears and laughter are smoothly blended in a romantic story that has Charles Boyer and Irene Dunne emoting in a matchless manner. Women will dote on it and probably start another stampede in Boyer's direction."

+ + **Boxoffice** p39 Mr 18 '39

"Leo McCarey again demonstrates that it is the director who makes or breaks a motion picture. That 'Love Affair' is a warm, human, charming love story is due largely to his masterful direction. . . 'Love Affair' will delight the women and satisfy the men. It should get very good grosses everywhere."

+ + **Film Bulletin** p20 Mr 25 '39

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p7 Mr 15 '39

"Leo McCarey has delivered to Radio a great big bundle of money making entertainment, and to the industry he has delivered one more argument in proof of the fact that the producer-director combination is the thing that makes pictures. For the public we should have started this review with raves about Irene Dunne and Charles Boyer."

+ + **Nat Box Office Digest** p7 Mr 11 '39

LUCKY NIGHT. MGM 80-91min My 5 '39

Cast: Myrna Loy. Robert Taylor. Joseph Allen. Henry O'Neill. Douglas Fowley

Director: Norman Taurog

Screen writers: Vincent Lawrence. Grover Jones

Romantic comedy. Based on a short story of same title by Oliver Claxton. Myrna Loy, daughter of a steel magnate, tires of her playgirl life and decides to get a job and meet working people. She is broke when she meets Taylor on a park bench. With a borrowed nickel they win a jackpot on a coin machine and from then on their fortunes rocket in one night. Next morning they learn that they are married after a champagne celebration.

Audience Suitability Ratings

"A: depends on taste; Y: unwholesome; C: no."

Christian Century p655 My 17 '39

"The ethics are decidedly questionable as there is too much drinking and gambling, also the possibility of marriage under such influences is decidedly wrong. Too fine a cast for such a story. Social drama. Adults." Am Legion Auxiliary

"Exaggerated story and deplorable social values. Adults." Calif Cong of Par & Teachers

"This frivolous social comedy is unworthy in every way of such a capable cast. The picture is overburdened with unpleasant drinking and gambling sequences and the social standards presented are questionable. Adults." Calif Fed of Business & Professional Women's Clubs

"This picture could have used more music. Too bad to use an old theme song with such a splendid opportunity to present a new tune. Very good story theme with excellent example of production, timing and technique. Adults." Calif Fed of Music Clubs

"None-too-convincing tale of gambling and romance and near-divorce. Family." Nat Council of Jewish Women

"A social comedy which gets off to a vivacious, hilarious start, with a thin plot, retraces its course with much repetition, continues uncertainly, alcoholically and interminably to the point of boredom and then stops. Gambling and drinking provide most of the action. Social values are worse than nil. An unfortunate vehicle for two popular stars. Adults." Nat Soc of New England Women

"To many this picture will prove offensive although the parts are well taken and the plot well developed. Adults." S Calif Council of Fed Church Women

— **Fox W Coast Bulletin** My 13 '39

"Objectionable in part."

Nat Legion of Decency My 4 '39

"Mature. A playful and chattery comedy. . . The cast is the most attractive thing about the picture."

Wkly Guide My 6 '39

Newspaper and Magazine Reviews

"For a while, it is pretty funny, in the manner of such fugitives from an asylum as 'Awful Truth', 'Nothing Sacred', 'Bluebeard's Eighth Wife' and other bats in the national belfry. . . What happens is that the Messrs. Lawrence and Jones, about midway in the proceedings, let them down pretty badly." John K. Hutchens

— + **Boston Transcript** p20 My 18 '39

"Would-be romantic comedy, bogged down by confused standards and improbabilities. Adults only."

— + **Christian Science Monitor** p15 My 20 '39

" 'Lucky Night' tries to be a whimsy with Myrna Loy and Robert Taylor, but turns out to be more like a rehash of Scott Fitzgerald's jazz age stuff, that went haywire in the making. . . It has much silly and phoney conversation. Norman Taurog who directed this mess should have known better." Philip T. Hartung

— **Commonweal** p106 My 19 '39

"You can make it your lucky night by skipping this one and seeing something else. . . Exclusively for people of low mentality and low enough tastes to derive entertainment from drunkenness. By no means for adolescents or children. Not worth the time of study groups. Probably will attract the Loy-Taylor fans, but exhibitors can expect a falling off in the patronage of the next picture in which either of them appears. If Metro's purpose had been to start the two of them on the downward path of popularity, it could not have selected a better story for the purpose."

— **Hollywood Spectator** p10 My 13 '39

"Curdled whimsey. . . Myrna Loy, Robert Taylor, and Director Norman Taurog are equally culpable." Beverly Hills

— **Liberty** p54 Je 10 '39

"If there is anything about love and marriage that the authors of 'Lucky Night' do not know you would never guess it from the new offering. . . Maybe I'm cynical, but I found these courtship and connubial cure-alls both glib and undramatic. Even with Myrna Loy and Robert Taylor turning on all their charm as the guinea pigs of the show's various experiments and more frantic antics than the screen has indulged in for some time the film is neither particularly instructive nor entertaining. It is at its best in the introductory boy-meets-girl sequences. . . The narrative itself is paper-thin and preposterous." Howard Barnes

— + **N Y Herald Tribune** p17 My 5 '39

"The authors of 'Lucky Night' are Grover Jones and Vincent Lawrence. We mention it because they stand an excellent chance of winning the departmental trophy (a second-hand souvenir program of the World's Fair) for one of the most embarrassingly bad scripts ever to be taken seriously by a producer, a director and a cast. It has no equal this season for self-conscious cuteness, prosy flights of poesy, clearly muddled narration and other forms of literary spindrift. . . We've been busy calling 'Author! Author!' and wishing Mr. Jones and Mr. Lawrence would take the call so we could wring them warmly by the neck." Frank S. Nugent

— **N Y Times** p29 My 5 '39

"[It is about an] heiress who wants excitement. . . [The film] would have more gaiety if the heiress and the gambler were more easily played. Neither Myrna Loy nor Robert Taylor is light enough." John Mosher

+ — **New Yorker** p97 My 13 '39

Newsweek p33 My 15 '39

"Infantile chatter after the Barriesque ('way after) which reaches the all-time high in embarrassment when Robert Taylor calls his wife Miss Excitement and Myrna Loy tries to keep her lip from quivering. *Shocking.*"

— **Stage** p5 My 15 '39

"Bad luck for Myrna Loy and Robert Taylor, gummed up in a sticky-silly version of the story about a couple who get acquainted, drunk, married."

— **Time** p57 My 22 '39

Trade Paper Reviews

"As a romantic comedy, this backfires with a dull thud. Despite the presence of Myrna Loy and Robert Taylor, which should carry weight at the boxoffice, there is little consolation in the way of entertainment. The dialogue is tedious and banal with few bright moments to lighten the proceedings. It is slow in getting under way."

— **Boxoffice** p51 My 6 '39

"The vogue for whacky comedies having long since passed its peak, 'Lucky Night' will be forced to rely on the popularity of its two top-flight stars to achieve average grosses. Younger patrons may label it entertaining light comedy fare, but the older and more conservative audience element is certain to find it silly and disappointing. Some may object to the irreverent treatment of marriage—Taylor and Miss Loy taking the vows while under the influence of liquor." Frank Leyendecker

— + **Film Bulletin** p5 My 20 '39

"Here is one of the quaintest and most naive romances of modern youth that has come from the studios in a long time. Approached by the audience in a spirit of light fantasy, the airy-fairy doings may prove irresistible entertainment. . . Here is a gay, light, airy-fairy story that will no doubt sweep the Taylor fans off their feet. Myrna Loy and Robert Taylor are perfect for their airy-fairy parts."

+ **Film Daily** p10 My 1 '39

+ — **Motion Pict Daily** p6 My 2 '39

"In a week of epics and super-epics, 'Lucky Night' arrived as a delightful diversion. Don't let critics sated with a compressed diet of 'social consciousness' and million dollar budgets throw you off on this one. It is audience meat right down the alley for that great slice of the public somewhere between the ages of sixteen and thirty—along with quite a few who would like to be thirty again. The story is frothy, true. It has its moments when the writers slightly taint a great evening's work with some teetering on the flowery tight-rope where whimsy becomes whamsy."

+ + **Nat Box Office Digest** p11 My 8 '39

"'Lucky Night' gets away at a fast pace that promises much—but strikes a snag somewhere along the middle sector to wind up in rather inconclusive fashion. Early sequences provide much infectuous fun; middle portion swings along with some nice newlywed intimacies; but the plot goes innocuous when hubby Robert Taylor strains at the marriage routine and endeavors to kick over conventions with a binge. Combination of Myrna Loy and Robert Taylor is hefty marquee dressing to carry 'Lucky Night' through the regular runs for good business. . . Certain sectors might take exception to so much liquor-imbibing."

+ — **Variety** p16 My 3 '39

"This fragile story, which relies wholly upon charm and whimsy in treatment, offers a fresh and unaccustomed role for Robert Taylor which becomes him very well. For Myrna Loy it is a natural, a variant of the suave and graceful delivery most often written for her but never stale in her capable hands. It will excite no great box office furore, but will amuse and satisfy widely."

+ **Variety (Hollywood)** p3 Ap 29 '39

LURE OF THE WASTELAND. Al Lane-State rights 56min

Cast: Grant Withers. LeRoy Mason. Marion Arnold. Carl Hackett

Director: Harry Fraiser

Music director: Frank Sanucci

Screen writer: Monroe Talbot

Western melodrama. This is the first Western to be filmed in a new color process, Telco, which is less expensive than Technicolor. The tale concerns a U. S. marshal who has himself placed in a penitentiary in order to learn from a fellow convict where loot has been hidden.

Newspaper and Magazine Reviews

"The only interesting thing about this one is that it introduces a new color process, said to be but fractionally as expensive to employ as the usual process. . . Judging from the results in the present film, a Western, the process at this time appears to be only partially successful. . . Viewed as filmic fiction, 'Lure of the Wasteland' is naive stuff, even for a Western." Bert Harlen

— + **Hollywood Spectator** p13 Mr 18 '39

Trade Paper Reviews

"This is the picture designed to introduce the Telco color process. . . As a demonstration of the Telco possibilities, it is a reasonable success. Unfortunately, the color process is the only thing about it which requires an introduction. It is a very dull, slow-moving Western. The producers neglected to remember that sagebrush drama requires action and lots of it. Also that a new twist, somewhere along the line, doesn't do any harm. The result is pretty dreary."

— **Hollywood Reporter** p6 Mr 10 '39

"Hues are anemic, while the story, direction and most of performances are more so. Action necessary to a business-getting Western has been sacrificed for scenic backgrounds in tints which will suffer by comparison."

— **Variety (Hollywood)** p3 Mr 10 '39

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MAISIE. MGM 74min Je 23 '39

Cast: Robert Young. Ann Sothern. Ruth Hussey. Ian Hunter. Cliff Edwards

Director: Edwin L. Marin

Music: Edward Ward

Screen writer: Mary C. McCall, Jr

Comedy drama. Based on the novel, Dark Dame, by Wilson Collison. A vaudeville small-time performer, Ann Sothern, finds herself penniless in a western ranch town. She falls in love with a cowboy, Robert Young, who was once in love with a faithless girl in Chicago. How she wins him makes up the story.

Audience Suitability Ratings

"Objectionable in part."
Nat Legion of Decency Je 15 '39

Newspaper and Magazine Reviews

"One that will come and go without creating any furor. Audiences should enjoy meeting Maisie, though, she being a very volatile and honest person. Study groups might amuse themselves trying to segregate and analyze just what things are wrong with the film—then they would sympathize with the reviewer's lot." Bert Harlen
+ — **Hollywood Spectator** p7 Je 10 '39

Trade Paper Reviews

" 'Maisie' is first rate entertainment. There is a lilt to 'Maisie' that makes it an entertainment treat. The basic story is excellent—warm, human and interesting. The result is a fluid, smooth and zestful motion picture, whose only fault is a phoney ending. Its lack of marquee luster and negligible exploitation value relegate 'Maisie' to the dual bills. In this classification it will enliven any program." David J. Hanna
+ **Film Bulletin** p4 Je 12 '39

"Here is a comedy drama that should please in any type of theater. It has action, romance, comedy and bright, snappy dialogue. It is one of Edwin L. Marin's best directorial efforts and he never allows the interest to lag."
+ **Film Daily** p6 Je 7 '39

" 'Maisie' is one of the most amusing pictures to come out of Hollywood in a long time. It is a constant round of hilarious fun—but fun with a real heart-tug in it. It is the kind of picture which will gather momentum via word-of-mouth raves. And the theatres that book it will earn not only patronage but plenty of good will from their customers. 'Maisie' makes no pretentions of greatness, but it comes through with flying colors as downright entertainment."
+ **Hollywood Reporter** p3 Je 2 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p4 Je 7 '39

" 'Maisie' will rank okay as program fare. It will not reach any heights for which it was intended, but thanks to the always safe workmanship of Director Ed Marin, some engaging performances, and a crisply crackling dialogue job, you will find it giving plenty of satisfaction to audiences."
+ **Nat Box Office Digest** p18 Je 7 '39

" 'Maisie' is a good package of light entertainment geared for general audience appeal. It's a top 'B' programmer that will hold up as a strong supporter in the key duals. In the subsequents and neighborhoods, 'Maisie' can share billing with much of the lesser 'A' product, and get along nicely on its own in the singles."
+ **Variety** p12 Je 7 '39

"Packing 74 minutes of light, sophisticated drama, well savored with sparkling comedy, 'Maisie' reaches screen as entertainment in any human's language. While it is backgrounded against sagebrusher setting, it is an offering that will reach far beyond confines of strictly Western audiences, although it will give ride-'em-cowboy addicts their money's worth as well."
+ **Variety (Hollywood)** p3 Je 2 '39

MAN ABOUT TOWN. Paramount 82min Jl 7 '39

Cast: Jack Benny. Dorothy Lamour. Edward Arnold. Binnie Barnes. Monty Woolley. Isabel Jeans. Phil Harris. Betty Grable. E. E. Clive

Director: Mark Sandrich

Dance director: LeRoy Prinz

Music and lyrics: Matty Malneck. Frank Loesser. Frederick Hollander

Music director: Victor Young

Original story: Morrie Ryskind. Allan Scott. Z. Myers

Screen writer: Morrie Ryskind

Comedy with music. Jack Benny, accompanied by his radio pals, Rochester and Phil Harris, are in London where Benny is producer of a musical show. He becomes involved with two neglected wives who decide to utilize him in winning back their busy husbands.

Audience Suitability Ratings

"A & Y: good; C: the story isn't of interest but radio stars are."
+ **Parents' M** p47 Jl '39

Trade Paper Reviews

"Paramount has a surefire audience picture in 'Man About Town.' The Jack Benny opus probes shamelessly for laughs and succeeds in raking them in from any number of angles. The comedian's air following, appraised of the picture's coming during months passed, will undoubtedly swell the copious take of this production. Benny himself is more advantageously presented than has been his fortune in many moons."
+ + **Hollywood Reporter** p3 Je 8 '39

" 'Man About Town' has its entertaining and laugh moments, but is burdened with several production numbers and three songs that slow things down considerably. Given hypodermic of Benny's radio plugs, picture will get by for nominal business in the keys, and give a good account of itself in the subsequent runs. Good and substantial family fare with easily understandable comedy lines and situations."
+ **Variety** p14 Je 14 '39

"Luscious entertainment for eye and ear and one of the brightest and most smartly turned out pieces of merchandise from the Paramount organization is this 'Man About Town.' It is the best and most natural Jack Benny vehicle in a long time, rich in production values, very funny in situation, dialog and amorous nonsense, and registering hit performances from Benny and his co-stars, Dorothy Lamour and Edward Arnold, and all down the line of support."
+ + **Variety (Hollywood)** p3 Je 8 '39

A MAN AND HIS WIFE. French film exchange 80min Mr 27 '39

Cast: Harry Baur. Suzy Vernon. Pierre Larquey. Christiane Dor

Director: Jean Dreville

Screen writer: Roger Ferdinand

Drama. Filmed in France with English subtitles. Harry Baur portrays a poor middle-aged government clerk whose young wife is a philanderer. He determines to save his marriage by changing his habits, procuring money and making himself so attractive to his wife that she will forget her lover.

Audience Suitability Ratings

"Objectionable in part."
Nat Legion of Decency Ap 13 '39

Newspaper and Magazine Reviews

"This picture has no more basis in fact than merely to provide Harry Baur with another film vehicle. Considering 'A Man and His Wife' purely as entertainment, the film turns out to be a leisurely, not very interesting story." Jesse Zunser
— + **Cue** p45 Ap 1 '39

"There is a confusion of mood and treatment in 'A Man and His Wife' which makes this new French film both disconcerting and disappointing. . . Much of the narrative has been cast in swiftly alternating action shots, but as much again has been filmed in scenes of interminable deliberation. . . That the photoplay lacks sustained pace is as much the fault of Harry Baur, who plays Papon, as of Jean Dreville, the director." Howard Barnes

— + **N Y Herald Tribune** p16 Mr 28 '39

"It is one of those quiet, well-behaved and reticent little dramas which we always feel inclined to scold for their very inoffensiveness. We had rather a drama misbehave than not behave at all. We had rather a dramatist become too excited over his theme, letting his excitement show in it, than present it as though it were something offered for a master's thesis in domestic philosophy. As pictures go, this one is interesting enough, well played and on the adult side, but, hang it, it never explodes." Frank S. Nugent

+ — **N Y Times** p20 Mr 28 '39

"French tourists, here to rest, can find a couple of their nation's productions, but they won't be proud of them. Harry Baur looms solemnly in 'A Man and His Wife,' a very usual adultery tidbit which simmers off into nothing except some of the purer abnegations." John Mosher

— + **New Yorker** p76 Ap 1 '39

Trade Paper Reviews

"It has little dramatic weight and is slow-moving, only Harry Baur's presence lifting it out of the doldrums."

— + **Boxoffice** p61 Ap 15 '39

"Conceding that Harry Baur always manages to appear interesting in his character studies, this sketchy comedy drama stacks up in the American market, even for foreign-language houses, as an overly long programmer. It is further handicapped by making audiences in this country depend on English titles for an extremely wordy film. Extent of verbiage drops it into the farce class most of its length."

— + **Variety** p14 Mr 29 '39

MAN FROM WYOMING. Monogram Announced for release My 5 '39 (Not yet previewed)

MAN IN THE IRON MASK. United Artists Announced for release Je 15 '39 (Not yet previewed)

MAN OF CONQUEST. Republic 99-105min My 15 '39

Cast: Richard Dix. Gail Patrick. Edward Ellis. Joan Fontaine. Victor Jory. Robert Barrat. George Hayes

Director: George Nichols, Jr

Original story: Harold Shumate. Wells Root

Screen writers: Wells Root. Edward E. Paramore, Jr. Jan Fortune

Historic drama. The man of conquest is Sam Houston and this is the story of his political and historic exploits. It depicts his fight for freedom and the founding of the Republic of Texas in its relation to the growth of the United States. The battle episodes of the Alamo and San Jacinto are given and a romance highlights the days of Andrew Jackson and the growing frontier of the United States. Crockett, Bowie and Austin figure in the action.

A Group Discussion Guide to the critical appreciation of the photoplay, Man of Conquest, prepared by Charline Lallier and Mrs Clio Newton, is obtainable from Educational & Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City at fifteen cents per copy or as part of the $2.00 annual subscription.

Audience Suitability Ratings

"Excellent. Family." Am Legion Auxiliary

"Highly entertaining historical drama. The musical background, with themes of our national songs, and the loyalty, bravery and devotion to patriotic ideals, as exemplified by the leading characters, give to this picture a meaning that many stories of like nature do not have. Excellent. Family." Calif Cong of Par & Teachers

"A suspense-filled historical epic. Mature. Too exciting for small children." Calif Fed of Business & Professional Women's Clubs

"Excellent. Exceptionally fine frontier drama. . . Mature-family." DAR

"An outstanding historical epic. . . A most inspiring, patriotic drama showing the vision, courage, determination and unselfish devotion of men who made their country's interest paramount. Too tense and deep for young children. Family." Gen Fed of Women's Clubs (W Coast)

"Richard Dix gives a stirring and interesting portrayal of Houston, Edward Ellis's performance is outstanding as Jackson and the entire cast is chosen with rare judgment. Family." Nat Council of Jewish Women

"Highly interesting, historical drama. . . The film is informative and full of action, with dialogue which is full of pithy good sense. Strong and valuable film for family audiences." Nat Soc of New England Women

"Sam Houston's gallant bravery and loyalty to high ideals, and the result of his masterful leadership are all historical events, and the director is to be congratulated on his authenticity in giving to the public such a clear-cut picture which will be invaluable to all, especially young people. The cast is excellent. An entertaining and patriotic picture for the family." S Calif Council of Fed Church Women

+ + **Fox W Coast Bulletin** Ap 22 '39

"It recreates a vivid impression of memorable moments in a period which shaped the destiny of the country in which we live today. Adolescents, 12-16: good; children, 8-12: tense and mature."

+ **Motion Pict R** p6 My '39

"Adults."

Nat Legion of Decency Ap 27 '39

"A & Y: excellent; C: good, though the battle scenes may be too realistic for some."

+ + **Parents' M** p86 Je '39

Scholastic p33 Ap 29 '39

"Family. Outstanding. Rapid-fire action, often very stirring, and special emphasis on Andrew Jackson's democratic ideals. Recommended for schools and libraries."

+ + **Wkly Guide** Ap 22 '39

Newspaper and Magazine Reviews

"On the strength of the biggest and most successful gamble in Hollywood in recent years, Republic joins, for one picture at least, the list of the major studios. And it's a fruitless game, trying to name any of the big studios that could have made a better film entertainment about Sam Houston than 'Man of Conquest.' "

+ **Boston Transcript** p18 My 12 '39

"Adults and young people."

Christian Science Monitor p15 My 13 '39

"Although the picture labors at times under over-doses of flag waving and speeches on democracy and freedom, it is not bowed down by a sugary love story. . . The best performance in the picture is that of Edward Ellis as Jackson, who becomes a convincingly human and real and hardened warrior-statesman." Philip T. Hartung

+ **Commonweal** p722 Ap 21 '39

"Out of the rich lore of early American history, Hollywood has brought up a picturesque, exciting, colorful, and surprisingly authentic adventure story. For once, the movies have found that fact far outruns their weak fictions. In the boisterous, heroic, fabulous career of Houston there's abundant material for half a dozen epic films. . . Made by a comparatively small producing organization, this film drama far exceeds in power, scope, interest, and entertainment, many of the super epics of the giant picture companies." Jesse Zunser

+ + **Cue** p50 Ap 29 '39

"Outstanding. The wide sweep and stirring action of the biggest and best Western pictures; through its pattern is woven a vigorous

MAN OF CONQUEST—*Continued*

chapter of American history, which, without any flag-waving, will add a bit to our content that we are Americans. . . Will please all those from adolescents up. Its freedom from comedy interpolations and its general seriousness make it too adult for children. Will stimulate reading about Sam Houston, the Alamo, and acquisition of Texas as a state."

+ + **Hollywood Spectator** p23 Ap 15 '39

"First place this week because it tries sincerely to present a man and an era. . . It is Edward Ellis who almost steals the picture as Andrew Jackson, a pretty ornery gentleman himself. In fact you'll remember Ellis' rugged pioneer president for a long, long time." Beverly Hills

+ **Liberty** p43 My 20 '39

" 'Man of Conquest' is an example of the historical theme treated in operatic fashion. The life story of Sam Houston and the birth of the state of Texas is told with obvious patriotic bias. Inserted anachronisms in speeches about freedom and democracy are rather painful." Franz Hoellering

— + **Nation** p596 My 20 '39

"Although the film is a product of Republic Pictures, which usually turns out 'quickies,' there is nothing slipshod about this offering. On the contrary, it is a handsome and remarkably faithful historical photoplay—the peer of any of the motion picture's recent researches into the burgeoning period of our West. With Richard Dix giving a solid and powerful portrayal of the title role, fine supporting characterizations and fast-paced direction, it is an instructive and vastly entertaining show. . . 'Man of Conquest' is a notable and intriguing addition to the screen's collection of Americana." Howard Barnes

+ + **N Y Herald Tribune** p21 Ap 28 '39

"It is an admirably contrived biography, honest enough to mention Houston's sodden spree among the Indians, making dramatic capital of his progression from self-aggrandizing adventurer to instrument of national development. . . A picture well worth seeing and hearing." Frank S. Nugent

+ + **N Y Times** p31 Ap 28 '39

" 'Man of Conquest' turns out to be quite a nice sketch. Richard Dix contrives an alive and vivid portrayal of Sam Houston, first gentleman of Texas, and the story given of this man's life, his association with the Cherokee Indians, and his friendship with Andrew Jackson belongs in an upper rating of American-history pictures as well as in the mere-entertainment group of Wild West thrillers." John Mosher

+ **New Yorker** p119 Ap 29 '39

"Soundly fashioned by a quartet of writers, 'Man of Conquest' focuses on the high lights of Houston's vigorous and varied career and climaxes them dramatically. . . A virile and colorful chapter of American history."

+ **Newsweek** p26 Ap 17 '39

"You will have a fine time watching the great drama unfold, with the last stand at the Alamo and the battle of San Jacinto as high lights. . . The production has scope and breadth, pace and a good story."

+ **Photoplay** p63 Jl '39

"As a subject for polite, Hays-worthy cinema treatment, Sam Houston presented able Screenwriter Wells Root and his collaborators with notable problems. . . Its trivial euphemisms do not dim the vitality inherent in Houston's story. That vitality emerges on the screen as loud as a war whoop and as earthy as the badlands."

+ **Time** p49 Ap 17 '39

Trade Paper Reviews

"This is Republic's most ambitious undertaking to date. . . Once the film swings into its approximate final half hour or thereabouts its dramatic impact quickens until it reaches a rousing and accelerated tempo. There are interesting, broad-sweep scenes handled in the spectacle manner."

+ **Boxoffice** p59 Ap 15 '39

" 'Man of Conquest' marks the entry by Republic into the big league ranks. The film is good entertainment. Its broad, sweeping theme is compellingly told with simplicity and honesty. The screenplay is an effective piece of writing, carefully paced for comedy, drama, romance and action." David J. Hanna

+ + **Film Bulletin** p8 Ap 22 '39

"A very sincere and painstaking production that does not glamorize the career of the great Sam Houston who did so much toward bringing the state of Texas into the union. That is its only fault, in that it is so painstaking that the first half follows meticulously his earlier career and the exciting and stirring events of his exploits in Texas come in the latter half and make what has gone before seem weak in comparison."

+ **Film Daily** p6 Ap 10 '39

"Republic has an epic picture in 'Man of Conquest.' It is imposing—big in every sense of the term as applied to spectacle production. It has a potent flavor of Americanism, which should endear it to its public, and it achieves sweeping impact from its painstaking chronicling of an heroic section in U.S. history. The picture speaks for itself as an ambitious effort."

+ + **Hollywood Reporter** p3 Ap 7 '39

+ + **Motion Pict Daily** p2 Ap 12 '39

"Republic has come through with 'Man of Conquest.' This picture will get box office money, and plenty of it. The estimate given above would be higher if there were stronger marquee value; the picture could not be any better with any marquee names you would suggest. . . This is the picture that plants Republic smack down in that major ranking. Exhibitors' Booking Suggestion: okay for your best days, and word of mouth will build the marquee strength."

+ + **Nat Box Office Digest** p12 Ap 10 '39

"It's a grown-up horse opera, based on authentic and colorful history, with fairly believable characters, ample action and reasonable suspense. With its emphasis on the patriotic theme, 'Man of Conquest' should rate as a passable solo biller and is O.K. for upper spotting in duals. . . It is a reasonably satisfying picture. It should prove decidedly informative to many spectators and more than passably entertaining to all."

+ **Variety** p25 Ap 12 '39

"In 'Man of Conquest' Republic contributes a timely and thrilling entry in the cavalcade of important action pictures which are catering profitably to the public demand for heroic melodrama. It is impressively produced, builds through interesting aspects of historic personages and stirring event to exciting climaxes of statecraft and battle, is packed with solid entertainment, and in every way justifies the company's top production effort in creative and technical skill and lavish expenditure."

+ + **Variety (Hollywood)** p3 Ap 7 '39

MAN WHO DARED. Warner 58-64min Je 3 '39

Cast: Jane Bryan. Charley Grapewin. Henry O'Neill. Elizabeth Risdon. Jimmy McCallion. Dickie Jones. John Russell

Director: Crane Wilbur

Screen writer: Lee Katz

Melodrama. This is a remake of Star Witness produced in 1931 with Chic Sale playing the title role. Part of the action appears based on the Los Angeles political upheaval of a year ago. The story tells of the experiences of a family who get tangled up in a political reform drive. First released under title I Am Not Afraid.

Newspaper and Magazine Reviews

"This offering, if one can overlook the would-be sensational title, is a well told narrative. . . It will do the youngsters no harm at all during these turbulent times to see democracy and the duties of citizenship championed as it is here, though more discerning spectators are likely to regard the philosophizing on current problems rather more emotional than profound." Bert Harlen

+ **Hollywood Spectator** p33 Ap 15 '39

Trade Paper Reviews

"Strictly a one-man show is this remake of 'Star Witness,' in which the late Chic Sale scored some years ago. It still retains enough appeal to warrant satisfactory acceptance as middle-bracket material, although in no sense capable of attaining the pinnacle occupied by its predecessor."

+ — **Boxoffice** p31 Ap 8 '39

"Warner has made an inviting little picture of 'Man Who Dared,' and it should fall naturally into support for double bills and satisfactorily into secondary budget releases. Its construction on a typical family premise and its suggestion that 'this might happen to you' will help it materially in winning general approval."

+ **Hollywood Reporter** p3 Ap 1 '39

Reviewed by Gus McCarthy

+ **Motion Pict Daily** p5 Ap 5 '39

"It is one of those things that cannot actually be called a poor picture. But on the other hand, you would have an awful time trying to recommend it to your friends. . . Just a routine dualler."

— + **Nat Box Office Digest** p12 Ap 10 '39

"Turned out for the duals, picture will mildly satisfy on the secondary programs. Routine in both performances and direction, script drags in numerous spots, despite shortness of footage. Ending is obvious, and situations planted for dramatic convenience are crudely inserted."

— + **Variety** p19 Ap 5 '39

"A capable program offering. Charley Grapewin makes the veteran a staunch character, loyal to his country and its creed. Overlarding of patriotic fervor in some of lines handed him results in a loss of punch. Careful under-insertion of Americanism pleas would have made points stronger."

+ — **Variety (Hollywood)** p3 Ap 1 '39

MEXICALI ROSE. Republic 58-60min Mr 27 '39

Cast: Gene Autry. Smiley Burnette. Noah Beery. Luana Walters. William Farnum

Director: George Sherman

Original story: Luci Ward. Connie Lee

Screen writer: Gerald Geraghty

Western melodrama. Gene Autry and his pal Smiley go to Mexico when Gene is hired to sing on a radio program. They get involved with a crooked oil promoter.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Mr 30 '39

"A: fair; Y & C: good of its type."

+ — **Parents' M** p86 Je '39

Trade Paper Reviews

"This is stocked well enough with the usual range ingredients to satisfy most of the Saturday matinee fans. It departs only from the stymied Western pattern in that the locale is Mexico and, in place of the cattle rustling or overdue mortgage motivation, this centers about oil stock swindlers. Gene Autry gets off his quota of songs and is slightly more flexible than in other efforts."

+ **Boxoffice** p79 Ap 1 '39

"This is rather easy going for a Western. While Autry sings in his usual fashion and uses his fists occasionally, he is too prone to merely smile his way out of difficulties. The horse opera fan likes to see his man battle his way out of tight spots. This, then, is just fair Western fare with a modicum of thrills and more than the usual amount of plot." Frank Leyendecker

+ — **Film Bulletin** p18 Ap 8 '39

"An unusual amount of plot goes into this Autry thriller of the outdoors, and it is suspenseful and holds the interest to the climax easily."

+ **Film Daily** p9 Mr 29 '39

MICKEY THE KID. Republic Announced for release Je 26 '39 (Not yet previewed)

MIDNIGHT. Paramount 92min Mr 24 '39

Cast: Claudette Colbert. Don Ameche. John Barrymore. Francis Lederer. Mary Astor. Elaine Barrie. Hedda Hopper

Director: Mitchell Leisen

Music: Frederick Hollander

Original story: Edwin Justus Mayer. Franz Schulz

Screen writers: Charles Brackett. Billy Wilder

Comedy. Claudette Colbert, an American chorus girl who lives by her wits, finds herself in Paris without money, job or luggage after an unsuccessful stay at Monte Carlo. She meets a taxi driver in Paris and goes on to many adventures as a bogus Baroness engaged by John Barrymore to make Francis Lederer fall in love with her. In the end it is the taxi driver, Don Ameche, who wins her.

SEE ALSO issue of March 27

Audience Suitability Ratings

"A: very good of kind; Y: sophisticated; C: no."

+ + **Christian Century** p430 Mr 29 '39

"This picture is very entertaining, stimulating and charming. . . All adults will enjoy this to the utmost." Am Legion Auxiliary

"Delightful, sophisticated comedy, charmingly presented by a distinguished cast. The picture is lavishly set and ably directed. Adults." Calif Cong of Par & Teachers

"An excellently chosen cast contribute much to success of picture. Adults." Calif Fed of Business & Professional Women's Clubs

"A gay, sparkling, sophisticated comedy, marked by excellent production values, delightfully refreshing characterizations, highly amusing situations, and crisp, clever dialogue. Mature." Gen Fed of Women's Clubs (W Coast)

"Delicious, effervescent, fast-moving comedy. Mature-family." Nat Council of Jewish Women

"A bubbling, sophisticated farce with an impossible but highly diverting plot, pungent dialogue, adroit turns of plot and exquisite sets. Never a heavy moment from start to finish. Mature." Nat Soc of New England Women

"A most amusing comedy with many surprising twists to an unusually clever, swift-moving plot. . . The whole is a highly sophisticated, up-to-date, farcical Cinderella-story. Adults." S Calif Council of Fed Church Women

+ + **Fox W Coast Bulletin** Mr 18 '39

"An ingenious plot, adroit direction, and a particularly clever cast, combine to give us one of the most hilarious farce comedies of the season. . . For sophisticated, witty comedy with a Continental background, we recommend 'Midnight.' Adolescents, 12-16: sophisticated and mature; children, 8-12: unsuitable."

+ + **Motion Pict R** p6 Ap '39

"A: very good; Y: very sophisticated; C: no."

+ + **Parents' M** p98 My '39

Newspaper and Magazine Reviews

"Miss Claudette Colbert's performance is one of the brightest gems Boston has seen sparkle in many moons. Although you don't get the significance of 'Midnight' until more than halfway around the dial, the title clue isn't important. The film was apparently especially written for Miss Colbert's unique personality and style of acting." L. G. E.

+ **Boston Transcript** p18 Mr 24 '39

"Adults and young persons."

Christian Science Monitor p15 Mr 25 '39

MIDNIGHT—*Continued*

"One overlooks the trite story and enjoys the ridiculously funny lines. . . Director Mitchell Leisen has given 'Midnight' just the right amount of screwball comedy touches." Philip T. Hartung
+ **Commonweal** p665 Ap 7 '39

"Bright and frisky, 'Midnight' scampers into the spotlight as one of the gayest farce comedies of the season. It's hard to say just why this should be so, for the plot is certainly not new to films. The answer must be in the completely daffy way the picture is played, and the unexpectedly comic style of its writing." Jesse Zunser
+ + **Cue** p44 Ap 8 '39

"Farce which does not develop a farcical mood. The difficulties presented by the script were too numerous and too monumental to be overcome by the direction. The whole thing falls down somewhere between its being either a sparkling comedy or an entertaining farce. It makes too great demands on our credudity. . . Of course, at its preview 'Midnight' caused laughter. I laughed myself at some of the comedy situations, but taken as a whole it is a disappointment."
— + **Hollywood Spectator** p9 Mr 18 '39

"You'll like Miss Colbert and you'll like Don Ameche as the taxi driver. After the false tinsel of 'Zaza,' it's a relief to see Claudette herself again. John Barrymore steals a real hit as the wise Parisian. Really amusing—fast, brightly played, adroitly directed." Beverly Hills
+ **Liberty** p61 Ap 22 '39

"It is praised as one of the best comedies of recent years but is too plot-conscious." Franz Hoellering
+ — **Nation** p478 Ap 22 '39

"For all the adroit performing of Claudette Colbert and John Barrymore, 'Midnight' is a pedestrian screen comedy. It works several variations on the Cinderella story, alternating awkwardly between high comedy and farce. When Miss Colbert and Mr. Barrymore take hold of the tale it lights up with real comic brilliance, but too many of the sequences are forced. Situations take precedence over the characters throughout the show and the situations are not sprightly enough to make for sustained entertainment." Howard Barnes
+ — **N Y Herald Tribune** p18 Ap 6 '39

"The ice went out of the river and Spring came laughing in with 'Midnight,' one of the liveliest, gayest, wittiest and naughtiest comedies of a long hard season. Its direction, by Mitchell Leisen, is strikingly reminiscent of that of the old Lubitsch. Its cast, led by Claudette Colbert, Don Ameche, John Barrymore and Francis Lederer, is in the best of spirits. Its script, by too many authors to mention, is a model of deft phrasing and glib narrative joinery; and its production, while handsome, never has been permitted to bulk larger than its players. The call is for three cheers and a tiger." Frank S. Nugent
+ + **N Y Times** p31 Ap 6 '39

"Claudette Colbert's 'Midnight' is a pleasant item of entertainment. This is lunatic comedy. . . I can't imagine any sketch much more frothy and ludicrous, and Miss Colbert herself seems to bloom throughout." John Mosher
+ **New Yorker** p82 Ap 8 '39

"With the notable exception in 1937 of 'I Met Him in Paris,' Claudette Colbert has not had a film worthy of her talents as a comedienne. . . But with 'Midnight,' her current assignment for Paramount, all is forgiven. As plots go, the frivolous story of 'Midnight' could do with a few tucks in the hem. . . The ensuing complications could be wound up at any one of half a dozen resting places in the narrative. That they are not is all to the movie-goers' good. It has some of the new season's best efforts in zany and sophisticated comedy."
+ **Newsweek** p28 Mr 27 '39

"From 'Zaza' to 'Midnight' is a longer and harder step than it sounds, but Claudette makes it with the insouciance which typifies her. This is a confused story with many slightly reminiscent counterplots, but it is gay and the cast are well-dressed, pleasant people and the action keeps right on going along."
+ **Photoplay** p63 My '39

"Everybody talks pleasantly in a screwy way; and two of the scenes reach a high farcical note. . . John Barrymore, with the help of some bright scripting gives the picture its tone of smartness and fun. . . There would be a lot more genuine comedy in 'Midnight' if the sequences did not lead, in every case, to an anticlimax. Things droop like a tired picket-fence every time a conclusion is about to be reached. . . *Almost the witching hour.*"
+ **Stage** p7 Ap 1 '39

"For the past year and a half, Paramount has been struggling with all the $120,000,000 resources at its command to produce another comedy as good as 'True Confession.' 'Midnight' does it. The story . . . is not as fresh as a mountain daisy. But with Claudette Colbert and Don Ameche . . . it looks as bright and fetching as an artful nosegay."
+ + **Time** p50 Ap 17 '39

Trade Paper Reviews

"Slick slapstick that continues unabated until the finish. A good deal registers on the laugh side of the column measuring up as enjoyable entertainment. On the debit side, is the length which could stand some careful pruning."
+ **Boxoffice** p43 Mr 11 '39

"'Midnight' is the most charming and delightful comedy this year—a perfect 92 minutes of fun for all filmgoers. Cast and direction virtually sparkle. Story is slim but does have enough substance to lend better than average credulity to the giddy, mirth-provoking situations built around it." David J. Hanna
+ + **Film Bulletin** p5 Mr 25 '39

"Here is a typically gay and clever French sophisticated story handled lightly, with its cleverness and comedy certain to carry it to box-office success."
+ **Film Daily** p12 Mr 15 '39

"Here is 'Cinderella' with spice—and we cannot imagine any better formula for surefire audience and word-of-mouth appeal. 'Midnight' is a honey of a picture, probably as good a romantic farce as the year will see. It bubbles and chuckles, it has its spice without vulgarity, it presents a group of happy performances by a happy cast."
+ + **Nat Box Office Digest** p7 Mr 11 '39

THE MIKADO. General films-Universal 91-95min

Cast: Kenny Baker. Martyn Green. Sydney Granville. John Barclay. George Stroud. Jean Colin

Director: Victor Schertzinger

Music director: Geoffrey Toye

Screen writer: Victor Schertzinger

Musical comedy operetta. Based on the operetta by W. S. Gilbert and Arthur Sullivan. Filmed in Technicolor in England. The music was recorded by the London Symphony and practically all the principals and chorus are drawn from the D'Oyly Carte Company. The story tells of Nanki-Poo, portrayed by Kenny Baker, who is a son of the Mikado and who is in love with Yum-Yum. She is betrothed to the chief executioner. The young couple marry without the consent of the Mikado and later win his blessing.

SEE ALSO issue of March 27

Audience Suitability Ratings

"A & Y: excellent; C: if it interests."
+ + **Christian Century** p783 Je 14 '39

"Good. Delightful entertainment. Mature." DAR

"Superb. Rarely has a director created so perfect a combination of singing, acting and scenic beauty. . . Outstanding entertainment for the whole family." E Coast Preview Committee
+ + **Fox W Coast Bulletin** Ap 1 '39

"General patronage."
Nat Legion of Decency Mr 23 '39

"A & Y: excellent; C: recommended."
+ + **Parents' M** p98 My '39

"Here's a howdy-do—and a pretty one, if we may say so and mean it as a compliment to this first film version of a Gilbert and Sullivan operetta. . . The film version bears the D'Oyly Carte stamp of approval, which means that there is little tampering with the script and no trimmings added. . . The chorus and the musical accompaniment are very fine. . . Here may be a whole new era in film entertainment, for Gilbert and Sullivan music we shall have with us always—we hope."
+ + **Scholastic** p30 Mr 25 '39

"Family. Outstanding. . . The acting, direction, color and music are all excellent. Referred to Committee on Exceptional Photoplays."
+ + **Wkly Guide** Mr 18 '39

Newspaper and Magazine Reviews

"What with Hot and Swing Mikados, it was inevitable that Gilbert and Sullivan should crash the movies. They have and with thoroughly satisfactory results. . . It should meet with the approval of devotees of the Gilbert and Sullivan cult." Philip T. Hartung
+ **Commonweal** p218 Je 16 '39

"It's a revolutionary and successful example of what can be done to translate operetta into the language of the films. And better still, it's very fine entertainment. . . Kenny Baker does a creditable, if not inspired, job. . . The rest of the cast . . . does an impeccable job. The whole production . . . should be a revelation to you. Movie techniques and facilities give the operetta an extra dimension, and closeups of soloists insure your not missing one word of Gilbert's inimitable lines."
+ + **Cue** p14 Je 3 '39

"It is a handsome, reverent and slightly stuffy show. One may be delighted that the most famous of the Gilbert and Sullivan operettas has finally been made into a motion picture and still wish that it had done better. The greatest virtue of the offering, and it is no mean one, is that it is musically first rate. . . The theater's recent swing and hot versions of 'The Mikado' were far more successful in modernizing and activating the classic, to my mind, than this cinematic treatment. Most of the humor and bite of the original drama has disappeared, without any compensating novelties in production effects. . . There can be little quibbling about the music. . . It definitely makes 'The Mikado' worth seeing. It is only too bad that the scenario and Victor Schertzinger's staging have drained the operetta of so much of its dramatic substance. Spectacle, even the stunning pageantry in the offering, is no fair exchange for wit and satire." Howard Barnes
+ **N Y Herald Tribune** p18 Je 2 '39

"Having weathered swinging and heating, 'The Mikado' has had no trouble at all in passing its screen test. . . As a film edition of the most popular item in the Gilbert and Sullivan repertoire, it must be recognized as one of the most luscious productions of the operetta in history. . . The voices are first rate, possibly excepting that of Jean Colin's Yum-Yum. . . On the score of score, this 'Mikado' ranks high. We have a quarrel or two with the adaptation, though. A prologue, both written and pictorial, for so simple a tale seems almost an insulting concession to the film audience. . . 'The Mikado' has long since ceased being a performance on one side of the footlights only. It has grown to be an experience which its audience shares. Technicolor is warm, the production is liberal, the players in the film version are generally fine; but 'The Mikado' is just a picture on the screen while it is an institution and a rite in the theatre." Frank S. Nugent
+ **N Y Times** p27 Je 2 '39

"This film will probably please the true Gilbert and Sullivan groups far more than other, somewhat bizarre renderings. . . The piece is in Technicolor and brisk in action, and though I would not presume to predict its effect upon the Gilbert and Sullivan cult, a rarefied and exacting group in the midst of our coarse civilization, I may assure the laity that the movie has a charm and freshness which have nothing to do with the ponderous elements of a special culture." John Mosher
+ **New Yorker** p84 Je 3 '39

"To make Gilbert's soulless people come to life, and still keep them in their own utterly unreal world, is a task that calls for subtle and flawless acting, and sensitive, imaginative, and impeccably tasteful direction. In some respects, Universal's screen version of 'The Mikado' is an unqualified success. . . The music comes over splendidly, thanks to a good orchestra, superb choral work, and solo singing that is frequently excellent and never worse than adequate. . . Victor Schertzinger's handling of the action has all the gossamer lightness of a herd of elephants trying to cross a peat bog. Most of the lines are delivered with a sombre intensity reminiscent of a road company of 'Macbeth,' while the pantomime is suggestive of the Marx Brothers before they calmed down. If there is a stale slapstick gag that is *not* in this picture, my guess is that Mr. Schertzinger wasn't told about it." Deems Taylor
+ — **Stage** p28 Mr '39

"The Schertzinger 'Mikado,' adapted by Conductor Geoffrey Toye, contains no word that Gilbert, no note that Sullivan, did not write. . . Sets are far handsomer than any ever seen on the Savoyard stage. Sound recording is approximately perfect."
Time p66 Je 5 '39

Trade Paper Reviews

"A gorgeous Technicolor spectacle. As presented in its traditional form, without the desecration of swing or jazz, the ageless operetta proves Gilbert & Sullivan to be the all-time masters of lilting melody and satirical wit. This is a must for every loyal Savoyard and should clean up in class spots. For general audiences it will need selling, but the fame of recent modern versions should, conversely, create interest in this. Word-of-mouth comment will help subsequent runs." Frank Leyendecker
+ + **Film Bulletin** p7 My 20 '39

" 'The Mikado' cannot but prove sure-fire with the special audience for which it was obviously designed. And with the present wide revival of interest in 'The Mikado,' stirred by the several 'swing' versions, it is highly possible that the element of timeliness will cause this fine musical to escape the natural audience confines of comic opera and transform it into a mass film money maker of the first water. It can be done, and once done, well may open the way for a new screen cycle. . . Chalk up a well nigh perfect mark for Baker, certainly, vocally. And indeed that goes for all the rest; if occasionally the inherent fun in the broad humor and satire may be lost to other than the Gilbert and Sullivan devotee, vocally, there is never a miss."
+ + **Film Daily** p6 My 16 '39

"With a few concessions to the uninitiate, 'The Mikado' reaches the screen as a questionable boxoffice attraction. While it will attract and undoubtedly please those familiar with its stage presentation, there are reasonable grounds for doubt that it will cultivate applause from those prepared for a mobile film translation of the operetta. . . Its reception should prove an interesting study to the industry. . . Pictorially, it is interesting. Its Technicolor is descriptive, but it might have been more captivating had simplicity in settings, rather than confoundingly intricate detail, been stressed. The multicolored settings and costumes frequently dissipate efforts to follow action and concentrate on story. And the same maze confuses rather than focusses attention. However, there can be no questioning the richness of color employed."
Hollywood Reporter p3 Je 9 '39

Reviewed by Sherwin A. Kane
+ + **Motion Pict Daily** p2 My 16 '39

"It is given an elegant first screen presentation under the Universal label. It is one Gilbert and Sullivan operetta which can be sold as general entertainment. No schooled ear for opera is necessary for the enjoyment of its discoursive, lilting music. Given the superb staging and performance combined in this version, a satisfactory boxoffice seems assured. Certainly it will be favorably embraced in the first runs and the metropolitan areas, and may surprise with exceptional returns even in the second-

THE MIKADO—*Continued*

aries. In the foreign market it should be a cinch. Technicolor splendor makes it a feast for the eye."
+ + **Variety (Hollywood) p3 Je 9 '39**

MISSING DAUGHTERS. Columbia 59min My 22 '39

Cast: Richard Arlen. Rochelle Hudson. Marian Marsh. Isabel Jewell. Edward Raquello

Director: C. C. Coleman, Jr

Music: M. W. Stoloff

Screen writers: Michael L. Simmons. George Bricker

Melodrama. Based on the notorious "Lucky" Luciano vice case of New York. Marian Marsh is found drowned. Her sister Rochelle Hudson refuses to believe the police verdict of suicide. With the aid of a columnist, Richard Arlen, she uncovers a gang who lure girls to work as hostesses in a night club.

Audience Suitability Ratings

"Objectionable in part."
Nat Legion of Decency Je 8 '39

"A: thought provoking; Y & C: no."
Parents' M p47 Jl '39

Newspaper and Magazine Reviews

"Those who believe the police will come into their own on the screen as competent guardians of law and order will be disappointed in the Globe Theater this week. . . We look forward to a happier day on the screen when the police will take care of their own problems, which, if Hollywood will take the trouble to look, they are able to do. Richard Arlen plays his role straight, though he does not seem comfortable at all times."
N Y Herald Tribune p12 Je 12 '39

Reviewed by B. R. Crisler
N Y Times p14 Je 12 '39

Trade Paper Reviews

"Despite the exploitable title and rather sensational, if cheap, story, the picture does not develop the punch expected. Seems that the producer skirted censor codes too carefully for the yarn to justify the actions of some of the characters. If you can substitute other names for 'hostesses', 'boarding houses', 'artists' models', 'booking agents', etc., you may catch on to the fact that you are looking at a 'white slave ring' story in double-talk. Otherwise, the punishment and suicides certainly do not meet the crime. Action houses which exploit heavily might get good grosses with this. Elsewhere it is strictly secondary dual material."
— + **Film Bulletin p6 Je 3 '39**

"Mild programmer for lower-spot dualling. Vice-ring melodrama as indicated in the title, it's virtually a carbon of 'umpteen' previous how-girls-go-wrong yarns, some of which have been better and a few worse. At best it's a threadbare subject—and 'Missing Daughters' is hardly best."
— + **Variety p14 Je 14 '39**

MR. MOTO IN DANGER ISLAND. 20th century-Fox 64-70min Ap 7 '39

Cast: Peter Lorre. Jean Hersholt. Amanda Duff. Warren Hymer. Richard Lane. Leon Ames. Douglas Dumbrille. Charles D. Brown

Director: Herbert I. Leeds

Original story: John W. Marquand

Screen writer: Peter Milne

Mystery story. The well-known detective is this time sent to aid the governor of an island in apprehending a gang of murderers and jewel smugglers.

Audience Suitability Ratings

"A: hardly; Y: perhaps; C: no."
— + **Christian Century p751 Je 7 '39**

"A typical Mr. Moto story. Keeps one interested and guessing until the end. Jean Hersholt is miscast; the rest of the characters were well chosen. Mature-family." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"Adults." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"With the island of Puerto Rico as its locale, this interesting episode in the Mr. Moto series proves most fascinating in its unfoldment. . . Though unsuitable for the younger members of the family, this picture will provide exciting, diverting entertainment for those who enjoy murder mysteries. Mature." Gen Fed of Women's Clubs (W Coast)

"An interesting mystery, with Peter Lorre in the role of the clever detective, supported by a good cast. Mature-family." Nat Council of Jewish Women

"Mr. Moto's fans will like this one. Mature-family." Nat Soc of New England Women

"Definitely entertaining and stimulating, with enough romance and humor to overcome unpleasant scenes. Mature." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin Mr 4 '39**

"Adolescents, 12-16: passable; children, 8-12: no."
+ — **Motion Pict R p7 Mr '39**

"General patronage."
Nat Legion of Decency Mr 30 '39

"A: good; Y: good but mature; C: no."
+ **Parents' M p98 My '39**

Newspaper and Magazine Reviews

"Adults and young persons."
Christian Science Monitor p17 Je 3 '39

"In 'M,' that astounding, German-made cinematic study of a pathological murderer, Peter Lorre showed himself to be among the film great. But, since he came to Hollywood some years ago, he has been permitted to waste his undeniable talents on third and fourth rate melodramas—the current Mr. Moto series being typical." Jesse Zunser
— **Cue p47 Mr 25 '39**

"All children enjoy Mr. Moto. No reason why they should not go with the grown-ups and see this one. An unobjectionable neighborhood picture." Tom Miranda
+ **Hollywood Spectator p16 Ap 1 '39**

"It is a second-rate detective picture which has some humor (thanks to Warren Hymer), a bit of action, but little suspense." Bosley Crowther
— + **N Y Times p13 Mr 20 '39**

Trade Paper Reviews

"A more abundant supply of humor and a cleancut, straightforward action-mystery background combine to make this one of the best of the 'Mr. Moto' series, and one that should more than satisfy the following this astute Nipponese detective, as portrayed by Peter Lorre, has built up in his previous starts."
+ **Boxoffice p39 Mr 18 '39**

"Strong murder thriller with Peter Lorre in smuggling adventure."
Film Daily p8 Mr 29 '39

"Twentieth has cut down its quota of murders for Mr. Moto to solve in 'Danger Island,' and, as a result, the picture shapes up as better than average in the series. Its lack of complicated plot structure and intelligent handling of situations makes it very interesting fare."
+ **Hollywood Reporter p3 Mr 11 '39**

Reviewed by Gus McCarthy
+ **Motion Pict Daily p9 Mr 17 '39**

"With Warren Hymer moved into the front line trenches for full spotlighted exposition of his comedy talents, 'Mr. Moto in Danger Island' takes rank as one of the better numbers of this series. Peter Lorre is his usual capable self, but the combination with Hymer takes away some of the necessity of high pressure melodramatics, and the laughs help the audience values."
+ **Nat Box Office Digest p14 Mr 20 '39**

"One of 20th Fox's good-paying 'B' series produces another engrossing detective melodrama in 'Mr. Moto in Danger Island.' . . Accounts need have no hesitancy in getting behind this 'Mr. Moto' release to the same extent as with the best of others in the series. Devotees of detective fiction will like it. There is a sameness about the 'Mr. Moto' pictures, yet the plot of each new story surrounding the detective's adventures are always intriguing, and the action is usually carried out in such a manner as to be exciting, suspenseful and melodramatic."

+ **Variety** p20 Mr 22 '39

"The Moto series takes on new significance with this one. Current offering hits new high in action, comedy and performances. It should recruit new followers for the Oriental detective. Associate Producer John Stone has used an increased budget to advantage, not only in acquiring better story material, but in rounding up a stronger supporting cast than has surrounded the competent Peter Lorre in his previous starts as a detective."

+ **Variety (Hollywood)** p3 Mr 11 '39

MOTHERS OF TODAY. Apex 90-95min F 27 '39

Cast: Esther Field. Max Rosenblatt. Gertie Krause. Simon Wolf

Director: Henry Lynn

Drama. Yiddish dialogue film with English subtitles. Esther Field portrays the old mother whose life is filled with sorrow when one daughter marries a gangster and a son almost leaves his career as a rabbi for an unprincipled woman.

Trade Paper Reviews

"A certain segment of Yiddish audiences will probably go for this slow moving drama of the tear-jerker school, but it is doubtful whether it will find extended appeal as entertainment. Acting is second-rate and the production from a technical standpoint leaves much to be desired."

— + **Boxoffice** p63 Mr 25 '39

"Heavy tragedy, which seems to be an essential basis of all Yiddish dramas, is done to a turn in this new film and it should please the dyed in the wool Yiddish fans. Produced on a small budget with a hurried shooting schedule, the film has considerable merit."

+ **Film Daily** p6 Mr 14 '39

MOUNTAIN RHYTHM. Republic 57min Je 9 '39

Cast: Gene Autry. Smiley Burnette. June Storey. Maude Eburne. Ferris Taylor. Jack Pennick

Director: Breezy Eason

Music: Frankie Marvin. Freddie Rose

Music director: Raoul Kraashaur

Screen writer: Gerald Geraghty

Western melodrama. Autry plays a good Samaritan to a valley full of ranchers who are being pushed into the hills by a dude ranch and vacation resort. He enlists a horde of hoboes to help him.

Trade Paper Reviews

"Gene Autry rides again and with more than the usual complement of comedy and fisticuffs. 'Mountain Rhythm' thus comes as a noticeable variant from the standard Western formula, and will undoubtedly gratify Autry fans while enlisting newcomers from the light entertainment division. . . There are several bangup fist-fights, chases and scattered gunfire to liven up the hour."

+ **Hollywood Reporter** p3 My 22 '39

"Exciting action offered in heavy doses, plus usual musical numbers, make 'Mountain Rhythm' one of best Gene Autry starrers yet unveiled. With Autry's sidekick, Smiley Burnette, heading an above-average cast, picture is sure-fire for those spots where customers go for hard riding, fistic and gun battles and songs anent wide open spaces."

+ **Variety (Hollywood)** p3 My 22 '39

MY SON IS A CRIMINAL. Columbia 59min F 22 '39

Cast: Alan Baxter. Jacqueline Wells. Gordon Oliver

Director: C. C. Coleman, Jr

Screen writer: Arthur T. Horman

Melodrama. Alan Baxter portrays the son of a retired police chief. The father had long hoped that his son would follow in his footsteps but the son chooses a life of crime. It is necessary for the father to shoot down his own son in frustrating a robbery.

Audience Suitability Ratings

"A: mediocre; Y & C: no."

— + **Christian Century** p622 My 10 '39

"A somewhat harrowing story, which is so well acted and directed that it is convincing. Adults." E Coast Preview Committee

+ **Fox W Coast Bulletin** Mr 25 '39

"Adults."

Nat Legion of Decency Mr 16 '39

"A: fair; Y & C: no."

+ — **Parents' M** p98 My '39

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p15 F 18 '39

Trade Paper Reviews

"This otherwise formula racket-busting excursion into the hi-jacking field trades on the police father vs. criminal son angle to lift it from the ordinary action drama category. In many respects, it succeeds. But when it does not strive for this objective and sloughs back into the usual stick-'em-up footage, it carries little weight."

+ — **Boxoffice** p39 Mr 18 '39

"If the sensational title doesn't draw thrill-seeking patrons, little else about this picture is likely to attract general audiences. Made on a small budget and with a cast minus big names, the film never rises above the Class 'B.' The melodramatics are a bit old-fashioned and overdrawn. . . Action houses will be able to exploit this for fair grosses. Elsewhere it is secondary dual material." Frank Leyendecker

— + **Film Bulletin** p20 Mr 25 '39

"This gangster melodrama has as its big punch the fact that a police officer is compelled to shoot his own son in the line of duty. The action moves along with swiftness and plenty of suspense, and the thrills are also there in generous quantity."

Film Daily p4 Mr 21 '39

"This cops and robbers yarn will have trouble getting by, except on the lower rung of duals. Cast plays well and direction is brisk enough, but the main fault lies in the stereotyped story. Dialog is off the beaten path, while camera is standard."

— **Variety** p16 Mr 15 '39

MYSTERY OF MR. WONG. Monogram 66-70min Mr 8 '39

Cast: Boris Karloff. Dorothy Tree. Grant Withers. Lotus Long. Morgan Wallace

Director: William Nigh

Music director: Edward Kay

Screen writer: Scott Darling

Murder mystery. Another in the Mr. Wong series based on the character created by Hugh Wiley. The detective finds his friend, a collector of rare Chinese objects, murdered and he proceeds to solve the mystery.

Audience Suitability Ratings

"A: perhaps; Y & C: fairly good."

Christian Century p655 My 17 '39

"The production has intriguing moments, develops to a satisfactory climax and Mr. Karloff presents an effective characterization of Mr. Wong, but the rest of the cast is mediocre. Adults." E Coast Preview Committee

+ — **Fox W Coast Bulletin** Ap 1 '39

MYSTERY OF MR. WONG—*Continued*

"General patronage."
Nat Legion of Decency Mr 23 '39

Newspaper and Magazine Reviews

"A standard mystery thriller. . . A 'B' mystery yarn with eerie moods, a couple of killings, and other familiar trimmings. Nothing distinctive, but possessing standard entertainment values for pictures of this sort. Not the best entertainment conceivable for children." Bert Harlen
+ — **Hollywood Spectator** p11 Mr 18 '39

Trade Paper Reviews

"G-Men come and G-Men may go, but the inscrutable Oriental sleuths seem destined to wind their devious ways through celluloid murder mysteries from now on. What's more, they are apparently dependable to carry a sizeable load of entertainment and boxoffice potentialities."
+ **Boxoffice** p39 Mr 18 '39

"This is about on par with the first of Monogram's 'Mr. Wong' series. The casting of this one is better, but there is the same absence of action patrons of this type of film expect. However, Karloff makes Wong always engrossing and the plot gives him two murders and a mess of suspects to work on—although the solutions are a bit slow in arriving. The production is just satisfactory, but some of the photography is not so good."
+ — **Film Bulletin** p7 Mr 11 '39

"Suspense well sustained in clever murder mystery with Boris Karloff as the sleuth."
+ **Film Daily** p10 Mr 20 '39

" 'Mystery of Mr. Wong,' the second in the series based on Hugh Wiley's character, is a suspenseful murder mystery that should garner better than average receipts for Monogram. The characterization is a made to order one for Boris Karloff. Picture should get the Monogram trademark into a better class house than the company has been accustomed to."
+ **Hollywood Reporter** p4 Mr 11 '39

Reviewed by Vance King
+ **Motion Pict Daily** p15 Mr 16 '39

"Monogram has something in this Mr. Wong series, and since the company has had the happy experience of producing a better picture in the second of the series than in the satisfactory initialer, the customers can probably begin to count on it as staple fare."
+ **Nat Box Office Digest** p10 Mr 20 '39

"Fairly engrossing murder mystery in spite of laborious deduction in quest of solution, dreary questioning of suspects and the inescapable attitude of nearly everyone to look like the cat that swallowed the mouse. On occasion the lack of action makes the continuity tiresome. For the Karloff followers and the detective fiction addicts, 'Mystery of Mr. Wong' is a safe dish to place before them. In the proper playdates it should do all right."
+ — **Variety** p18 Ap 12 '39

"Given better production and support than in initialer of Monogram's Chinese murder mystery series, Boris Karloff takes this one in stride for a neatly rounded melodrama that will fit into nearly any house. Karloff makes his character of the scholarly Chinese detective, Mr. Wong, believable without use of heavy theatrics or grotesque makeup, avoiding any sense of hokey drama."
+ **Variety (Hollywood)** p3 Mr 11 '39

MYSTERY OF THE WHITE ROOM.

Universal 58min Mr 17 '39

Cast: Bruce Cabot. Helen Mack. Constance Worth. Joan Woodbury. Mabel Todd

Director: Otis Garrett

Original story: James G. Edwards

Screen writer: Alex Gottlieb

Mystery story. Based on a novel of same title by James G. Edwards. The story deals with a mystery murder in an operating room.

Audience Suitability Ratings

"A: stupid; Y & C: no."
— **Christian Century** p590 My 3 '39

"Adults." E Coast Preview Committee
Fox W Coast Bulletin Ap 1 '39

"Misleading and not very complimentary to the ethics and code of the doctors' and nurses' profession. Some witty and humorous dialogue that helps to lessen the tension of so much mystery. Adults." Am Legion Auxiliary

"Murder mystery, with a hospital setting and a tawdry story of love making between doctors and nurses while on duty, which belittles the medical profession and tends to destroy the confidence of the public in doctors and hospitals. Adults: matter of taste." Calif Cong of Par & Teachers

"Members of the profession may enjoy a few quiet laughs, but will not applaud the ethical standards herein presented. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Improbable melodrama. Adults." DAR

"The comedy is labored and the ending too abrupt. May entertain mystery fans. Unsuitable for youth. Adults." Gen Fed of Women's Clubs (W Coast)

"Mediocre. . . Unimpressive direction of a good cast, trite dialogue and an obvious story. Adults." Nat Council of Jewish Women

"Confused and sordid murder mystery. . . A preposterous and gruesome concoction with meager entertainment value. Adults." Nat Soc of New England Women

"The unravelling of mystery murders in a hospital where the nurses seem to have an unusual abundance of freedom of speech and action, and the high ethical code and standards of behavior are absent. Mystery is baffling, and the cast is good. It is too bad that the honor and integrity of hospital and medical professional standards could not have been maintained. Adults." S Calif Council of Fed Church Women
— + **Fox W Coast Bulletin** Ap 29 '39

"Except for the unusual setting of this mystery, and the sincerity of the cast, the picture has few values. Laxity in usual hospital discipline and lapses in professional ethics lead one to suppose that the doctor who wrote the book from which the screen play was adapted, must have had his tongue in his cheek. Adolescents, 12-16: unsuitable; children, 8-12: no."
— + **Motion Pict R** p7 My '39

"Adults."
Nat Legion of Decency Mr 23 '39

"A: fair; Y & C: no."
+ — **Parents' M** p98 My '39

Trade Paper Reviews

"One of those improbable murder mystery yarns which takes place in a hospital and strange as it seems, is solved on the premises. Considerable suspense is engendered to make this a fairly sturdy representative for a place on the duals."
+ — **Boxoffice** p79 Ap 1 '39

"Crime Club movie fans will find this a mildly engrossing murder mystery in a novel setting. General audiences will also find it interesting, but lack of strong names will relegate it to the lower half of dual bills." Frank Leyendecker
+ — **Film Bulletin** p18 Ap 8 '39

"Crime Club murder mystery thriller has good atmosphere in hospital setting."
+ **Film Daily** p8 Mr 29 '39

"Class 'C' murder mystery for dualling in the neighborhoods. But even then it will need a strong running mate. Will get brushoff reviews, negligible word of mouth and is light on marquee value. . . The picture is merely one of those speedy items without any pretensions to serious consideration."
— **Variety** p14 Mr 29 '39

N

NEVER SAY DIE. Paramount 80min Ap 21 '39

Cast: Martha Raye. Bob Hope. Andy Devine. Alan Mowbray. Gale Sondergaard. Sig Rumann

Director: Elliott Nugent

Music: Ralph Rainger. Leo Robin

Music director: Boris Morros

Screen writers: Don Hartman. Frank Butler. Preston Sturges

Farce. Bob Hope plays a millionaire who goes to the Swiss Alps because he thinks he is a sick man. Martha Raye has been taken there by her Texas oil millionaire father to marry a titled foreigner. Martha and Bob marry in order to escape other entangling marriages planned for them by a designing pair out after their money.

SEE ALSO issue of March 27

Audience Suitability Ratings

"A: futile; Y: no value; C: no."
— **Christian Century** p719 My 31 '39

"An amusing though absurd slapstick comedy. It is entertaining though vulgar and stagey in spots with many lovely scenes and good photography. Mature-family." Am Legion Auxiliary

"Brisk, boisterous comedy, sometimes in poor taste, but well acted and amusing. Adults." Calif Cong of Par & Teachers

"Exuberant, nonsensical and amusing satire. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"A ridiculously amusing farce, based on a series of hilarious and idiotic incidents. . . Best suited to the grown up members of the family. Mature." Gen Fed of Women's Clubs (W Coast)

"This spirited farce provides lively entertainment because of the excellent direction, attractive Alpine setting, swift tempo and a capable cast. Family." Nat Council of Jewish Women

"An absurd farce, frivolous and full of laughs. . . Enjoyable for mature-family." Nat Soc of New England Women

"A clever, devastating farce, packed with enough laughs to amuse the most jaded temperament. . . A most amusing, satirical farce. Mature." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** Mr 11 '39

"Despite the hackneyed plot and slapstick detail, there are some amusing lines, but the picture as a whole is only a mediocre farce which narrowly avoids being vulgar. Adolescents, 12-16: not recommended; children, 8-12: no."
— + **Motion Pict R** p6 Ap '39

"A: fair; Y: possible; C: no interest."
+ — **Parents' M** p98 My '39

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor p17 Ap 1 '39

"Light entertainment. Comedy is broad, but the piece has an infectious farcical spirit, and if you are in the mood for mere diversion, the buffoonery should prove agreeable. All right for the children." Bert Harlen
+ **Hollywood Spectator** p10 Mr 18 '39

"Despite Bob Hope's ingratiating comedy, the resulting farce is only mildly amusing."
— + **Newsweek** p33 Mr 20 '39

"Its confused, but out of the chaos Bob manages to pull a succession of funny gags so that you simply relax and laugh. Martha is less boisterous than usual."
+ **Photoplay** p63 My '39

"Silly stuff."
— **Stage** p7 Ap 1 '39

NEW HORIZONS. Amkino 92min My 11 '39

Cast: Boris Chirkov. Vera Kibardina. M. Zharov. N. Uzhvi

Directors: Gregory Kozintsev. Leonid Trauberg

Music: Dmitri Shostakovich

Screen writers: Gregory Kozintsev. Leonid Trauberg

Drama. Filmed in Russia with English subtitles. This is the third film in the life of Maxim, a series which traces the development of the bolshevist revolution through the revolutionary development of one man. Others in the series are The Youth of Maxim; and The Return of Maxim.

Newspaper and Magazine Reviews

"Contrasted with the outright Russian propagandist film, 'New Horizons' presents racy dialogue, action and a breezy viewpoint on Russia's problems. . . The spirit of the first days of the U. S. S. R. are captured with a modicum of propagandizing. 'New Horizons' has much to recommend it." J. P.
+ **N Y Herald Tribune** p19 My 12 '39

"'New Horizons' is a let-down from its predecessors. . . The whole picture is conceived in a vein which seems pure burlesque to the impartial observer, and the only real dramatic sequences are those devoted to the pathetic confusions of a poor, ignorant woman who has been used as a tool by the counter-revolutionaries." Bosley Crowther
— + **N Y Times** p25 My 12 '39

Trade Paper Reviews

"This is designed for those houses playing Russian films and, in all probability, will be received as well as it was at the Cameo in New York."
+ **Boxoffice** p61 My 27 '39

"Study of early Soviet ideologies falls short of par despite fine acting."
+ — **Film Daily** p6 My 19 '39

"The stirring documentary that accompanied Maxim's idealogical awakening of several years ago, as filmed in the first of a series marking the Soviet's proletarian rise, has been followed by another, but less moving, story of the dark, early days of Marxism in Red Square. . . The story borders too closely on the earlier films in the series."
+ — **Variety** p14 My 17 '39

NIGHT RIDERS. Republic 57min Ap 12 '39

Cast: John Wayne. Ray Corrigan. Max Terhune. Doreen McKay. Ruth Rogers

Director: George Sherman

Music: William Lava

Screen writers: Betty Burbridge. Stanley Roberts

Western melodrama. Another in the Three Mesquiteer Series. The story is based on a grant of millions of acres in Western ranchland supposedly given by a king of Spain in 1744. Fights over the grant make up the story.

Audience Suitability Ratings

"Poor direction and mediocre acting detract from the enjoyment of this Western with a Spanish flavor, which has the merit of beautiful scenic effects. Family." E Coast Preview Committee
— + **Fox W Coast Bulletin** Ap 22 '39

"General patronage."
Nat Legion of Decency Ap 13 '39

"A, Y & C: good of its kind."
+ **Parents' M** p86 Je '39

Trade Paper Reviews

"If there's no restriction against 'surprise' pictures in the Western category this gets a quick nomination. It's got John Wayne, fresh from a major role in a super-Western, plus a short but rousing note on patriotism, plus an adventurous spirit akin to 'Robin Hooders' and some pleasant nostalgia for those interested in

NIGHT RIDERS—*Continued*

the President John Garfield era. In other words, it's grand outdoor adventure—and more."
+ **Boxoffice** p31 Ap 8 '39

"Featuring the actionful John Wayne, Ray Corrigan and Max Terhune, here's a jam-up Western which throbs from start to finish with all those ingredients which spell entertainment to prairie picture addicts. Story has a solidity rarely found in the cactus drama realm, and, had Republic elected, the script might easily have furnished a base for a feature of true epic proportions."
+ **Film Daily** p12 Ap 4 '39

"Producer Bill Berke has pulled another rabbit out of his Western hat to provide one of the most novel, high-speed action pictures of its type. This one is just about tops in the 'Three Mesquiteers' series, which, in itself is close to tops in the Western field. Difficult as it is to believe there could be anything genuinely new in Westerns, 'Night Riders' has it in a solid story, evolved along unique lines, filled with engaging surprises and unusual twists. It is a cinch hit in its class."
+ + **Hollywood Reporter** p3 Ap 20 '39

"Fairly consistent in turning out well-written Westerns for the Three Mesquiteer series, Betty Burbridge and Stanley Roberts have outdone themselves on 'Riders.' Despite the aura of incredibility, as a whole the finished negative raises the Mesquiteer standard a notch. Exhibitors have a selling point in John Wayne, leader of the trio, based on the approval given his performance in 'Stagecoach.' "
+ **Variety** p19 Ap 5 '39

NORTH OF THE YUKON. Columbia 62-64min Mr 30 '39

Cast: Charles Starrett. Linda Winters. Bob Nolan. Paul Sutton

Director: Sam Nelson

Music: Bob Nolan

Music director: M. W. Stoloff

Screen writer: Bennett R. Cohen

Western melodrama with songs. Starrett portrays a member of the Canadian Mounted Police who is after fur raiders in the Rockies.

Audience Suitability Ratings

"Beautiful natural settings, admirably photographed, and some pleasant singing do much for the action picture which at times seems halting and somewhat stilted but is always exciting. Family." E Coast Preview Committee
+ — **Fox W Coast Bulletin** Ap 15 '39

"General patronage."
Nat Legion of Decency Mr 30 '39

Trade Paper Reviews

"Heaps of entanglements surround the plot of 'North of the Yukon,' but deft handling of vital assignments make it an intriguing tale of the Mounties. . . Besides a bangup performance by Starrett, Paul Sutton lends realism to the fable."
+ **Variety** p14 Je 14 '39

O

OKLAHOMA KID. Warner 80min Mr 11 '39

Cast: James Cagney. Humphrey Bogart. Lola Lane. Donald Crisp. Harvey Stevens. Rosemary Lane

Director: Lloyd Bacon

Original story: Edward E. Paramore, Jr. Wally Klein

Screen writers: Warren Duff. Robert Buckner. Edward E. Paramore, Jr.

Western melodrama. The time is the Oklahoma Territory land rush of 1893 and the drama concerns the battle between crime and law. Cagney portrays an outlaw who is bent on avenging his father's murder.

SEE ALSO issue of March 27

Audience Suitability Ratings

"A: depends on taste; Y: thrilling hokum; C: no."
Christian Century p462 Ap 5 '39

"A mixture of routine Western, history and romance. The result, though somewhat lacking in novelty, gives James Cagney an opportunity to do all the well-known cowboy tricks. Much noise, much action and all ethical and historical value lost in the shuffle. Adults." E Coast Preview Committee
— + **Fox W Coast Bulletin** Mr 18 '39

"A: fair; Y & C: no."
+ — **Parents' M** p98 My '39

Newspaper and Magazine Reviews

"Being a subtle actor with a sense of humor Mr. Cagney manages to suggest—while hopping on and off horses and shooting his foes like clay pigeons—that he thinks 'Oklahoma Kid' is a very large horse opera and is not to be taken very seriously. He is right about this." John K. Hutchens
+ **Boston Transcript** p18 Mr 17 '39

"The film relies more on melodramatic action than on logic. Adults and young persons."
Christian Science Monitor p17 Mr 18 '39

"This film fits into the Western pattern: excellent horsemanship, shooting from the hip, murder, revenge, saloons and gambling houses with a tinkling piano and gals hanging around the tables, a couple of bang-up fights with the villain getting his in the end. It stands out, in spite of inconsistencies in plot, for Cagney's portrayal of the Kid." Philip T. Hartung
+ **Commonweal** p580 Mr 17 '39

"While the Kid seems tangily modern in flavoring, Cagney is too good an actor not to hold your interest throughout. His is no drugstore cowboy. Cagney gives him gusto, flavor, and a nice feeling for crime neatly executed." Beverly Hills
+ **Liberty** p51 Ap 1 '39

"This week's disappointment is surely the latest Cagney. 'Oklahoma Kid' is a straight Western of the old school, not quite old-school enough, though, to be comic, and a ten-gallon hat doesn't set so well on Mr. Cagney's urban head." John Mosher
— **New Yorker** p82 Mr 18 '39

" 'Oklahoma Kid' is not as fine a picture as 'Stagecoach.' . . The camera is trained continuously on the obvious. Yet there is the lusty, active fascination of the extravert in its sequences, and James Cagney swaggers insolently throughout every important scene to give it that arrogant smartiness that is usually associated with Tenth Avenue."
+ — **Stage** p30 Mr '39

"It is a highly engaging fable. . . Right-minded citizens of Tulsa may resent having their city's history portrayed principally in terms of a personal feud between the Oklahoma Kid (Cagney) and an unscrupulous saloon-poker-hall and brothel-keeper named Whip McCord (Humphrey Bogart). Cinemaddicts with a less special interest in the subject will find it satisfactory on this account."
+ **Time** p46 Mr 20 '39

Trade Paper Reviews

"Law and order score a questionable triumph in this Western which stars James Cagney, but there is no doubt that it is robust and satisfactory entertainment. Cagney may not ride as well as some of the cowboy favorites, but he handles a six-shooter with dexterity and acts rings around any of them, infusing stock situations with a dramatic intensity rare for a Western."
+ **Boxoffice** p39 Mr 18 '39

"All in all, no less than five writers had their fingers in 'Oklahoma Kid'—and the result is an ordinary horse opera. Yet it isn't ordinary, because dynamic James Cagney turns out to be one of the most exciting western heroes we've ever seen. In his typical, tough Tenth Avenue manner, Cagney swaggers thru his role, lending novelty and punch to a yarn that isn't much different from the average Buck Jones vehicle."
+ — **Film Bulletin** p6 Mr 25 '39

"A new type of role for James Cagney as a western bad man, and he does all right by it, too. They are selling it as a 'frontier epic,' and

if you put it down as a glorified Western, with the added zip of a name like Cagney's, that will be about the right classification. It is full of exciting action with fights and gun-play crowding the footage."
+ **Film Daily** p12 Mr 15 '39

"Agile Jimmy Cagney doesn't turn a hair in hopping from bad boy of the city to frontier badman. In 'Oklahoma Kid' he does it with just a shade less viciousness in the long run, but with just as much jolting effect on his opponents—and audience. Odds are that those who like actionful Cagney, and those who would additionally want him in a different atmosphere, will be immeasurably pleased by Warners' newest film exploiting his vital assets. More, it has cavalcade bigness and historical significance, which make it additionally surefire as a heavy grosser at the boxoffice."
+ + **Hollywood Reporter** p3 Mr 14 '39

"This one can be chalked off as an interlude for James Cagney which will probably satisfy his followers without bringing any bouquets. His presence in the picture, and the expenditure of a little extra money, lift it above routine Western fare. Sam Bischoff was apparently given so much money to produce a picture, and a story to make, and he turned in a workmanlike job with what he had."
+ — **Nat Box Office Digest** p11 Mr 20 '39

"Swift and exciting Western, with all the ingredients of the standard outdoor melodrama, is 'Oklahoma Kid,' presenting James Cagney in his first guns-and-gallop picture and relying largely on the Cagney name to elevate it above ordinary levels. Earmarked for good business in the initial runs, it probably will garner even better in the secondary showings."
+ **Variety (Hollywood)** p3 Mr 14 '39

ON TRIAL. Warner 62min Ap 1 '39

Cast: John Litel. Margaret Lindsay. Edward Norris. Janet Chapman. James Stephenson

Director: Terry Morse

Screen writers: Don Ryan. Ted Thomas

Drama. Based on the play of same title by Elmer Rice. This story was filmed first in 1917, then remade in 1928. The flashback technique is retained with the background scene in a murder trial courtroom and the story told as each witness takes the stand.

Audience Suitability Ratings

"A: good of kind; Y: mature; C: no."
+ **Christian Century** p751 Je 7 '39

"Objectionable in part."
Nat Legion of Decency Ap 13 '39

"Mature."
Wkly Guide Ap 8 '39

Newspaper and Magazine Reviews

"Flashback technique less effective today, but play retains some of its old impact. Adults and young people."
— + **Christian Science Monitor** p15 My 6 '39

"A good quality of 'B' produce, made so by the treatment and production. Not objectionable for children, though they may not follow all the implications of the testimony in the court room. An unusual performance by a child player should interest the youngsters, though." Bert Harlen
+ **Hollywood Spectator** p13 Ap 1 '39

"The play, 'On Trial,' which serves as the skeleton for the feature picture, has long since been dated (1914) in so far as novelty of presentation is concerned, but human nature and courtroom procedure still wear the same clothes. 'On Trial' is strictly a lower budget job, but it has been handled painstakingly. It is in no way brilliant, but it is a good plodding production. . . It is a good play basking lazily in a machine-shop film." Robert W. Dana
+ — **N Y Herald Tribune** p19 Ap 5 '39

"Considering its vintage and the fact that it has been screened twice before, it stands up rather well. . . The Warners have filmed it briskly—so briskly, in fact, that one senses a director working with a cost accountant breathing down his neck." Frank S. Nugent
+ **N Y Times** p31 Ap 5 '39

"Another screen version of 'On Trial,' which made Elmer Rice famous overnight, has been cooked up, and I think the play is still very good melodrama, with a bright twist in its trickery." John Mosher
+ **New Yorker** p100 Ap 15 '39

Trade Paper Reviews

"Treading on familiar ground, in that it has previously been used as film fare, this newest treatment of the famous Elmer Rice play will nevertheless serve ably in the program category. The flashback technique . . . is utilized to good effect by Director Terry Morse, and the vehicle is given a solid sendoff by a troupe of experienced and capable thespics."
+ **Boxoffice** p63 Mr 25 '39

"Fair melodrama murder trial from old stage play still packs suspense."
+ — **Film Daily** p10 Ap 12 '39

"Several items of stellar trouping give 'On Trial' a strong emotional backbone to compensate for its time-worn thematic trappings and dramatic method, and the once sensational Elmer Rice play emerges again as fairly solid top-bill fare. Adding to its pull is the sympathetic excitement it will undoubtedly arouse in feminine cinema-goers."
+ — **Hollywood Reporter** p3 Mr 20 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p10 Mr 24 '39

"Placed in the capable hands of Bryan Foy and his mechanized cavalry, 'On Trial' manages to come through as fair satisfactory program fodder, without any more creaking noises than one should expect."
+ — **Nat Box Office Digest** p10 Mr 27 '39

"The theme and manner of presentation are dated for 1939 screen purposes. 'On Trial' is strictly dual fodder, talking along for an hour without going anywhere. . . Picture fails to generate any degree of interest, and punch is lacking throughout. Cast fails to overcome handicap of material at hand. It's a low bracket negative for bookings in the dualers."
— + **Variety** p14 Mr 29 '39

"In its 1939 version, it comes through merely as mediocre entertainment, suitable only for filler purposes. Director Terry Morse and a capable roster of players have done their utmost to make something of story material that is completely lacking in wallop."
— + **Variety (Hollywood)** p3 Mr 20 '39

ONLY ANGELS HAVE WINGS. Columbia 119-121min My 25 '39

Cast: Cary Grant. Jean Arthur. Richard Barthelmess. Rita Hayworth. Thomas Mitchell. Sig Rumann. Victor Kiljan

Director: Howard Hawks

Screen writers: Howard Hawks. Jules Furthman

Aviation melodrama. The locale is Ecuador where a group of aviators in a small banana port must maintain a regular schedule for six months in order to obtain a mail subsidy. Their equipment is impossible and the narrow passes of the Andes, the fog and wind take their toll of the hardened flyers. There is a slave-driving head; an aviator who after twenty years has outlived his usefulness; and a flyer who at one time left his mechanic to crash while he bailed out. The love interest is a stranded show girl.

Audience Suitability Ratings

"Excellent. Mature-family." DAR
+ + **Fox W Coast Bulletin** My 13 '39

"A realistic, suspenseful saga of the air, melodramatic, stirring and spectacular. . . Unusually fine performances are rendered by Cary Grant, Jean Arthur, Richard Barthelmess and Thomas Mitchell, and a supporting cast which makes use of every opportunity. Mature." Nat Council of Jewish Women
+ + **Fox W Coast Bulletin** Je 3 '39

"Adults."
Nat Legion of Decency My 25 '39

"Family. Outstanding. Well directed with an excellent cast and written with a lot of convincing detail to make its pattern seem new.

ONLY ANGELS HAVE WINGS—*Cont.*

Especially worth seeing as above the average 'selected' picture."
+ + **Wkly Guide** My 27 '39

Newspaper and Magazine Reviews

"Columbia's new air thriller, came down to a perfect three-point landing at the theater last night, largely because the story didn't get too sticky with the molasses of flying."
+ + **Boston Transcript** p18 Je 2 '39

"Adults and young people."
Christian Science Monitor p17 Je 3 '39

"Howard Hawk's superior direction, the dreary atmosphere of this South American banana port, repeated suspense as men fly in storms, sparse Hemingwayesque dialogue, episodic quality of a story stressing characterization, and the unusually good acting throughout make this picture real in spite of its O. Henry tricks in plot." Philip T. Hartung
+ **Commonweal** p132 My 26 '39

"In 'Only Angels Have Wings' aviator-director Hawks has produced another great and thrilling drama. . . It is a two-hour film that grips you and keeps you trembling on the edge of your chair. . . For the air-minded, the picture packs a thrill a minute. For the romantic it tells a poignant, deeply moving, though almost casual, love story. For those who enjoy a superbly played photoplay, 'Only Angels Have Wings' presents as fine a group of individual and collective screen performances as you are apt to run across in any given year. . . To put it briefly, you shouldn't miss seeing 'Only Angels Have Wings.'" Jesse Zunser
+ + **Cue** p43 My 13 '39

"Emotionally, one of the most gripping dramas ever presented on the screen; technically, the finest example we have had to date of the intelligent union of camera and microphone in telling a screen story. For all members of the family. Study groups will find it one of the most fruitful topics for discussion Hollywood has provided. Exhibitors may turn loose their promises; the picture will make good."
+ + **Hollywood Spectator** p6 My 27 '39

"A vigorous colorful melodrama told in cinematic language. . . This is pure cinema—a gripping film drama. It has reality, smell, punch. The dialogue is vital and pungent. Altogether a corking melodrama. And you will see nothing better than Grant's cynical cloud-duster in a year of pictures." Beverly Hills
+ + **Liberty** p43 Je 17 '39

"Howard Hawks directed the best of all airplane pictures, 'Ceiling Zero,' and so it is too bad he and an above-average cast had to be wasted on the story of 'Only Angels Have Wings.' With a good story, the swift suspense so naturally brought out in movies of pilots and their job would have become a terrific thing under its own power. But this was done in the run-of-the-mill Hollywood way. . . Howard Hawks can be faultless in a sense of how to speed up a situation, or make it flexible and easy with the right emphasis, grouping, understatement. In fact, all these people did the best they could with what they were given—but look at it." Otis Ferguson
— + **New Repub** p102 My 31 '39

"It is a tough, terrifying melodrama of aviation. Not since 'Ceiling Zero,' to my way of thinking, has the screen offered a dramatization of commercial flying which is its equal. . . The film whips up a terrific burden of suspense and excitement. At the same time, it is fully as much concerned with the destinies of its principals between flights, and thereby gains enormous dramatic force. . . If you like aviation melodrama, 'Only Angels Have Wings' is recommended as a particularly fine example." Howard Barnes
+ + **N Y Herald Tribune** p19 My 12 '39

"Howard Hawks has indulged himself and the vicarious adventurers in the audience in a delightful series of crack-ups, close-shaves and studiously dramatic speeches. It is all very exciting and juvenile. . . The brew stirs slowly, as is the way with two-hour shows, tending toward silly romanticism in its dialogue, but moving splendidly whenever the plot's wheels leave the ground and take off over the Andes. . . When you add it all up, 'Only Angels Have Wings' comes to an overly familiar total. It's a fairly good melodrama, nothing more." Frank S. Nugent
+ — **N Y Times** p25 My 12 '39

"A better than middling flying film, 'Only Angels Have Wings' has some humor thanks to Jean Arthur, but it is mostly straight adventure." John Mosher
+ **New Yorker** p89 My 20 '39

"The year's output of aviation films subtracts none of the vigor and little of the freshness from 'Only Angels Have Wings.' More than a year in production, and coming at the tail end of an overworked screen cycle, this Columbia film easily outranks most of its plane-crashing, sky-spectacular predecessors. . . Worthy of script, direction, and particularly effective recreation of its tropical setting, is the film's first-rate company. Grant and Miss Arthur, perfectly cast in the leading rôles, are supported by skillful and convincing characterizations."
+ + **Newsweek** p35 My 22 '39

"Director Howard Hawks's inability to stay away from the subject is as much to blame as anything for the fact that aviation on the screen has lost much of its original zoom. But he still produces one striking reason after another why airplane pictures are exciting."
+ **Time** p57 My 22 '39

Trade Paper Reviews

"Intensely gripping and spectacular air adventure feature for which there should be no ceiling as regards its popular appeal and revenue possibilities. The story is a sweeping masterpiece of action, suspense and crisp dialogue, with a relieving filigree of comedy and romance."
+ **Boxoffice** p27 My 20 '39

"Very good despite its length. 'Only Angels Have Wings' maintains interest throughout and the exceptionally well done air scenes fascinate and provide thrills. Its engrossing qualities are the more to the credit of director Howard Hawks, in view of the fact that the story is rather routine. With a cast headed by the ace boxoffice names of Cary Grant and Jean Arthur, and the 'comeback' effort of Richard Barthelmess, this should garner outstanding grosses generally."
+ + **Film Bulletin** p8 My 20 '39

"Proving that he is still the old master of air thrills, director Howard Hawks has turned in a box office smash that sets a new high for stories concerning commercial fliers. It goes without saying that this expert director's air sequences and flying thrills are something to talk about. But what is most impressive is the fact that the story that ties the air material together is important without the flying suspense and general excitement."
+ + **Film Daily** p7 My 15 '39

"Howard Hawks has, in 'Only Angels Have Wings,' a tremendously engrossing picture. When clipped judiciously to top of the bill playing time it will prove topnotch screen fiction of that particular brand which sets up a merry jingle at the cash register. The picture is more than packed with 'atmosphere,' thrills and action, plus a goodly portion of romantic stuff. It is distinguished by more than the usual number of colorful performances, and directed with a sure hand in every shift of mood."
+ + **Hollywood Reporter** p3 My 11 '39

Reviewed by Vance King
+ **Motion Pict Daily** p5 My 12 '39

"Howard Hawks has given Columbia and box offices one of the top money pictures of the year . . . a picture that runs the scale from stark drama to truly legitimate comedy, all set against an absorbing and broad-canvassed background. Its money possibilities will only be limited by the fact that the title does not measure up to the socko mass appeal of the theme and picture, and the additional item of running a full two hours. Exhibitors will have to do some figuring to get the top turn-over."
+ + **Nat Box Office Digest** p7 My 22 '39

"Columbia has a winner in [this film]. With a good name cast . . . it's certain for big returns. Story has substance, movement, romance and a somewhat different aviation background. . . Every facet of 'Only Angels Have Wings' is big league."

+ + **Variety** p12 My 17 '39

"Saturated with thrills, deeply rooted comedy and drama that richly deserves the name, as well as production magnificence, 'Only Angels Have Wings' is a great piece of sock entertainment and a top money picture. It has everything to bring in customers by the droves and to hold them spellbound during its short two hours."

+ + **Variety (Hollywood)** p3 My 11 '39

OPPENHEIM FAMILY. Mosfilm-Amkino 97min My 23 '39

Cast: V. P. Balashov. I. M. Tolchanov. A. I. Voitsik. N. S. Plotnikov. S. M. Mikhoels. M. F. Astangov. K. D. Karelskikh

Director: Gregory Roshal

Music: Nikolai Kriukov

Screen writer: Serafima Roshal

Drama. Based on the novel The Oppermanns by Lion Feuchtwanger. Filmed in Russia with English subtitles. This is an indictment of Nazi treatment of a Jewish family under Hitler's regime.

Newspaper and Magazine Reviews

"It deserves the same praise that 'Professor Mamlock' obtained. The same theme is handled with similar skill, though less dramatically. The fact remains that only the Soviet movie industry dares to touch the Jewish question." Franz Hoellering

+ **Nation** p654 Je 9 '39

"In 'Oppenheim Family,' the Soviet screen has sent us another dramatic and terrifying indictment of Nazi terror. It is as grim as the recent 'Professor Mamlock' and even more comprehensive and convincing. . . There are passages which have been obviously designed to shock one, but the narrative on the whole is balanced and persuasive. Not a little of the film's power comes from the superb performing which has gone into it." Howard Barnes

+ **N Y Herald Tribune** p18 My 24 '39

"Plainly, in the absence of better evidence, 'Oppenheim Family' must be accepted as a document. To its documentary daring, in a time when a fact is still a fearsome thing in a movie script, the picture owes most of its interest and importance for contemporary New York. . . The lack of genuine indignation is partly compensated by a strangely appropriate effect of unreality, as if the actors were characters playing parts in a nightmare, in which none of them can quite believe." B. R. Crisler

+ **N Y Times** p29 My 24 '39

"I am not one of those who believe that 'The Oppenheim Family' stirs us to the core by its treatment of the Hitler 1933 drive. The Russian studio which made the picture has indulged itself to such an extent in those mannerisms often noticeable in Soviet productions that much of the force of the essential material is sadly blurred. That Muscovite languor proves more often exasperating than dramatic. . . There is a kind of catalepsy in the direction, broken by sudden spasmodic violence, and what might have been an important document-like picture becomes overweighted, tedious, and, if I do say so, confusing." John Mosher

— + **New Yorker** p84 Je 3 '39

Trade Paper Reviews

"Although lacking the throbbing intensity of the recent 'Professor Mamlock,' this Russian drama is a substantial vehicle that graphically conveys the cruelty of the Nazi mentality. On the whole, it is entirely absorbing, despite a tendency to drag earlier in the picture."

+ — **Boxoffice** p31 Je 3 '39

"For once the Soviets have turned out a propaganda picture without pro-Communist bias, but the effort lacks showmanship and is disappointing drama. . . Despite the timeliness of its theme, it lacks the entertainment qualities for broad appeal. . . The customary inability of the Russians to appreciate the value of pace in story-telling has rarely been more evident. The picture takes 97 minutes to put over an idea that Hollywood could punch home in half the footage. . . The cutting is wretched throughout, since it permits the story to dawdle and yet chops up the continuity confusingly, while the photography and sound aren't much better. There is still evidence of power in Feuchtwanger's story."

+ — **Variety** p14 My 31 '39

OUTLAW'S PARADISE. Victory-Katzman 62min Ap 19 '39

Cast: Tim McCoy. Benny Corbett. Joan Barclay. Ted Adams

Director: Sam Newfield

Original story: Marcel Dickey

Western melodrama. Tim McCoy has a dual role, as a leader of a gang and as a Department of Justice investigator sent West to track down the gang who have robbed the U.S. mails of negotiable bonds.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Mr 9 '39

Trade Paper Reviews

"Tim McCoy's fans undoubtedly will get their usual thrill in this one which drags until the last reel when the hero starts to go to town after a movie getaway from the bandits."

+ — **Boxoffice** p69 Ap 29 '39

"This Western will have to rest on the reputation of Tim McCoy for any business, even as a filler on double bills. . . Plot has whiskers."

+ — **Variety** p12 Ap 26 '39

OUTSIDE THESE WALLS. Columbia 57-61min My 4 '39

Cast: Michael Whalen. Dolores Costello. Virginia Weidler. Don Beddoe. Selmer Jackson

Director: Raymond B. McCarey

Music director: M. W. Stoloff

Original story: Ferdinand Reyher

Screen writer: Harold Buchman

Drama. An ex-prisoner returns home to find that his daughter, brought up by righteous relatives, believes him wholly despicable. How he wins her over makes up the story.

Audience Suitability Ratings

"A: passable; Y: fair; C: hardly."

— + **Christian Century** p719 My 31 '39

"While the theme of this production has interesting possibilities, there is much lacking in its execution. Adults and young people." E Coast Preview Committee

— + **Fox W Coast Bulletin** p3 My 20 '39

"Adults."

Nat Legion of Decency My 11 '39

"A: fair; Y: questionable; C: no."

+ — **Parents' M** p50 Jl '39

Trade Paper Reviews

"An entertaining programmer despite some unbelievable situations. It is well mounted and well-motivated, with good performances by its principals, Michael Whalen and Virginia Weidler, in particular."

+ **Boxoffice** p31 Je 3 '39

"This is just another yarn about an ex-convict who goes back to society to become a worthy citizen. There is nothing original in it, but it has been produced intelligently and the dialogue is very good in spots. There is a fair amount of action and performances are OK. Chief fault is the obviousness of the story, the spectator usually being a scene or two ahead of the film. Neighborhood and action audiences will find it satisfactory as dual bill material."

— + **Film Bulletin** p4 Je 3 '39

"This is a slight variant of the oft-told tale of the difficulties encountered by liberated convicts in winning back to respected status. It does however, beat off the usual formula in an interesting situation. . . Picture sums up as passable entertainment in its budget class."

+ — **Variety (Hollywood)** p3 My 6 '39

P

PANAMA LADY. RKO 64min My 12 '39

Cast: Lucille Ball. Allan Lane. Steffi Duna. Evelyn Brent. Donald Briggs. Bernadene Hayes

Director: Jack Hively

Music director: Roy Webb

Original story: Garrett Fort

Screen writer: Michael Kanin

Melodrama. Lucille Ball plays an American chorus girl who finds herself broke in a jungle town in South America. She is forced to rob a customer in a cafe. Lucille is arrested but in the end the man, Allan Lane, in love with her, marries her.

Audience Suitability Ratings

"The unpleasant story presents little of interest. The cast is adequate to the demands of a lurid and hardly believable plot. Adults." E Coast Preview Committee
— **Fox W Coast Bulletin** My 27 '39

"Objectionable in part."
Nat Legion of Decency Je 15 '39

"Mature. Melodrama, attractively acted by its two principals."
+ **Wkly Guide** My 20 '39

Newspaper and Magazine Reviews

"You can skip this wild romantic melodrama." Jesse Zunser
— **Cue** p49 Je 3 '39

"Just a yarn. It covers a good deal of geography and a considerable space of time, but does not get anywhere. . . Nothing to recommend it. Too sordid for the children." Bert Harlen
— **Hollywood Spectator** p10 My 27 '39

"No one is at advantage in this sort of film. Credit Lucille Ball with a sincere portrayal. Steffi Duna, Evelyn Brent and Allan Lane should have something better to do."
— + **N Y Herald Tribune** p18 Je 2 '39

"Three things are worth mentioning about it: (1) It teems with stock melodrama, (2) its bold suggestions of sin are downright funny, (3) it is very poor." Bosley Crowther
— — **N Y Times** p27 Je 2 '39

Trade Paper Reviews

"This is a good sample of what can be done with a second string cast, obvious budget limitations and a non-conclusive story that doesn't pretend to be too original if all hands concerned put their collective best talent foot forward. The situations and dialogue are straight from the shoulder."
+ **Boxoffice** p25 My 13 '39

"This is a cinematic 'mickey finn'! Cheap, trite and laughable in its attempted seriousness. 'Panama Lady' makes one groggy wondering why a producer cannot see on its face that such a cooked-up yarn should not be made. It will suffer a quick and richly deserved demise in the grinds, where the suggestive title might entice some trade." David J. Hanna
— — **Film Bulletin** p6 My 20 '39

"This picture will serve as a filler on a double feature bill. Jack Hively, the director, did the best he could with a weak story."
— + **Film Daily** p6 My 9 '39

"In this trite little offering of life and 'eros pura' in the jungles of South America, RKO has one of those features that will slide inoffensively into its niche at the lower half of the double bills in the neighborhoods. . . The plot is formula, and not too good formula at that. Lucille Ball, as the girl, is decorative and seeks to make something out of a part which isn't cut to her measure."
— + **Hollywood Reporter** p3 My 5 '39

Reviewed by Gus McCarthy
— + **Motion Pict Daily** p8 My 10 '39

"[It] is a dull, poor story that has few redeeming features. Can't hope for more than a secondary spot on dualers."
— **Variety** p12 Je 7 '39

"Mild little programmer that never quite gets anywhere, 'Panama Lady' will have to be content with double bill filler spots in the smaller houses. Players try hard but fail most of the time to inject life into the story. . . Miss Ball and Lane both work hard to convince but hokey story doesn't give them much chance at credence."
— **Variety (Hollywood)** p3 My 5 '39

PARENTS ON TRIAL. Columbia Announced for release Je 29 '39 (Not yet previewed)

PIRATES OF THE SKIES. Universal 60min F 3 '39

Cast: Kent Taylor. Rochelle Hudson. Lucien Littlefield. Ray Walker. Stanley Andrews

Director: Joe McDonough

Screen writer: Ben G. Kohn

Melodrama. Taylor portrays an ex-aviator who joins state police air service. The rivalry between the air service and state motor police is brought into light when they both band together to get a gang of robbers.

Audience Suitability Ratings

"A: mediocre; Y & C: perhaps."
— + **Christian Century** p558 Ap 26 '39

"General patronage."
Nat Legion of Decency Ja 19 '39

"A & Y: fair; C: unsuitable."
+ — **Parents' M** p75 Mr '39

Trade Paper Reviews

"Unimportant and unpretentious action film with slight novelty angle to differentiate it from hundreds of similar productions. Such a consummate gang of thieves was never seen. . . So-so production for the bottom half of duals. Kent Taylor and Rochelle Hudson strive hard to lift story out of mediocrity."
— + **Variety** p18 Ap 12 '39

PRISON WITHOUT BARS. United artists-London films 78-80min Mr 10 '39

Cast: Corinne Luchaire. Edna Best. Barry K. Barnes. Martita Hunt. Margaret Yarde. Mary Morris

Director: Brian Desmond Hurst

Screen writer: Arthur Wimperis

Drama. Based on a play, Prison Sans Barreaux, by E. and O. Eis, Gina Kaus and Hans Wilhelm. Filmed in England. This is a remake of the French version Prison Sans Barreaux which has the same star, Corinne Luchaire, and which is currently playing in French in England. For the United States, the rights to the French production have been purchased and it will be shown here only in the English-made version. The scene is a reformatory for young women in France. The harshness and old-fashioned discipline of the place disappears when Edna Best, young directress, comes to take charge. The reformatory doctor is in love with her and urges her to marry him and leave for India. She is so engrossed in her work that she cannot leave and finally he falls in love with one of the problem girls.

SEE ALSO issue of March 27

Audience Suitability Ratings

"A: interesting; Y: very mature; C: no."
+ **Christian Century** p527 Ap 19 '39

"A well-told, fast-moving, tense drama holding the audience to the last. . . Though well directed, with a good cast, the story is very depressing and would not be suitable for children. Adults." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"Interesting because of the excellence of the direction and admirably chosen cast. The picture is tensely stirring with a pertinent but depressing plot. Adults." Calif Fed of Business & Professional Women's Clubs

"Social drama—very instructive, rather morbid but well presented. Fine direction and good acting. . . Too morbid for children. Mature-family." Calif Fed of Music Clubs

"Interesting and absorbing is this exceptional photoplay. . . Realism is achieved by the director, pathos, comedy, tense situations and strong drama are well handled. Theme and treatment make this adult entertainment." Gen Fed of Women's Clubs (W Coast)

"A serious and sincerely acted social drama, definitely constructive in theme. In artistry, direction, casting and production, this film is exceptional and holds one's interest throughout. Adults." Nat Soc of New England Women

"There is some humor and a satisfying romance. The cast is excellent. Adults." S Calif Council of Fed Church Women

+ **Fox W Coast Bulletin** Mr 25 '39

"Interesting to film addicts because it presents a new foreign actress, Corinne Luchaire, it will appeal otherwise only to audiences who have a definite liking for this type of entertainment. Better than average acting and technique may excuse its trite scenario but cannot make it a significant contribution to the current screen output. Adolescents, 12-16 & children, 8-12: most unsuitable."

+ — **Motion Pict R** p7 Ap '39

"Adults."

Nat Legion of Decency Mr 30 '39

"A: thoughtful; Y & C: no interest."

Parents' M p99 My '39

"Mature. Outstanding."

+ + **Wkly Guide** Mr 25 '39

Newspaper and Magazine Reviews

"It may prove disappointing to those who, misled by advance publicity concerning Mr. Korda's enthusiasm for the first French version which incited him to make this film about prison reform, expect it to be a really great picture. Certainly Edna Best's splendid performance, the propaganda for humane penal discipline, and the photography especially in its contrast between the severe black uniforms within the grey walls and the bright, sunny scenes of fields and sky are outstanding. But the plot is poorly defined. . . Whatever you may think of 'Prison Without Bars,' you do have to admit it's worth seeing and it's not just another movie." Philip T. Hartung

+ — **Commonweal** p609 Mr 24 '39

" 'Prison Without Bars' slips too easily into a trite formula. Filmed in England from a French play, it offers nothing new in story or treatment. Considered as a psychological study of delinquent girls, it is casually interesting. Most notable feature of the picture is the American debut of Corinne Luchaire." Jesse Zunser

— + **Cue** p44 Ap 8 '39

"Much of interest to American audiences can be found in this picture which Alex Korda sends us from England. . . On the whole, the story is a rather drab one. It first interests us in the institution as a whole. . . Later it switches our attention to the fates of individuals, and it is here it begins to drag and becomes less interesting. However, it presents to us a remarkable collection of character types which in itself is enough to make the picture worth seeing."

+ — **Hollywood Spectator** p8 Mr 18 '39

"This adult study of a French girls' reformatory starts promisingly to the slow shuffle of the inmates exercising in the guarded yard, then slumps as it steadily grows slower in tempo." Beverly Hills

+ — **Liberty** p51 Ap 1 '39

"Alexander Korda has shaped a fitting vehicle for Corinne Luchaire and surrounded her with a cast of expert players. . . The film sustains a mood of excitement. . . The solution is the film's glaring fault—as it seeks the most convenient way to round out the plot." J. P.

+ **N Y Herald Tribune** p12 Ap 10 '39

"It has solid workmanlike virtues, for which Mr. Korda must be given credit—credit, let us say, in the form of a draft, on the pious hope that next time he may decide not to make a prison picture at all, unless he has something really important, or even just interesting, to say. For in the long run, 'Prison Without Bars' is another prison picture, and while we would not want to pass too harsh a sentence upon it, neither can we fairly pretend that it is innocent. The law of diminishing returns must take its course." B. R. Crisler

+ — **N Y Times** p13 Ap 10 '39

"[A love affair] occupies us at far too great length, and what might have been a film of documentary vigor sags often enough with old triangle troubles. . . For a prison story, this one gets rather foggy with beautiful feelings." John Mosher

+ — **New Yorker** p82 Mr 25 '39

"Uneven in writing and acting, this is nevertheless an earnest and interesting film."

+ — **Newsweek** p33 Mr 20 '39

" 'Prison Without Bars,' a great European success in its original version last year, has been admirably remade in English. . . As an incubator for stars, 'Prison Without Bars' is unlikely to be another 'Henry VIII,' but U. S. cinemaddicts may well want to see more of Mlle Luchaire."

+ **Time** p66 Mr 27 '39

Trade Paper Reviews

"As dramatic entertainment, this Alexander Korda production is disappointing. In it, there is a kernel of a good idea that withers away because of unimaginative and slightly mawkish treatment."

— **Boxoffice** p33 F 25 '39

THE PURITAN. Lenauer-International 85min

Cast: Jean-Louis Barrault. Pierre Fresnay. Viviane Romance. Alla Donell

Director: Jeff Musso

Screen writer: Liam O'Flaherty

Drama. French film with English subtitles. Based on a novel of same title by Liam O'Flaherty. The Board of Censors of New York State have refused to allow this film to be shown in the state. Their decision has been upheld by the Board of Regents. Five other states have banned the film. It is the tale of a religious fanatic who falls in love with a girl and kills her in jealousy. Then he goes on a search for peace and a desire to justify the murder to himself. He becomes a drunken fugitive frequenting questionable women. In the end a police inspector arrests him when he breaks under the strain of his religious fanaticism.

Audience Suitability Ratings

"This French film, though well produced and excellently directed and acted, is morbid, sadly depressing and totally lacking in entertainment value. . . Totally unsuited for any audience: only possibly students of psychopathic cases." Gen Fed of Women's Clubs (W Coast)

"This sordid and morbid tale of a distorted mind is understandably directed and magnificently acted, but still remains dubious motion picture fare. Strictly adult." Nat Council of Jewish Women

"A clever psychological study of a murderer's mentality. . . A sordid story, starkly realistic and exceedingly well acted. The plot is directed with skill and a sure touch. Acting is superlative; pictorial composition is interesting, the screen uncrowded. A highly interesting production for adult audiences." Nat Soc of New England Women

Fox W Coast Bulletin My 27 '39

"Condemned."

Nat Legion of Decency Je 8 '39

Newspaper and Magazine Reviews

"Story and dialogue of 'The Puritan' were written by the famous Irish author Liam O'Flaherty. Moviegoers will remember his Hollywood picture 'The Informer,' which won high praise everywhere for its artistic and dramatic excellence. His new picture is even more impressive. Its theme is timely and important —the workings of a fanatical mind. What it advocates very effectively is tolerance. . . It is a work of art in which every detail serves the high purpose of the whole. Fanaticism is exposed very humanly: the sick state of mind

THE PURITAN—*Continued*

into which an unhappy, highly intelligent, and honest youth falls in his futile attempt to escape from, instead of facing, the contradictions to which the human being is born. The film has only one effect. One says to oneself: Be tolerant! Why, then, this unbelievably stupid judgment of the censors?" Franz Hoellering
+ + **Nation** p357 Mr 25 '39

"The French have made this an uncommonly interesting psychological film, despite the inevitable monotony of concentration on a character who inspires neither sympathy nor hate. Jean-Louis Barrault plays this difficult rôle with an acute sensitiveness and nervous tension that make his sufferings almost unbearable. The other actors, especially Pierre Fresnay and Viviane Romance, are up to the best French standards—i.e., close to perfect. *A morbid masterpiece.*"
+ **Stage** p7 Ap 1 '39

"A success with critics in France, 'The Puritan' was promptly banned in Poland, in author O'Flaherty's native Ireland. Banned by New York's State Board of Censors, temporarily held up by the customs authorities, it has been shown in a few communities like New Haven and Princeton, last fortnight made a try in Detroit. Result: an immediate police ban."
Time p58 My 15 '39

Trade Paper Reviews

"It is an extremely well-done psychological study. . . The film clearly implies hypocricy to the champions of self-assumed morality enforcement."
+ + **Boxoffice** p63 Mr 25 '39

"This French production from the story by the Irish playwright, Liam O'Flaherty, is a beautifully produced and acted psychological study. . . The work of the entire cast is exceptionally fine, the direction noteworthy, but the theme is only suitable for highly sophisticated audiences, and could never be shown to mixed audiences of the average motion picture type. It is a pity, for here is grown-up fare, beautifully done in story, directing and acting."
+ **Film Daily** p10 Mr 20 '39

"American audiences will find little more than bleak entertainment in it. The 'arty' crowd will find equally lean portions on which to nourish their appetites for the novel and sensational. The story is shoddily produced and its actors perform with all the physical affectations of puppets with an amateur manipulating the strings. Resultant overacting by the major portion of the cast but exaggerates the faults of the dreary piece, frequently making it unwittingly ludicrous."
— **Hollywood Reporter** p4 Je 3 '39

Reviewed by Sherwin A. Kane
Motion Pict Daily p11 Mr 20 '39

Q

Q PLANES. See Clouds over Europe

R

RACKETEERS OF THE RANGE. RKO 60-62min My 26 '39

Cast: George O'Brien. Chill Wills. Marjorie Reynolds. Gay Seabrook

Director: D. Ross Lederman

Music director: Roy Webb

Original story: Bernard McConville

Screen writer: Oliver Drake

Western melodrama with songs. In this O'Brien starrer, modern methods of cattle rustling using huge trucks and freight trains are employed.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency My 25 '39

"A & Y: good outdoor melodrama; C: better not unless they are used to Westerns."
+ **Parents' M** p50 Jl '39

Newspaper and Magazine Reviews

"It is one of those tight-lipped, hard-riding Westerns. . . The gun-play is fierce but harmless—just like the picture." Bosley Crowther
+ — **N Y Times** p31 Je 8 '39

Trade Paper Reviews

"Action fans aren't going to find this wanting. It sticks to hard and fast Western lines, finds room for a few pleasant cowboy tunes, picks up a fresh note in the introduction of motor trucks for cattle rustling and packs a thrilling climax in a gun duel on a fast-moving freight train."
+ **Boxoffice** p27 My 20 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 My 29 '39

"George O'Brien remains standard fare, but it cannot be said that he improves with age. This current effort is just another one of those things but still showing nothing more than George O'Brien going through his paces. Your Western audiences will give thanks to production and direction and writing, for packing its action, guns, rides and all the stock things that they love."
+ — **Nat Box Office Digest** p13 My 29 '39

"Standard setup for a George O'Brien Western, providing plenty of fast riding, gunplay, rough-and-tumble fights, and the usual villainy. Picture grooves nicely for the Western trade."
+ **Variety** p14 My 31 '39

"'Racketeers of the Range' maintains the George O'Brien standard of fast moving, colorful and energetic Westerns, cut to the pattern supported by his stable audience for dependable returns. . . It is in many respects, not all logical, storywise, a combination of the elder and newer fashions in what are loosely classified as Westerns. Galloping, gunplay, fist skirmishes, song and comedy are lavishly stirred into the action."
+ **Variety (Hollywood)** p3 My 25 '39

RANGLE RIVER. Hoffberg 72min

Cast: Victor Jory. Margaret Dare. Robert Coote. Cecil Perry

Director: Clarence Badger

Outdoor melodrama. Based on the novel of same title by Zane Grey. Filmed in Australia. This is the tale of a river which is of great importance to cattle men. Two factions fight for cattle rights.

Newspaper and Magazine Reviews

"Adults and young persons."
Christian Science Monitor p15 Je 10 '39

Trade Paper Reviews

"Zane Grey has produced his own story of Rangle River, an Australian artery, in its own locale with Victor Jory in the lead. It is not a Western, but an outdoor melodrama of the importance of the river to the men who deal in cattle. . . The scenery is beautiful and, while the comedy is not what American audiences might consider funny, the picture in general holds up."
+ **Boxoffice** p51 My 6 '39

"To the picture-going public Zane Grey is synonymous with outdoor adventure and the author's name is the best selling point for 'Rangle River.' As Western fare, it follows a familiar formula which has proved acceptable to action fans, although it is not quite as wild and woolly as most American-made outdoor films." Frank Leyendecker
+ **Film Bulletin** p8 Je 3 '39

"Taken in its entirety in the Australian cattle country 'down under,' this film presents something new in the way of scenery and action for the devotees of the action films. Wicked-looking bull whips make villainous weapons for use in a fight in this part of the world and

Victor Jory and Cecil Perry stage a fight with whips that is certainly something to see."
+ **Film Daily** p6 My 17 '39
+ **Motion Pict Daily** p3 My 18 '39

REFORM SCHOOL. Million dollar productions-State rights 80-82min Ap 27 '39

Cast: Louise Beavers. Reginald Fenderson. Monte Hawley. Eugene Jackson. Freddie Jackson

Director: Leo C. Popkin

Original story: Hazel Jamieson. Joe O'Donnell

Screen writer: Zelda Young

Drama. All-Negro cast for restricted audiences. Louise Beavers portrays a member of a parole board who is instrumental in changing the antiquated methods of handling youths sentenced to reform school.

Trade Paper Reviews

"Harry M. Popkin has a very fine colored picture in 'Reform School.' The acting, production and directing are above the usual run of all-Negro cast productions, and this one should be a money-maker in both white and colored audience houses. The story is interesting, and the dialogue is good."
+ **Film Daily** p12 My 12 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p4 My 4 '39

"The several hundred theatres catering to Negro patronage have a good bet in this one, with Louise Beavers heading an all-Negro cast. Story is of familiar pattern, and elemental in both plot and dialog. . . With limited bookings available, production is of moderate proportions, but offering compares favorably with independent features in comparative price range."
+ **Variety** p16 My 3 '39

"Made with all-Negro cast for restricted audiences in Negro theatres, of which there are several hundred in country, 'Reform School' amply fills niche. Although yarn is preachment against brutality as means of maintaining discipline in reformatories, and a plea for help for inmates who have paid debt to society, it is entertaining offering."
+ **Variety (Hollywood)** p3 Ap 28 '39

RETURN OF THE CISCO KID. 20th century-Fox 70min Ap 28 '39

Cast: Warner Baxter. Lynn Bari. Cesar Romero. Henry Hull. Kane Richmond. C. Henry Gordon. Robert Barrat

Director: Herbert I. Leeds

Music director: Cyril J. Mockridge

Screen writer: Milton Sperling

Western melodrama. This is the third film in the Cisco cycle. The first was In Old Arizona, the first outdoor talking picture made, starring Warner Baxter. The second film was called Cisco Kid. In this one again Baxter plays a sort of Mexican Robin Hood who robs for amusement and protects the poor. The character is based on an O. Henry story.

Audience Suitability Ratings

"A: good of kind; Y & C: good thriller."
+ **Christian Century** p783 Je 14 '39

"Good. Mature-family." DAR
+ **Fox W Coast Bulletin** Ap 22 '39

"Slow moving and unconvincing. Adults: matter of taste." Am Legion Auxiliary

"The picture has beautiful scenery, good production, capable direction, and excellent acting. Mature." Calif Cong of Par & Teachers

"To those who remember the charm and excellent character portrayal of the original story this may prove disappointing. This picture lacks finesse, the comedy is slapstick and the humor dependent upon unethical standards of the characters. Adults." Calif Fed of Business & Professional Women's Clubs

"Family." Calif Fed of Music Clubs

"Mediocre. Exaggerated, unconvincing Western. A regrettable vehicle for Warner Baxter. Mature-family." DAR

"A swift moving, gaily refreshing picture. . . A picture to entertain the entire family." Gen Fed of Women's Clubs (W Coast)

"While the story is not always convincing, the picture abounds in much comedy, melodrama, beautiful horses, and fine riding. Family." Nat Council of Jewish Women

"Entertaining for mature audiences." Nat Soc of New England Women

"This is a well cast and excellently directed picture. Mature." S Calif Council of Fed Church Women

"Lovely photography, delightful musical setting, and its lighthearted mood make it an enjoyable film. Family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** Ap 29 '39

"General patronage."
Nat Legion of Decency My 4 '39

"A & Y: good; C: possible."
+ **Parents' M** p87 Je '39

"Family. Colorful, full of action."
Wkly Guide Ap 29 '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 My 6 '39

" 'The Cisco Kid' marked the beginning of an era in films—wherein sound was effectively added to outdoor action, romance, and adventure to produce a grand screen entertainment. The formula is much more familiar today; but it still makes a good show." Jesse Zunser
+ **Cue** p51 Ap 29 '39

"Nothing the matter with the Cisco Kid himself, but the vehicle in which he is brought back to us is such a poor thing it makes us wonder why Century did not let him stay dead. . . Constant talking probably will exhaust the patience of adult audiences, but the action should please the youngsters. Study groups should note the excess of dialogue which has no story value."
— + **Hollywood Spectator** p8 Ap 29 '39

"If you are partial to Westerns, you will find 'Return of the Cisco Kid' a moderately entertaining horse opera. . . There are good, rip-roaring passages in 'Return of the Cisco Kid' which are continually being left hanging in the exposition. Again I say it is at best a moderately entertaining horse opera." Howard Barnes
+ — **N Y Herald Tribune** p10 Ap 29 '39

"Given a box full of melodramatic pawns—like a picturesque banditto, a pretty gal, an old Southern colonel who hits the bottle, a tough town overlord who tries to cheat the gentry out of their gold mine—and Twentieth Century-Fox can always play you an amusing game of cinematic chess. . . As you can see, the melodrama game is one that anybody can play—old or young, clever or slightly retarded mentally. The only thing is that out in Hollywood they get big salaries for playing it." B. R. Crisler
+ — **N Y Times** p13 Ap 29 '39

"It is a rather mildewed little item. It is just another Western, with a snack of Mexico, holdups, a lot of cactus, fast riding, and Warner Baxter." John Mosher
— + **New Yorker** p87 My 6 '39

"Tongue-in-cheek heroics for horse-opera addicts."
Newsweek p23 My 8 '39

Trade Paper Reviews

"Another colorful chapter in the saga of O. Henry's lovable caballero. The Cisco Kid is back and his yen for romance gets him involved in adventures that make for pleasant entertainment."
+ **Boxoffice** p67 Ap 29 '39

"A colorful and fairly amusing Western. With Warner Baxter re-creating the role, the film will please generally and do better than average in action spots." Frank Leyendecker
+ **Film Bulletin** p6 My 6 '39

"Warner Baxter returns again in his lovable role of the Cisco Kid in which he distinguished himself as the colorful bandit in the famous

RETURN OF THE CISCO KID—*Cont.*

production, 'In Old Arizona.' He is just as boisterous and swashbuckling as he was in the earlier film, and with Lynn Bari as his inamorata he succeeds in making this a show that will please the youngsters as well as the grown-ups."
+ **Film Daily p10 My 1 '39**

" 'Return of the Cisco Kid' is a worthy elaboration of the 'Cisco' cycle. It has loads of atmospheric charm and picturesqueness, and its name character still retains his intriguing qualities. But in the current cycle of super Westerns, with which it will be compared, it will be found wanting. To compensate for this, however, the carry over from previous 'Cisco Kid' exploits should go a long way in setting it in strongly at the boxoffice."
+ — **Hollywood Reporter p3 Ap 19 '39**

Reviewed by Gus McCarthy
+ **Motion Pict Daily p8 Ap 21 '39**

"The Cisco Kid is back for another gallop through adventures along the Mexican border. Rather light in setup, it's a fast-paced Western which will hit moderate business in the keys, but catch the children and adventure-lovers in the subsequents for better than average take. Deficiencies in story setup are overcome by speed tempo generated."
+ **Variety p12 Ap 26 '39**

" 'The Cisco Kid,' one of O. Henry's favored rogues, makes his return in a blustering romance to perpetuate what has become a screen tradition. . . This is a milder and more comic legend than its predecessors, but follows the pattern and spirit of 'Arizona' and 'The Cisco Kid' in whipping up lusty and exciting entertainment."
+ **Variety (Hollywood) p3 Ap 19 '39**

RISKY BUSINESS. Universal 66-67½min Mr 3 '39

Cast: George Murphy. Dorothea Kent. Eduardo Ciannelli. Leon Ames

Director: Arthur Lubin

Music director: Charles Previn

Original story: William Anthony McGuire

Melodrama. This is the film which was called "Okay America" in 1932 when Lew Ayres and Maureen O'Sullivan were featured. In this remake George Murphy portrays a Hollywood Walter Winchell who tracks down kidnappers.

SEE ALSO issue of March 27

Audience Suitability Ratings

"A: mediocre; Y: doubtful value; C: no."
— + **Christian Century p687 My 24 '39**

"Very well directed, with excellent cast. Too tense and exciting for children. The ending spoils the excellent lesson of right so very well brought out through the picture. Mature-family." Am Legion Auxiliary

"In spite of good acting and some clever dialogue, the picture lacks strong appeal. Adults." Calif Cong of Par & Teachers

"Above average for mystery-melodrama. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"An exciting, thought-provoking film with an unusual ending. Adults and young people." E Coast Preview Committee

"A fairly entertaining picture for those who enjoy the type. . . Warped values make the picture adult entertainment." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"Motivation and turns of plot are occasionally puzzling. Adults." Nat Soc of New England Women

"A well written and acted story, and, while the ending is tragic, it is logical. Adults." S Calif Council of Fed Church Women
+ — **Fox W Coast Bulletin Mr 25 '39**

"The action is dramatic enough to hold the attention of audiences who find the subject matter to their liking. Adolescents, 12-16: questionable; children, 8-12: no."
+ — **Motion Pict R p7 Ap '39**

"Adults."
Nat Legion of Decency Mr 23 '39

"A: fair; Y & C: no."
+ — **Parents' M p99 My '39**

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor p15 My 20 '39

"Reveals the modus operandi of Hollywood radio gossipers. There is also a mystery yarn which is interest-sustaining. A dramatic murder is thrown in, but one with a noble purpose; I suppose it is inevitable that children see at least one murder in an evening. Not aimed to be an artistic bell-ringer." Bert Harlen
+ — **Hollywood Spectator p12 Mr 18 '39**

"The film, which was lumbering along [for the first half] picks up speed, and under the skillful direction of Arthur Lubin, develops into a plausible yarn." J. P.
+ — **N Y Herald Tribune p17 Mr 24 '39**

"Universal has made the radio columnist a glamorous, adventurous and highly respected intellectual figure who knows all, sees all and tells all. The only thing which Universal neglected to do was to make him the central character of an interesting picture. . . 'Risky Business' is, if anything, a risky entertainment." T. M. P.
+ — **N Y Times p27 Mr 23 '39**

Trade Paper Reviews

"Stories about Broadway columnists have been done before, but this one has an ending that will surprise most patrons. Too much footage is spent showing how the hard-boiled gossip writer 'buys' his tips, but once the story settles down, the action moves at a steady clip."
+ **Boxoffice p43 Mr 11 '39**

"Gangster melodrama of kidnapping packed with thrills and surprises."
+ **Film Daily p8 Mr 29 '39**

Reviewed by Gus McCarthy
Motion Pict Daily p15 Mr 16 '39

"It proves its sturdy quality by being able to come back in a 1939 version and deliver a satisfactory bill of entertainment."
+ **Nat Box Office Digest p10 Mr 20 '39**

"Stacks up as a healthy programmer suited for double bills. It will garner nice business in city spots where they like their melodrama realistic. Absence of marquee names naturally limits its draw, with bumping off of the hero a different but unsatisfying end."
+ **Variety p14 Mr 29 '39**

ROLL WAGONS, ROLL. Monogram Announced for release Ag 16 '39 (Not yet previewed)

ROLLIN' WESTWARD. Monogram 55-60min Mr 1 '39

Cast: Tex Ritter. Horace Murphy. Dorothy Fay. Slim Whitaker

Director: Al Herman

Music: Frank Sanucci. David W. Guion. Ted Choate. Bert Pellis. Johnny Lange. Lew Porter. Rudy Sooter

Screen writer: Fred Myton

Western melodrama. This is the final film of the 1938-'39 series of Tex Ritter pictures which Ed Finney has produced for Monogram. An organized gang of crooks attempt to cut off the water supply of cattlemen and try to force them to abandon their land. Ritter after many battles runs the gang out.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Mr 9 '39

Newspaper and Magazine Reviews

"Just another Western, and only of fair quality as such. Very young youngsters might take it all in." Bert Harlen
+ — **Hollywood Spectator p15 Ap 1 '39**

Trade Paper Reviews

"Outdoor-action audiences will receive what they paid to see in this in-the-groove musical Western, which finds Tex Ritter delivering satisfactorily with his ridin'-shootin'-singin' routine. On a par with Ritter's previous starts under the Monogram banner, it assures the sagebrush star a continued hold on his position near the top in his field."
+ **Boxoffice** p79 Ap 1 '39

"It contains all the rootin' tootin' elements, which mark it strictly down the juvenile alley. Crammed with gun fights, chases and more than the usual number of heavies, the picture hits the action bullseye, but is definitely lacking in fresh story twists, which would serve as entertainment for the sophisticate. However, the children will love it and it is to this audience that the 'oater' is aimed."
+ **Hollywood Reporter** p3 Mr 27 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p7 Mr 30 '39

"Tex Ritter is in the saddle again, a song on his lips and plenty of bullets for his 44's, which is the way the juveniles would have it. So 'Rollin' Westward' is apt Saturday afternoon fare for any neighborhood. New policy on Ritter vehicles, cutting songs from eight to four, thus allowing for more hefty portion of shootin' and ridin', should help boost business for this sagebrusher series."
+ **Variety (Hollywood)** p3 Mr 27 '39

ROMANCE OF THE REDWOODS. Columbia 67min Mr 30 '39

Cast: Charles Bickford. Jean Parker. Al Bridge. Gordon Oliver. Pat O'Malley

Director: Charles Vidor

Screen writer: Michael L. Simmons

Western melodrama. Based on a story by Jack London. Charles Bickford plays a robust lumberjack; Jean Parker, a timberland girl who is loved by Bickford; and Gordon Oliver a city slicker who wins her interest. Partly photographed in Technicolor.

Audience Suitability Ratings

"The story is not convincingly told and the obviousness of coming events plays havoc with the suspense that is so necessary a part of any action photoplay. Family." E Coast Preview Committee
— + **Fox W Coast Bulletin** p3 My 20 '39

"General patronage."
Nat Legion of Decency My 11 '39

"A & Y: poor; C: no."
— **Parents' M** p87 Je '39

Newspaper and Magazine Reviews

"Are any of you interested in seeing Charlie Bickford lose the beautiful dishwasher at the lumber town's boarding house, only to win her in the end when he saves a truckload of churlish loggers from a raging forest fire? If so, then 'Romance of the Redwoods' is your dish. If not, you can be assured that you haven't missed a thing." Bosley Crowther
N Y Times p13 Ap 24 '39

Trade Paper Reviews

"With the exception of a thrilling forest fire and Charles Bickford's rescue of 10 men hemmed in by flames, the picture is dull and uninteresting. Jean Parker hasn't much of a part, the burden of the acting being left to Bickford, who does a good job. The fire scenes are in Technicolor. There is nothing new in this to warrant going overboard."
+ — **Boxoffice** p67 Ap 29 '39

"This melodrama of the timberland and logging camps has some of the darkest photography on record, plus a characterization by Bickford that is puzzling many hours after it is witnessed. Direction lags and entirely too much footage is given to forest fire thrill finish, which was photographed in two tone color, brown and green. It certainly is a plenty big fire, but not big enough for the seemingly endless footage it consumes."
— + **Film Bulletin** p8 My 20 '39

"Exciting melodrama of the logging camps with Bickford scoring in he-man rôle."
+ **Film Daily** p6 My 17 '39

"Tailor-made for the action houses, 'Romance of the Redwoods' has faults in photography which will probably pass unnoticed where it's shown. Film is spotty and dark, with most of the faces haggardly shadowed. As an entertainment it has a few moments of suspense and movement which will take the eye of the outdoor fan, but for the most part it's slow. It could have been cut more. . . 'Romance' is an overall and workshirt special."
+ — **Variety** p22 Ap 19 '39

ROOKIE COP. RKO 60min Ap 28 '39

Cast: Tim Holt. Janet Shaw. Virginia Weidler

Director: George Howard

Music director: Roy Webb

Original story: Guy K. Austin. Earl Johnson

Screen writers: Morton Grant. Jo Pagano

Tim Holt portrays a young policeman who tries to prove to his superiors the importance of police dogs in criminal detection.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency My 4 '39

"A & Y: good; C: no."
+ **Parents' M** p87 Je '39

Newspaper and Magazine Reviews

"For the type of story it is, the piece is well done. Action is vigorous and well paced, and there is suspense and humor at effective places. . . Children will like it immensely. Many adults might deem it too simple fare, though the picture possesses more entertainment values, at that, than numerous 'B' offerings released this season." Bert Harlen
+ **Hollywood Spectator** p19 My 13 '39

Trade Paper Reviews

"Considerable elements of appeal for exploitation can be found in this mild action story of a rookie cop and his dog. But most of the emphasis should be aimed at the juvenile trade."
+ — **Boxoffice** p67 Ap 29 '39

"This one won't rise above its pretentions, that of being a Saturday matinee show for the juvenile trade. The story is a very familiar cops and robbers yarn with Ace, the Wonder Dog, giving it a blood transfusion occasionally to keep it alive. Picture will only provide casual support on double bills in the neighborhood houses. . . Those connected with the production failed to give this one much thought, but just seemed to have thrown together a lot of trite situations, used a boy, girl and a dog and made a picture."
— + **Hollywood Reporter** p3 My 4 '39

Reviewed by Vance King
+ **Motion Pict Daily** p8 My 10 '39

"Lightweight and light budgeted dog drama which will suffice as filler material in the secondaries and for bookings at kid matinees. Combination of Tim Holt and Virginia Weidler in most prominent spots will satisfy the juvenile trade. Story is of familiar pattern, full of illogical situations inserted for dramatic convenience."
— + **Variety** p23 My 10 '39

"This one is an excellent example of a well-made minor production and will render a nice account of itself in the lesser houses. Short on names that pull patrons in, 'Rookie Cop' contains good entertainment values, sustained movement and capable portrayals to please as a companion feature on twin bills."
+ **Variety (Hollywood)** p3 My 4 '39

ROSE OF WASHINGTON SQUARE.

20th century-Fox 86-90min My 5 '39

Cast: Tyrone Power. Alice Faye. Al Jolson. William Frawley. Joyce Compton. Hobart Cavanaugh. Moroni Olsen. E. E. Clive. Louis Prima

Director: Gregory Ratoff

Music: Mack Gordon. Harry Revel. James Hanley. Ballard Macdonald

Original story: John Larkin. Jerry Horwin

Screen writer: Nunnally Johnson

Musical. In style similar to Alexander's Ragtime Band, this film also features such nostalgic old tunes as "Ja-Da", "I'm Just Wild About Harry", "Rose of Washington Square", "My Man" and "Mammy." The film tells the story of the loyal Ziegfield star who marries a thief and confidence man, sticks by him through all his troubles and at the end promises to wait for him to complete a prison term.

Audience Suitability Ratings

"A: depends on taste; Y: doubtful; C: no."
Christian Century p751 Je 7 '39

"Adults." Am Legion Auxiliary

"Entertaining musical-social drama. . . Social values are destructive, in that the glamorous hero is a thief and a crook. Adults." Calif Cong of Par & Teachers

"Good entertainment. . . The picture has varied elements of entertainment and in general may be considered good but unimpressive. Adolescents—accompanied by adult; children: unsuited. Mature-family." Calif Fed of Business & Professional Women's Clubs

"Adults." Calif Fed of Music Clubs

"Good. Mature-family." DAR

"Holds the interest every minute in spite of an unoriginal story. The picture is highly entertaining and at times deeply moving. Adults." Nat Council of Jewish Women

"An interesting story of regeneration and marital devotion, smoothly directed and embellished with familiar songs, simply and effectively given. Adults." Nat Soc of New England Women

"Though well cast and directed, this presentation depicting the lives of a singing team, one girl and two men, is neither pleasing nor uplifting. . . The action is spirited and the characterization good, but one is left with a feeling that a crook has been made a hero. Adults." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** My 13 '39

"Adults."
Nat Legion of Decency My 18 '39

"Family. There is a lot of detail in the Broadway and night life of just-after-the-war, a handsome collection of favorite old songs, and Al Jolson repeating his old Winter Garden self with fine verve."
+ **Wkly Guide** My 13 '39

Newspaper and Magazine Reviews

"Although the younger generation appeared to receive it with no great reverence at the first performance yesterday morning, almost anyone else is pretty certain to have a pleasant, reminiscent time at it. All you have to do is sit back and wait for the music. Aside from the music, it is no great shakes of a narrative that Nunnally Johnson has pieced together. Indeed, it's definitely on the feeble side." John K. Hutchens
+ — **Boston Transcript** p18 My 19 '39

"The elements in the plot do not mix too well. Adults and young people."
+ — **Christian Science Monitor** p15 My 20 '39

"If you take away the elegant old-time tunes from 'Rose of Washington Square,' you have left the outline of a plot that is strangely reminiscent of Fannie Brice's romance and rise to stardom, and the script does little to pep up this rather pathetic tale. . . This picture is a nostalgic treat." Philip T. Hartung
Commonweal p106 My 19 '39

"Tyrone Power turns in a rather good job of acting. . . The usual happy ending is indicated to please those moviegoers who like their pictures rosy and in soft focus. Sprinkled through the nostalgic romance are a dozen or more of the popular song hits of the 20's." Jesse Zunser
Cue p44 My 13 '39

"'Cinematically a worthwhile job, but its unpleasant atmosphere makes it advisable to send the children to see something else. Power fans will be disappointed with his characterization as a crook. Nothing much in it for study groups."
+ — **Hollywood Spectator** p10 My 13 '39

Reviewed by Beverly Hills
Liberty p44 Je 17 '39

"Having discovered with 'Alexander's Ragtime Band' that the tunes of yester-year were emotionally evocative, vastly appealing and swell box office, Twentieth Century-Fox has tried the same formula again in 'Rose of Washington Square.' If it is not so successful this time, it is because it is a tricky device for plotting a screen musical which does not bear much repeating. . . On the whole, it is an engaging job of recreating a not too distant past in terms of its melodies, but it is dramatically skimpy." Howard Barnes
+ **N Y Herald Tribune** p8 My 6 '39

"Nunnally Johnson, who wrote the script, has not succeeded in giving it appreciable dramatic power. . . Atmospherically the picture has interest. . . Mr. Johnson would have been wiser, we believe, to have built his tale about Mr. Jolson's career. The picture was at its best when the Mammy specialist held the spotlight." Frank S. Nugent
+ — **N Y Times** p21 My 6 '39

"'Rose of Washington Square' has its moments of charm when the old songs are sung and the old speakeasies are raided. . . Alice Faye is very pleasant with the Fannie Brice song that makes the title, and also, without being very intense, with 'My Man.' Tyrone Power is agreeable and plausible." John Mosher
+ **New Yorker** p97 My 13 '39

"While considerably less successful than the studio's 'Alexander's Ragtime Band,' which it emulates in weaving a story of sorts through a cavalcade of tunes, 'Rose of Washington Square' is notable for its high content of nostalgia. Directed by Gregory Ratoff, the players—particularly Al Jolson—are persuasive enough as Broadway characters of the speakeasy era. Even so, this musical melodrama is at its best on the sound track."
+ **Newsweek** p33 My 15 '39

Photoplay p62 Jl '39

"Inferior as melodrama, 'Rose of Washington Square' is tops as a vehicle for displaying the talents of two superlative song pluggers. Plugger Jolson, still leather-lunged at 52, blacks his face and shouts. Though Miss Faye's 'My Man' lacks the poignant tragicomedy with which homely Fannie Brice invested it, her cool contralto and cozy curves are still cinemusically perfect."
+ **Time** p58 My 15 '39

Trade Paper Reviews

"Here's a honey of a picture and a natural followup for 'Alexander's Ragtime Band.' It should keep the boxoffice humming with a steady clatter of coins."
+ **Boxoffice** p25 My 13 '39

"'Rose of Washington Square' is a sister picture to 'Alexander's Ragtime Band' and should be another boxoffice sock, although not as big as its predecessor. . . It seems destined for big grosses in the cities. Rural locations will not do as well." David J. Hanna
+ **Film Bulletin** p5 My 20 '39

"Sentimental romance of speakeasy days featured by old hit songs and Al Jolson. . . It lacks the big patriotic punch of 'Alexander' which helped so much in putting over that film with the Irving Berlin war-time numbers. But maybe the ladies will go for the sob stuff of the dance hall dame who loves her man even though 'he done her wrong.' Only the box-office will tell."
Film Daily p8 My 8 '39

"'Rose of Washington Square' is impressive. While lacking the consciously impressive strivings of unblushingly lavish musicals, it asserts

its importance both musically and dramatically, and will undoubtedly brush the higher fringes of boxoffice eminence."
+ **Hollywood Reporter** p3 My 4 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 My 8 '39

"'Rose of Washington Square' is a wobbly job of picture making that will probably make a lot of money. The money will be made by those names you can put up on the marquee—Faye, Power, Jolson—and the smash value of the music. The wobble is in the fact that the story of Nicky Arnstein and Fannie Brice—transferred to Alice Faye and Tyrone Power—never was important enough to justify all this trouble, and the screenplay does not magnify it. It all sums up in the fact that even Darryl Zanuck couldn't make 'Alexander's Ragtime Band' over again, though he made a pretty good try."
Nat Box Office Digest p10 My 8 '39

"Of the three co-stars this is Jolson's picture. But it's not much of a filmusical, at least not to the extent that Darryl Zanuck intended it. Primed for the same nostalgic appeal as was 'Alexander's Ragtime Band' the film misses fire. It's primarily a story deficiency. Nunnally Johnson did both the screenplay and handled the production, although the basic original by John Larkin and Jerry Horwin is as much to blame. . . Jolson's blackface specialties are consistently socko. The rest is also-ran, however. Miss Faye is still plenty on the sex appeal side, excepting for a few unfortunate camera angles that don't flatter her chin-line. Power's vacillating characterization is a missout."
+ **Variety** p14 My 10 '39

"Strong emotional drama of the show world during America's prohibition era, laced with outstanding songs of the period and of a few preceding years, 'Rose of Washington Square' offers a rich bill of entertainment and has the look of a heavy grosser. For the triple starring names, Tyrone Power, Alice Faye and Al Jolson, it is a natural and meaty vehicle."
+ + **Variety (Hollywood)** p3 My 4 '39

ROUGH RIDERS' ROUND-UP. Republic 58min Mr 13 '39

Cast: Roy Rogers. Mary Hart. Raymond Hatton. Eddie Acuff

Director: Joseph Kane

Screen writer: Jack Natteford

Western melodrama. After the Spanish-American war a troop of Rough Riders decide to join the Border Patrol in Arizona where they aid in capturing a gang of gold smugglers.

Audience Suitability Ratings

"A western with a slightly different angle which makes it more interesting than the average. . . Photography and riding are excellent, but acting and direction are only adequate. Family." E Coast Preview Committee
+ — **Fox W Coast Bulletin** Ap 1 '39

"General patronage."
Nat Legion of Decency Mr 30 '39

Trade Paper Reviews

"Top grade range-and-resins stuff. To its credit goes a full round of imaginative plotting, a fresh twist in motivation, action—but mostly when it's tied up with suspense—and swell performance by Roy Rogers and Raymond Hatton, as a new and novel serio-comic team."
+ **Boxoffice** p61 Mr 25 '39

"It is an above-average Western. . . An interest-holding and action-filled Western which gives Roy Rogers another boost in his climb to cowboy star popularity."
+ **Film Bulletin** p8 Ap 22 '39

"The customary formula of all Westerns is meticulously observed in this new Republic release, but it has been made into pleasing screenfare for the Western fans. There is plenty of action, fast riding and gun fighting, and a couple of bang-up fist fights for good measure."
+ **Film Daily** p17 Mr 17 '39

Reviewed by Ed Greif
+ **Motion Pict Daily** p11 Mr 20 '39

"From the arrival at the border patrol station, the story takes on the familiar complexion of the ranger and his brushes with bad men. For Roy Rogers, the film is a definite improvement over the last couple of starts. Singing does not have too much to do with the story."
+ — **Variety** p25 Ap 12 '39

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S. O. S. TIDAL WAVE. Republic 60min Je 2 '39

Cast: Ralph Byrd. George Barbier. Kay Sutton. Frank Jenks. Marc Lawrence. Dorothy Lee. Oscar O'Shea

Director: John H. Auer

Music director: Cy Feuer

Original story: James Webb

Screen writers: Maxwell Shane. Gordon Kahn

Melodrama. Television pictures of a tidal wave sweeping over New York City accompanied by a gigantic earthquake are used to throw voters of a city into a panic in an attempt to win an election.

Newspaper and Magazine Reviews

Hollywood Spectator p6 Je 10 '39

Trade Paper Reviews

"Novel and entertaining feature in which telecasting and its commercial, political and criminal possibilities furnish the motivation, this qualifies as average program material which might have attained much higher rating had a stronger cast been utilized. Because it is the first feature entirely based on this theme and since its photographic piece de resistance is patterned after the now famous Orson Welles 'Men From Mars' broadcast, the picture has splendid exploitation possibilities."
+ — **Boxoffice** p31 Je 3 '39

"This is a 'sleeper' from Republic—a highly imaginative yarn which is first rate, tense, exciting and interesting entertainment from start to finish. . . Lack of name strength may confine it to duals, but it will satisfy anywhere." David J. Hanna
+ **Film Bulletin** p8 Je 3 '39

"Television, racketeering and politics mixed to provide a thriller."
+ **Film Daily** p6 Je 2 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p5 My 29 '39

"A final reel that is an audience smash. . . A great bargain buy. You have no marquee names, but it will sell that 'mass' audience like a ton of bricks. Use the top of the marquee for some million dollar flopperoo that is too expensive to shelve."
+ **Nat Box Office Digest** p12 My 29 '39

"Backgrounded against television as its enthusiasts hope it will develop few years hence, 'S.O.S. Tidal Wave' reaches screen as better-than-average programmer. Picture contains novelty, action, entertainment and production values considerably in excess of run-of-the-mill Republic output, and is o.k. for top spot on dualers in less important centers."
+ **Variety (Hollywood)** p3 My 25 '39

SAINT IN LONDON. RKO Announced for release Je 30 '39 (Not yet previewed)

THE SCORCHED EARTH. B. V. Mindenburg 45-50min

Cast: Mme Chiang Kai Shek

Narrator: Cliff Howell

Screen writers: R. C. Wright. Sam Gozzano

Documentary film. A collection of newsreels linked together by an off-screen narrator. It is a history of the invasion of China by Japan. The bombing of Shanghai and Nanking and

THE SCORCHED EARTH—*Continued*

the plight of the unfortunate Chinese civilians is shown. Madame Chiang Kai Shek makes a plea for her country.

Trade Paper Reviews

"Intended as a stirring indictment of Japanese aggression in China, this misses its point because of sloppy editing and confusing narration, which combine to fumble whatever ideas its producers were attempting to put over. . . This is a familiar story by now, so familiar that originality in handling the subject is a requisite not possessed by this endeavor. There is but litle continuity and, all in all, the film cannot be considered suitable for general circulation."

— **Boxoffice p61 My 27 '39**

"The invasion of Shanghai and the burning of Chapei are jolting in their realism but after a while the repetition of bombings, fires, panics, dead soldiers and maimed civilians becomes depressing. There was one burst of applause when a Japanese plane was shown falling in flames. It arouses sympathy for the suffering Chinese but has too much slaughter and destruction to be classed as entertainment."

Variety (Hollywood) p3 My 3 '39

SEND HOME NO. 7. Scandinavian talking pictures 84min My 8 '39

Cast: Dagmar Ebbesen. Nils Lundell. Rut Holm. Birgit Rosengren. Bengt Djurberg

Director: Gideon Wahlberg

Comedy. Swedish dialogue film with English subtitles. Also called Skicka Hem Nr 7. This is the tale of the transformation of an employment agency into a successful enterprise by a penniless man who has plenty of nerve.

Newspaper and Magazine Reviews

"It is a neat little comedy. . . The film reveals the Swedish aptitude for burlesquing sacred institutions. The home, love and the army are treated lightly."

+ **N Y Herald Tribune p10 My 8 '39**

"With two such sure-fire comedians as Dagmar Ebbesen and Rut Holm in the cast . . . the spectators are all set in advance for lots of fun, mostly of the slapstick variety. And their anticipations are fulfilled." H. T. S.

+ **N Y Times p29 My 9 '39**

Trade Paper Reviews

"Swedish-speaking audiences will get a great deal more amusement from this new release than people trying to solve the subtle Scandinavian type of humor from the English titles. The cast is good and the technical aspects of the film are up to par."

+ **Film Daily p6 My 11 '39**

SERGEANT MADDEN. MGM 78-82min Mr 17 '39

Cast: Wallace Beery. Tom Brown. Alan Curtis. Laraine Day. Fay Holden

Director: Josef von Sternberg

Screen writer: Wells Root

Melodrama. Wallace Beery has the role of an old "cop" who after thirty years on the force becomes a sergeant. His son Alan Curtis, a bright young man, wants to achieve fame at once and becomes a rookie on the force. He becomes a gangster and ends with a gangster's death. Based on the short story, A Gun in His Hand by William A. Ulman, Jr.

Audience Suitability Ratings

"A: fair; Y: mostly good; C: unsuitable."

+ — **Christian Century p558 Ap 26 '39**

"Mediocre. Adults." DAR

— + **Fox W Coast Bulletin Mr 25 '39**

"A beautiful portrayal of a father's love for his son and his honest and sincere way of holding down his police job as a sergeant. Mature-family." Am Legion Auxiliary

"Poignant melodrama, well directed and convincingly acted. Adults." Calif Cong of Par & Teachers

"Better than average because of sincere performance by capable cast. Adults." Calif Fed of Business & Professional Women's Clubs

"A tense, well directed and convincingly acted drama, marked by the excellent and sympathetic characterization of Wallace Beery. . . Too tense and exciting for children, but will entertain a mature audience, if interested. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"A tensely emotional melodrama. Adults." Nat Council of Jewish Women

"A rather grim and tragic social drama, convincingly acted by a good cast. Mature." Nat Soc of New England Women

"Splendid direction and the excellent portrayal of Sergeant Madden by Wallace Beery give many a tug at the heart strings and result in a production of high ethical merit. Family." S Calif Council of Fed Church Women

"The film is sentimental, laden with the little human details of every day life. Adolescents: involved ethics; children: unsuited. Adults." Women's Univ Club, Los Angeles

+ **Fox W Coast Bulletin Ap 1 '39**

"Adults."

Nat Legion of Decency Mr 30 '39

"A: fair; Y & C: no."

+ — **Parents' M p99 My '39**

"Mature."

Wkly Guide Mr 25 '39

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p15 My 20 '39

"Chock-full of soft sentiment, Irish brogue and a series of fate's dirty tricks, this melodrama attempts to combine realism and romance, and succeeds in individual scenes but not in the whole." Philip T. Hartung

— + **Commonweal p665 Ap 7 '39**

"Simple and straightforward in its plot—though occasionally stickily sentimental and thickly melodramatic—it is passable entertainment of its kind." Jesse Zunser

+ — **Cue p44 Ap 1 '39**

"The story is hokum very well and restrainedly presented. The acting is good. Quite worth seeing. Although it is not an outstanding film, there is a lot of good in this story. . . Wallace Beery does his best job for quite a time."

+ **Film Wkly p31 My 27 '39**

"One of the most entertaining police-crime pictures we have had. Wells Root put together an excellent screen play which follows a logical course and introduces a collection of interesting people. To the picture world itself, the most interesting feature of 'Sergeant Madden' will be the direction given it by Josef von Sternberg."

+ **Hollywood Spectator p9 Ap 1 '39**

"An average melodrama. . . A pretty newcomer, Laraine Day, steals the picture." Beverly Hills

+ — **Liberty p52 My 6 '39**

"The narrative becomes so plot-heavy before it runs its course that it is neither an effective melodrama nor a persuasive parable. As a man on the beat I would ask for either more realism or more idealism than has emerged in this saga of the constable. . . Perhaps if the offering had had more sturdy performing, it would have emerged with more conviction and excitement. The fact is that Wallace Beery, in the title role, gives a portrayal which is wanting in almost every respect." Howard Barnes

— + **N Y Herald Tribune p17 Mr 24 '39**

"It finds Mr. von Sternberg capable of leaping blithely from classicism to Class B-ism, and it discovers Mr. Beery fitting into an expertly hokumed cops and robbers melodrama fully as snugly as he does into a police sergeant's brogue and uniform. . . The verdict on it all can be no better than fair." Frank S. Nugent

+ — **N Y Times p27 Mr 24 '39**

"It's just one of those hack knickknacks M-G-M turns out these days." John Mosher

— + **New Yorker p76 Ap 1 '39**

Photoplay p63 My '39

"They have spread the amiable puss of Wallace Beery all over the screen in this one. . . It is an ordinary, straightforward narrative, overstocked with coincidence and conflict, and saved by the consistently well-organized performance of Alan Curtis. . . *We don't believe a word of it.*"
+ — **Stage** p7 Ap 15 '39

"It is mainly memorable for Wallace Beery's Herculean battle with an Irish brogue."
Time p41 Ap 3 '39

Trade Paper Reviews

"This glorifies the American cop, but aside from a great performance by Wallace Beery in the title role and a punchy suspenseful climax, has little to offer as diverting entertainment. However, it will undoubtedly fit in as one of the cogs on an average program. The story goes off the deep end into unadulterated, tear-jerking hokum and the plot development is labored and unbelievable."
— + **Boxoffice** p61 Mr 25 '39

"Offering Wallace Beery in one of his best dramatic portrayals and a story which glorifies the police force in a plausible and entertaining manner, 'Sergeant Madden' adds up to first-rate program fare. Following a slow and overly-sentimental beginning, the action speeds up until it reaches melodramatic heights in a thrilling and suspenseful climax. The film has the advantage of Josef von Sternberg's superior direction." Frank Leyendecker
+ **Film Bulletin** p5 Ap 8 '39

"A swell cops-and-robbers film, with New York's 'finest' holding the spotlight as Wallace Beery in the role of Sergeant Madden upholds the traditions of the uniformed force. It is a new type of gangster film."
+ **Film Daily** p10 Mr 22 '39

" 'Sergeant Madden' is that type of solid entertainment which will draw no effusive raves, but will give general satisfaction at the head of the bill. Its money prospects will depend largely on the pull of Wallace Beery's name and the interest his appearance as one of 'New York's Finest' will excite."
+ **Hollywood Reporter** p3 Mr 15 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p5 Mr 22 '39

"Coming from Metro, 'Sergeant Madden' cannot be rated as anything better than a good programmer. Despite the fact that it presents Wally Beery in one of his best characterizations, and in its supporting cast discloses some of the best future bets that any single picture has presented in some time. The picture is powerful drama, 'meaty,' and will do its share on double bills, but its first trouble is that it is too 'meaty.' There is no dessert."
+ — **Nat Box Office Digest** p10 Mr 20 '39

"Drafting Wallace Beery into the ranks of 'New York's Finest' for the first time in his extensive film career, Metro provides a good program drama in 'Sergeant Madden.' It's geared to supply strong support in the key duals. . . Most important contribution of the picture is the uncovering of Laraine Day, newcomer to films, who displays talent and screen personality."
+ **Variety** p20 Mr 22 '39

"Intensely human document dotted with heart tugs and expertly converted to celluloid, 'Sergeant Madden' comes through as splendid melodrama. Stellar role is made to order for Wallace Beery, who turns in a performance, which, by majority, will be given rank among his best screen efforts."
+ **Variety (Hollywood)** p3 Mr 15 '39

SINGING COWGIRL. Grand national 57-60min My 31 '39

Cast: Dorothy Page. David O'Brien. Vince Barnett. Ed Piel

Director: Samuel Diege

Music: Al Sherman. Walter Kent. Milton Drake

Screen writer: Arthur Hoerl

Western melodrama with songs. A crooked lawyer and a gang of outlaws plan to take possession of a ranch on which gold is suspected. Dorothy Page, neighboring rancher and a drifting cowboy, David O'Brien, oust the gang.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency My 18 '39

Trade Paper Reviews

"Exploitation feature of this Western is Dorothy Page who makes an attractive cowgirl heroine. In this one, she is called on to do little but sing, which she does effectively. Better balance has been achieved by casting David O'Brien opposite her and following the tried-and-true formula that the West is a man's place. The photography and background shots also have been improved. Stock situations and a weak story, however, keep this in the lower bracket category, or good enough for the matinee trade."
— + **Boxoffice** p31 Je 3 '39

"Class 'C' Western falling far short of acceptable standards. Crooning Dorothy Page is featured as a singing cowgirl rancher. Her boxoffice possibilities are nil in this type of role, generally assigned to tough hombres or two-fisted but gentle Western heroes. In a pinch, will fill bottom notch on double program."
— **Variety** p14 My 31 '39

6,000 ENEMIES. MGM 62min Je 9 '39

Cast: Walter Pidgeon. Rita Johnson. Paul Kelly. Nat Pendleton. Harold Huber. Grant Mitchell. John Arledge. J. M. Kerrigan. Raymond Hatton. Willie Fung

Director: George B. Seitz

Music: Edward Ward

Original story: Wilman Menard. Leo Stanley

Screen writers: Bertram Milhauser. George B. Seitz

Melodrama. Walter Pidgeon is a politically ambitious prosecutor who has sent thousands of men and women to prison on trumped up charges. Later he is railroaded to prison where the thousands of prisoners consider him their enemy. How he wins them and prevents a general break makes up the gist of the story.

Audience Suitability Ratings

"Mediocre. Unconvincing melodrama. Adults." DAR
— + **Fox W Coast Bulletin** Je 3 '39

"Adults."
Nat Legion of Decency Je 8 '39

Newspaper and Magazine Reviews

"Utterly devoid of entertainment value; a sordid, ugly thing of criminal courts, criminals, crimes, gangsterism, prison, unrelieved by one human touch or a suggestion of a smile. It teaches no lesson, points no moral. . . I feel sorry for George Seitz. He is a good director, and he ably directs this picture, but if all the directorial brains in Hollywood were crowded into one head, it could not have made acceptable entertainment out of such a story."
— — **Hollywood Spectator** p6 Je 10 '39

"It is a particularly good example of what Hollywood technicians can do with a fairly ordinary prison yarn. . . '6,000 Enemies' is a satisfactorily crisp drama. . . The director and the technicians give the scene verisimilitude and let the plot fall where it will. '6,000 Enemies' will not start a trend, but it will help to continue one. If Hollywood can continue to give us as excellently paced crime pictures as this, the audiences will be delighted to go to jail indefinitely." Herbert Drake
+ **N Y Herald Tribune** p18 Je 9 '39

"Even though you've heard it before, only a churl would stop Metro-Goldwyn-Mayer in the middle of a harmless crime story like '6,000 Enemies' since at least it gives employment to pleasant people. . . But then, of

6,000 ENEMIES—*Continued*

course, it IS the one about the tough prosecutor who finally gets sent up the river himself; there's no getting around that. We've been sentenced to so many prison pictures by now, we begin yammering at the sight of a stone wall." B. R. Crisler
+ — **N Y Times** p26 Je 9 '39

Trade Paper Reviews

"The prison picture to end all prison pictures, availing itself of nearly every situation ever before used in pictures dealing with penal institutions. Only the most rabid addicts of entertainment of the 'big house' variety will find its one redeeming quality—action—sufficient compensation for a purposeless, extreme and unbelievable story."
— **Boxoffice** p31 Je 3 '39

"Routine prison drama built up with good acting bits and knockdown prize fight."
+ — **Film Daily** p11 Je 12 '39

"While it reveals no unexpected merit as a product of the secondary budget structure, it possesses a certain quality of tensity, some moments of excitement, which bring it above the average in its class. Its intriguing title may aid in cultivating audiences. The picture, fortunately—and unfortunately—touches off its major guns in early sequences, building up a strong foundation for intriguing denouements to follow. Its misfortune is that, having built quite strikingly, it loses vitality in slipshod washup of all loose ends. The result is all the more disappointing because of the buildup and consequent expectations."
+ — **Hollywood Reporter** p3 My 24 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p9 My 26 '39

"Good melodrama entertainment, with a prison background, that will back up almost any top epic on your bill."
+ **Nat Box Office Digest** p11 My 29 '39

"Prison melodrama saturated with action and excitement. With the intrigue and execution of a wild prison break for a climax, this one holds plenty of he-man material to rate it as a good supporter in the secondary first runs and neighborhoods. It's a standard 'B' offering with especial attraction for the juvenile trade."
+ **Variety** p14 My 31 '39

"Built against a prison background and carrying plenty in way of thrilling action, [it] carries potent appeal for those who prefer red-blooded melodrama. Picture is one that holds interest for entire length, with customers gripping seats during 'big house' ring battle and subsequent attempted break of prisoners."
+ **Variety (Hollywood)** p3 My 24 '39

SKANÖR-FALSTERBO. Europa 105min Ap 15 '39

Cast: Edvard Persson. Holger Winge. Rut Holm. Arthur Fischer

Director: Emil A. Pehrsson

Screen writer: Henry Richter

Comedy. Swedish dialogue film with English subtitles. Persson loses his job when he tries to cover a fellow worker who has stolen money. He goes to another town and is soon followed by his son who falls in love with the daughter of the mayor.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency My 18 '39

"Family."
Wkly Guide Ap 29 '39

Newspaper and Magazine Reviews

"Persson draws the most out of the farcical situations of the skillfully directed comedy. The thin plot is spread to feature length by the simple expedient of pointing the actions to a series of gags. . . The film is liberally sprinkled with English captions translating a funny dialogue." J. P.
+ **N Y Herald Tribune** p8 Ap 17 '39

"A happy blend of mild humor and slap-stick comedy . . . is making a laugh hit with the audiences at the Forty-eighth Street Theatre these days. . . Before the expected ending there are plenty of amusing situations, but nothing startling, which is all right under the circumstances." H. T. S.
+ **N Y Times** p13 Ap 17 '39

Trade Paper Reviews

"First-rate mixture of comedy, slapstick and good humor. With judicious cutting to speed it up, film should please the foreign-languagers. Picture rests almost entirely on talents of the Swedish comedian, Edvard Persson. He is a replica of the late John Bunny, pioneer silent film star, and just as funny."
+ **Variety** p14 My 24 '39

SKICKA HEM NR. 7. See Send home no. 7

SOCIETY LAWYER. MGM 77min Mr 31 '39

Cast: Walter Pidgeon. Virginia Bruce. Leo Carrillo. Eduardo Ciannelli. Lee Bowman

Director: Edwin L. Marin

Music: Sam Coslow. Edward Ward

Music directors: Georgie Stoll. Roger Edens

Screen writers: Frances Goodrich. Albert Hackett. Leon Gordon. Hugo Butler

Drama. Based on a novel, Penthouse by Arthur Somers Roche. This film is a remake of an MGM film called Penthouse made in 1933 with Warner Baxter and Myrna Loy. Walter Pidgeon, an attorney and Virginia Bruce, night club singer, solve a gangland crime.

Audience Suitability Ratings

"A: good of kind; Y: better not; C: no."
+ **Christian Century** p687 My 24 '39

"An enjoyable and fascinating melodrama. Adults." Am Legion Auxiliary

"Murder mystery presented with a good cast and good production, but too much crime and too many murders make it distasteful except to those who enjoy this type of picture. Adults." Calif Cong of Par & Teachers

"Good. An absorbing racketeer melodrama, marked by brisk dialogue, deft characterizations and handsome settings. Adults." DAR

"A very well produced, exciting, brisk melodrama. . . Very interesting for all who enjoy this type of drama. Adults." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"Fairly interesting mystery melodrama with a good cast and direction. The plot is obvious and stereotyped and, in essentials, it has been used again and again. There are some very good characterizations. So many sordid details of underworld life are revealed to the audience that the value of this type of gangster film is dubious. Adults." Nat Soc of New England Women

"An unpleasant story which involves night club life and a great deal of drinking. Waste of time. Adults." S Calif Council of Fed Church Women
— + **Fox W Coast Bulletin** Ap 8 '39

"Adults."
Nat Legion of Decency Ap 6 '39

"A: good; Y & C: no."
+ **Parents' M** p87 Je '39

"Mature. Fast-moving, amusing and fairly hard-boiled."
+ **Wkly Guide** Ap 1 '39

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor p17 Je 3 '39

"It's not much good." Jesse Zunser
— + **Cue** p46 Ap 8 '39

"Smart dialogue and clever playing superimposed on a murder mystery. Given good screen play and directorial treatment. Not especially

attuned to a child's psychology, but there is enough action to keep youngsters interested and they will learn no more of the villainy of their fellow men than in the run of pictures."
+ **Hollywood Spectator p9 Ap 1 '39**

"It is the best film the Capitol has been able to offer since 'Idiot's Delight.' . . If you're looking for screen crime with a light touch, the Capitol's offering is your candidate." Robert W. Dana
+ **N Y Herald Tribune p15 Mr 31 '39**

"Mr. Pidgeon may be handsomer than Jimmie Walker (whom he considerably resembles), but he is much less entertaining. In fact, if he keeps on appearing in these 'Class B's,' we're going to begin thinking of him as 'Carrier' Pidgeon." B. R. Crisler
+ — **N Y Times p19 Mr 31 '39**

"It's very usual movie material and not important or anything like that. It's just brisk." John Mosher
+ — **New Yorker p82 Ap 8 '39**

"This is a smooth, well-acted, and adequately exciting remake of the 1933 melodrama 'Penthouse.' "
+ **Newsweek p29 Ap 10 '39**

Photoplay p59 Je '39

"A smoothie production does not save what must seem, to patrons who saw 'Penthouse' in 1933 and every other well-bred mystery drama since then, less puzzling in its plottings than in its reappearance. . . *Hollywood makes these pictures in its sleep.*"
— + **Stage p6 My 1 '39**

Trade Paper Reviews

"Substantial story framework and an exceptionally able cast combine to make this one of the most successful in the present crop of re-makes, produced with polish and certain to please average filmgoers. Walter Pidgeon and Virginia Bruce, in the leads, form an ingratiating duo who might be built into a successful and popular marquee team."
+ **Boxoffice p79 Ap 1 '39**

"Very smartly turned out murder mystery done without the usual melodrama touches. It is class murder mystery fare, expertly directed and consummately acted by an ace cast throughout. It is the old Metro system of production shining out in every department."
+ **Film Daily p7 Ap 3 '39**

"Neither so star-studded nor so lavish as the first film edition, this remake qualifies easily as good entertainment on the strength of its intriguing plot, nicely played, well-directed and given quality production. Lacking any single top-bracket name, the quantity of 'good' names which head the cast collectively will help the draw."
+ **Hollywood Reporter p4 Mr 25 '39**

Reviewed by Vance King
+ **Motion Pict Daily p5 Mr 28 '39**

"John W. Considine, Jr., has delivered a neat piece of entertainment to the MGM list in 'Society Lawyer.' Its box office value will, of course, be set by the pulling power of the top names. And that is not so good, though we know few featured players who get better audience reactions than Virginia Bruce and Walter Pidgeon."
+ — **Nat Box Office Digest p11 Mr 27 '39**

"Fairish entertainment. Its players are well known if not first magnitude stars. The story unfolds a gangster melodrama with sophisticated trimmings and after 77 minutes of unspooling has provided enough complication to hold interest and create some illusion. . . Picture is not well thought out."
+ — **Variety p15 Ap 5 '39**

"Remake, comes back with theme sufficiently remodeled and amplified to make it good entertainment. While piece lacks standout names for marquee, it boasts of player roster each member of which is ideally suited to his or her respective cog, and under smooth, confident direction of Edwin L. Marin group comes through with splendid portrayals."
+ **Variety (Hollywood) p3 Mr 25 '39**

SOCIETY SMUGGLERS. Universal 65-70min F 24 '39

Cast: Preston Foster, Irene Hervey, Walter Woolf King, Frank Jenks, Fred Keating, Regis Toomey

Director: Joe May

Music director: Charles Previn

Screen writers: Arthur T. Horman, Earl Felton

Melodrama. The story concerns diamond smugglers who bring gems in from Europe in special trunks.

SEE ALSO issue of March 27

Audience Suitability Ratings

"A & C: hardly; Y: fairly good."
— + **Christian Century p590 My 3 '39**

"An intriguing film, which develops consistently and holds interest throughout. Adults and young people." E Coast Preview Committee
+ **Fox W Coast Bulletin Mr 18 '39**

"This story comes to a successful conclusion without a killing or too much shooting. Adults." Am Legion Auxiliary

"The plot is of the stock variety, with little that is new in its development. Adults." Calif Cong of Par & Teachers

"A novel twist to the plot, a good cast and direction raise this above average. Adults." Calif Fed of Business & Professional Women's Clubs

"Good. Adults." DAR

"Believable and quite entertaining is this rather involved story. . . Complicated for children. Mature." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"A fairly interesting sleuth drama. Although the plot is at times rather confused, suspense is maintained to the end. Mature." Nat Soc of New England Women

"To lovers of mystery this picture will appeal. Adults." S Calif Council of Fed Church Women
+ — **Fox W Coast Bulletin Ap 22 '39**

"While the action is somewhat complicated, the picture may hold interest for those who enjoy detective dramas. Adolescents, 12-16: no value; children, 8-12: too confusing."
+ — **Motion Pict R p7 My '39**

"A, Y & C: good."
+ **Parents' M p99 My '39**

Newspaper and Magazine Reviews

"This is a class 'B' picture. . . A film that grown-ups and children may see without either benefit or injury." Bert Harlen
+ — **Hollywood Spectator p14 Mr 18 '39**

"Cinema leavings spliced together with a bright line here and there and a surprise scene or two. . . Any synopsis of the plot would merely be a repetition of the picture's title. *They'll never get rid of double features this way.*"
— **Stage p8 Ap 1 '39**

Trade Paper Reviews

"This will have to be smuggled on the program with a strong feature in top billing if it is to leave any impress whatsoever on the boxoffice. Even for a modestly-budgeted cops-and-robbers offering, it is painfully stereotyped and slow as to story, motivation and direction."
— + **Boxoffice p43 Mr 11 '39**

"Theaters like the Globe on New York's Broadway, and many others in the Bronx and Brooklyn hinterlands, will cash in on this picture for enough to pay the negative cost. Because New York and its boundaries have been very conscious of 'society smugglers,' due to recent highly publicized trials. . . As for the picture itself—it will satisfy in its proper spot on the booking chart. It never expected to be more than it is, so we are happy to say that Universal has as good a 'B' picture as 'B' pictures are expected to B."
+ — **Nat Box Office Digest p12 Mr 11 '39**

SOCIETY SMUGGLERS—*Continued*

"Implausible tale of diamond smugglers, faintly reminiscent of recent newspaper accounts of smuggling incidents, production has enough novelty and action to enable it to stand up well on dual programs."
+ — **Variety** p19 Ap 5 '39

SOME LIKE IT HOT. Paramount 63min My 19 '39

Cast: Bob Hope. Shirley Ross. Una Merkel. Gene Krupa. Rufe Davis. Bernard Nedell. Frank Sully. Bernadene Hayes

Director: George Archainbaud

Music: Frank Loesser. Burton Lane. Gene Krupa. Remo Biondi. Arthur Franklin

Screen writers: Lewis R. Foster. Wilkie C. Mahoney

Comedy. Bob Hope is a fast-talking barker for a concession in Atlantic City. Krupa and a small band work with him but when the irresponsible Hope is penniless, Krupa leaves him and gets a job for his band where his jitterbug playing draws the crowds. Shirley Ross in a singer who teams up with Krupa after Hope, whom she loves, has tired her with empty promises. In the end she and Hope marry.

Audience Suitability Ratings

"A: feeble; Y: little value; C: no."
— **Christian Century** p783 Je 14 '39

"Pleasing light entertainment. Family." Am Legion Auxiliary

"Mediocre comedy with music. Adults." Calif Fed of Business & Professional Women's Clubs

"A rather thin comedy with uneven tempo and direction. The acting seems a bit stilted. Good recording of Gene Krupa's band and also an excellent example of the modern swing band. Adults." Calif Fed of Music Clubs

"Bob Hope's clowning and comedy 'gags,' the charming songs of Shirley Ross and Gene Krupa's swing band and drumming will provide agreeable entertainment. Family." Nat Council of Jewish Women

"Adults." Nat Soc of New England Women

"On the whole there is little to the picture. Mediocre. Mature." S Calif Council of Fed Church Women
— + **Fox W Coast Bulletin** p3 My 20 '39

"General patronage."
Nat Legion of Decency My 25 '39

"A: fair; Y: questionable; C: no."
+ — **Parents' M** p87 Je '39

Newspaper and Magazine Reviews

"A bunch of banalities and corny jokes do very little to entertain." Philip T. Hartung
— **Commonweal** p161 Je 2 '39

"Billed as a jitterbug jamboree—and it's all that. . . Bob Hope is faintly amusing as Nicky. A jazzy study of a phase of our modern civilization. Or is civilization the word?" Beverly Hills
+ — **Liberty** p64 Je 24 '39

"One of those consistently aimless and resolutely screwball enterprises for which Paramount seems to have an incurable yen of late, 'Some Like It Hot' may seem just a trifle peculiar to the non-jitterbug trade. . . When Gene Krupa, the demon drummer boy, and his whatever-you-call-'ems take over everything goes black. Don't ask us for details." B. R. Crisler
— + **N Y Times** p31 My 25 '39

Trade Paper Reviews

"Hot or cold, here is more than money's worth for run-of-the-mill customers, unless they are allergic to torrid swing music, a flowing measure of laughs and an appetizing garnishment of romance. For the jivers it will prove a field day."
+ **Boxoffice** p25 My 13 '39

"There may be some profitable exploitation angles to this cheap musical such as the title, jitterbug aspect and Gene Krupa tag, but where entertainment is concerned this little number is plenty weak. The story is familiar, the situations embarrassing and the gags are like old but wearying friends. Swing addicts will probably be satisfied with the few appearances of Maestro Krupa and the exhibitor who can attract enough young folks will do fair business. In most spots it will serve as secondary dual bill fare." David J. Hanna
— + **Film Bulletin** p6 My 20 '39

"This picture is good entertainment and should do business for the houses in which it is booked. George Archainbaud, director, kept things on the move and brought out the comedy to its best advantage. William C. Thomas rates credit as associate producer. The story is a bit old but with Bob Hope's fast-talk and wise-cracking, Shirley Ross' singing, and Gene Krupa's playing the drums, and his band, the picture moves along at a fair pace with only a few lagging spots."
+ **Film Daily** p6 My 9 '39

" 'Some Like It Hot' can be plugged into the filler part of the bill, but it will ride there solely on the marquee pull of Bob Hope, Shirley Ross and Gene Krupa, and will elicit meager enthusiasm on sheer entertainment merit. The Paramount picture exacts a terrific toll on its stellar performers' talents, and aside from a running fire of funny gags delivered with the usual Hope anxiety to please, has little to compensate for its sustained dullness. Krupa fans will undoubtedly grumble over the shaving of their particular star's skin-beating antics to the barest minimum."
— + **Hollywood Reporter** p3 My 6 '39

Reviewed by Roscoe Williams
+ — **Motion Pict Daily** p6 My 15 '39

"Unless there are enough jitterbugs left in the country to sell your theater out, Paramount did a dirty deal to Bob Hope in wishing this one on him. . . A possibly good freak for college towns, and in other situations where exhibitors spot certain days of the week for their jitterbugs."
— + **Nat Box Office Digest** p13 My 22 '39

"Here's one that was turned out deliberately to catch the jitterbug devotees with Gene Krupa and his swing band going to town for the rug-cutters. For general audiences, picture will slip into the second spots of the key dualers and satisfy moderately. 'Some Like It Hot' presents opportunity for profitable exploitation to attract the jivesters. . . Story itself is just an excuse on which to hang Krupa's musical display. . . Aside from the frequent appearances of Krupa's band, picture has little to offer."
+ — **Variety** p14 My 10 '39

" 'Some Like It Hot' has Bob Hope's tomfoolery, Gene Krupa's drums and Shirley Ross' vocalizing to recommend it. Outside of that proceedings are pretty thin pickings. Proper exploitation by exhibitors who number jitterbugs among patrons, and fans of Hope and Miss Ross will help some. Hung on a slim, and scarcely original story, picture tells an oft-told tale."
+ — **Variety (Hollywood)** p3 My 6 '39

SORORITY HOUSE. RKO 60min My 5 '39

Cast: Anne Shirley. James Ellison. Barbara Read. Adele Pearce. J. M. Kerrigan

Director: John Farrow

Music: Roy Webb

Screen writer: Dalton Trumbo

Drama. Kerrigan, a small town grocer, anxious that his daughter, Anne Shirley, have a college education, borrows money to send her. At the state university she becomes involved in the business of selecting a sorority.

Audience Suitability Ratings

"A: silly; Y & C: no."
— **Christian Century** p751 Je 7 '39

"A well chosen cast in a fairly good story help to make this an entertaining picture." Family." Am Legion Auxiliary

"Fairly entertaining social drama. Family. Uninteresting for children." Calif Cong of Par & Teachers

"Since so many unhappy events occur in such a short space of time and but one phase of college activity presented, the whole seems distorted and a bit hysterical. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. The story fails to convince, upon analysis, for it over-accents a superficial phase of college life; no co-ed would want to die if a sorority failed to bid her. Otherwise, wholesome. Mature-family." DAR

"A most entertaining picture, well cast and convincingly directed. . . The romance is refreshing, the photography and settings good, while pleasing, appropriate music adds much to the picture's reality. Uninteresting to children. Family." Gen Fed of Women's Clubs (W Coast)

"An intelligently and sympathetically presented social drama against a university campus background which should provide food for thought for parents whose offspring are planning a college career. Family." Nat Council of Jewish Women

"Family, exclusive of young children." Nat Soc of New England Women

"Light, entertaining and sympathetic. Family." S Calif Council of Fed Church Women

"'Sorority House' is a somewhat extreme and emotional picture of the evils attendant upon the sorority system in girls' colleges. It undoubtedly contains food for thought in showing the effect of the false emphasis placed by some young women on the desirability of being invited to join a sorority, but in exaggerating the snobbishness of the more fortunate, as well as the hysterical reactions of those who have been left out, it loses force both as entertainment and as a brief for improvement in the system. . . Adolescents: passable, but over-emotional; children: no. Mature-family." Women's Univ Club, Los Angeles
+ — **Fox W Coast Bulletin** My 6 '39

"General patronage."
Nat Legion of Decency My 11 '39

"A & Y: fair; C: no interest."
+ — **Parents' M** p87 Je '39

"Here is a two-fisted little film which takes a poke at sororities and leaves them with something less than a leg to stand on. . . There is a great deal of humor in the picture and some scenes of college life that really look like college."
+ **Scholastic** p31 My 27 '39

Newspaper and Magazine Reviews

"'Sorority House' merits attention for its simple sincerity and strong denouncement of the snobbish sorority system. . . Refreshing note: the charming and restrained girls in the film act like college students!" Philip T. Hartung
+ **Commonweal** p132 My 26 '39

"Surprisingly frank in its condemnation of college sororities, with their occasional evidences of snobbishness and cruelty to girls 'outside' their set, it is fairly effective entertainment. . . 'Sorority House' will appeal mostly to young people of college and pre-college age. Adults will probably excuse the obviousness of the simple plot and the unsubtle playing of the various roles, in view of the film's sincerity and the straightforward message of compensation it seeks to project." Jesse Zunser
+ — **Cue** p49 My 20 '39

"Innocuous but scarcely stimulating. Some of the performances are good, but the yarn, about aspirants to sororities, misses the spirit of campus life." Bert Harlen
— + **Hollywood Spectator** p11 Ap 29 '39

"Thankful as we ever are for small favors, we must acknowledge our indebtedness to the film for a new word, dreep. It would be listed in the dictionary thus: 'Dreep, n., colloq. A combination of dreary and weep; used to designate female students at Talbot University who have not been elected to membership in any of the sororities.' . . Hoisting RKO by its own petard, 'Sorority House' is a dreep." Frank S. Nugent
— + **N Y Times** p31 My 18 '39

"If it has been your lifelong ambition to see a picture called 'Sorority House,' here it is. If it hasn't, it's still here. *Gamma Gamma gumdrop.*"
Stage p6 My 15 '39

Trade Paper Reviews

"An appraisal of a college problem which almost achieves the realm of solid entertainment. It is a sincere and at times, poignant effort, containing general audience appeal, that misses because of a basic fault. After building up a careful case against the snobbishness of college sororities, the picture makes a turn-about-face and doesn't follow through. . . It has in its favor a more realistic treatment of campus life than is customary."
+ — **Boxoffice** p29 Ap 22 '39

"Mildly entertaining programmer. 'Sorority House' fails to rise above minor program classification because of its essential story weakness, although sincerely acted and fairly produced." Frank Leyendecker
— + **Film Bulletin** p18 My 6 '39

"Pleasing little story of college sorority life has strong human appeal."
+ **Film Daily** p5 Ap 24 '39

"In 'Sorority House,' RKO has an offering which should fill its niche capably, and in some situations it can be successfully sold for top billing. It lacks strong marquee names, but should please the warm weather customers."
+ **Hollywood Reporter** p3 Ap 19 '39

Reviewed by Vance King
+ **Motion Pict Daily** p3 Ap 27 '39

"More or less wholesome story treatment, short on comedy and long on sentimental heart-break, should appeal to feminine audiences, and attract considerable business as a better-than-average 'B' for the family trade and college towns. Production suffers principally from a dearth of dramatic plot incident. Here is a college picture without campus activities or athletic rah-rah, and virtually no co-ed doings. . . As entertainment, it is mildly diverting, but apt to become too dreary for fans who like action."
+ — **Variety** p14 My 10 '39

"Built on human, down to earth material, 'Sorority House' is bang-up entertainment that should have broad general audience appeal. It will need exploitation, but given the proper kind, it is strong enough to draw added sheckels into box offices wherever screened. Anne Shirley and James Ellison are cast to excellent advantage, with both of them turning in strong performances."
+ **Variety (Hollywood)** p3 Ap 19 '39

SOUTHWARD HO. Republic 58min My 19 '39

Cast: Roy Rogers. Mary Hart. George Hayes. Wade Boteler

Director: Joseph Kane

Music director: Cy Feuer

Original story: John Rathmell. Jack Natteford

Screen writer: Gerald Geraghty

Western melodrama with songs. Roy Rogers returns from the Civil War to find that he is co-owner of a Texas ranch. Rogers had fought with the Confederate Army and his partner in the ranch was a Union officer.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Je 15 '39

"A: fair: Y & C: good."
+ — **Parents' M** p50 Jl '39

"Family-juvenile."
Wkly Guide Je 3 '39

Trade Paper Reviews

"Unusually themed for a Western, 'Southward Ho' is of better grade. Packs plenty of hard riding, gun throwing and comedy into the tale. Roy Rogers, in the lead, is a convincing sagebrush hero from all angles. He sings, too, and contrary to the usual his piping is agreeable."
+ **Variety** p12 Je 7 '39

SPECIAL INSPECTOR. Warwick 55-65min Ap 13 '39

Cast: Charles Quigley. Rita Hayworth. George McKay. Edgar Williams. John Spacey

Director: Leon Barsha

Screen writer: Edgar Edwards

Melodrama. Charles Quigley portrays a government agent assigned to get a band of fur hijackers smuggling their loot across the Canadian border.

Trade Paper Reviews

"Pretty poor story, acting and directing and to top it off the sound is not what it should be for easy hearing. All the action seemingly takes place at night in two or three places and it has all the signs of a quickie. The dialogue is so trite it is sickening. In view of all the handicaps this hardly rates a spot on programs designed for general consumption. However, the children may go for it for they may not be so particularly concerned about the facts."
— — **Boxoffice** p51 My 6 '39

"[During the film] the spectator's eyes closed, his breathing became slow and regular. . . Well, it's a pretty good anesthesia, anyway."
— **Variety** p22 Ap 19 '39

SPOILERS OF THE RANGE. Columbia 55-58min Ap 27 '39

Cast: Charles Starrett. Iris Meredith. Dick Curtis. Kenneth MacDonald

Director: C. C. Coleman, Jr

Music: Bob Nolan. Tim Spencer

Screen writer: Paul Franklin

Western melodrama with songs. Ranchers who have just built an important dam get involved with a crooked financier.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency My 18 '39

Trade Paper Reviews

"Designed for average business, in spots played by the Charles Starrett series, this Western has a little more plot entanglement than the usual range ride. It is a rough-houser, too, with enough knuckle-bruising to suit action taste."
+ — **Boxoffice** p33 Je 10 '39

"A typical Starrett thriller that moves along nicely paced with action all the way, but lacks any particular originality, sticking to the formula stuff."
+ — **Film Daily** p6 Je 7 '39

"Not among the best of the Charles Starrett Western series. 'Spoilers of the Range' still has enough to hold his audience. Story has too many halts to figure the next move to satisfy the average sagebrusher fan, who likes action, and plenty of it."
+ — **Variety** p14 My 31 '39

SPY OF NAPOLEON. Unity 77min

Cast: Richard Barthelmess. Dolly Haas. Frank Vosper. Francis L. Sullivan. Joyce Bland

Director: Maurice Elvey

Historical story. Filmed in England. The story concerns the intrigue which filled the reign of Napoleon III, nephew of Napoleon Bonaparte; the war with Prussia in 1870 when Italy allied with Austria and brought about the downfall of the French ruler.

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 My 13 '39

Trade Paper Reviews

"The production, while assuming authenticity, fails to live up to the standards of American films, although the effort at simulation is good. The appearance of Richard Barthelmess, star of 'Broken Blossoms' and 'Tol'able David,' is much more mature in his role here. And the presence of Dolly Haas, who has yet to make a definite impression on American producers, is as equally important as the rest of the cast which means little to audiences in this country. However, students of history and followers of Napoleonic lore may go into ecstasy over the film's merits."
— + **Boxoffice** p61 My 27 '39

STOLEN LIFE. Paramount-Orion 90-92min My 26 '39

Cast: Elisabeth Bergner. Michael Redgrave. Wilfrid Lawson. Mabel Terry Lewis. Richard Ainley

Director: Paul Czinner

Screen writer: Margaret Kennedy

Drama. Based on a novel of same title by K. J. Benes. Filmed in England. Miss Bergner portrays twins who live in an Alpine resort. One is flirtatous and light-hearted; the other is serious and enjoys mountain climbing alone. While on a trip, the serious sister meets a young explorer and they both fall in love. Later he encounters the other sister and proposes marriage to the wrong girl. The serious sister sacrifices herself and the marriage is performed. When both sisters are on a sail boat the wife is drowned and the other assumes her sister's identity and returns to the husband.

Audience Suitability Ratings

"Excellent. Adults." DAR
+ + **Fox W Coast Bulletin** Ap 29 '39

"Elisabeth Bergner is superb. The dialogue is especially charming, being intimately and softly spoken, as well as cleverly written. Adults." Calif Cong of Par & Teachers

"A fascinatingly beautiful picture, distinguished by the dramatic artistry of Elisabeth Bergner who plays a dual role in an almost flawless manner. . . Very good—in all, a picture you will not want to miss. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"The genius of Elisabeth Bergner overshadows any minor deficiencies which are dwarfed in the joy of watching a great actress. The intriguing plot is full of surprises and the able cast and good direction add much to the perfection of the picture. Mature." Nat Council of Jewish Women

"The film holds the interest throughout and is enjoyable for its high degree of artistry. Adults." Nat Soc of New England Women

"A picture of high merit, giving Elisabeth Bergner ample opportunity to display her artistic talent. Mature." S Calif Council of Fed Church Women
+ + **Fox W Coast Bulletin** My 6 '39

"Exhibiting her facility in a dual role, Elizabeth Bergner again charms American audiences with her luminous personality and imparts to 'Stolen Life' an importance which it does not otherwise deserve. The story seems artificial and obviously made to order. . . The film is unusual and piquant entertainment. Adolescents, 12-16: too sophisticated; children, 8-12: no."
+ **Motion Pict R** p8 My '39

"Adults."
Nat Legion of Decency My 11 '39

"A: excellent; Y & C: no."
+ + **Parents' M** p99 My '39

"Mature. Outstanding. Referred to the Committee on Exceptional Photoplays."
+ + **Wkly Guide** My 6 '39

Newspaper and Magazine Reviews

" 'Stolen Life' . . . tells an interesting though far-fetched story." Philip T. Hartung
+ — **Commonweal** p161 Je 2 '39

"A rare treat, this one, with one of the world's greatest actresses teamed with one of its most agreeable leading men; a human story, told with leisurely progression, as is the English way, and backgrounds differing refreshingly from those we are used to seeing. . . Too

fine of texture for any but discriminating audiences. To study groups it presents an opportunity to compare direction with the best given Hollywood pictures. An attraction for first class theatres in larger cities; not for small town houses."
+ + **Hollywood Spectator** p9 Ap 29 '39

"Although slow-paced and not too plausible, this psychological drama will appeal to adult audiences. Elisabeth Bergner, in a difficult dual role, brilliantly heads a fine English cast."
+ **Newsweek** p35 My 22 '39

"This could have been just another case of mistaken identity vying with sex-triangle motif for story honors. The skill of the star, Elisabeth Bergner, lifts it into the artistic-triumph class, instead. Of course, it's a Continental film, but you'll find it was designed to please American audiences, too."
+ **Photoplay** p63 Jl '39

"Miss Bergner's talents are admirably keyed for the implicit pantomime that is required. . . This ingenious twist on an old plot structure seems so obvious that we wonder it has not been thought of before. No matter, it is fine now that it is used, and Miss Bergner and Michael Redgrave, rise graciously to the emotional crises that confront them. *Authentic Bergner.*"
+ + **Stage** p6 My 15 '39

"Elisabeth Bergner is a tiny, talented Viennese Jewess of 38, of whom German critics were once proud. . . In 'Stolen Life,' Actress Bergner gets, and takes, her first real chance to show that the German critics used to be right. . . It offers [her] a psychological problem worthy of her steel. Biggest bets that the film will make Bergner click with English-speaking audiences were placed by Actress Bergner, her director and husband, Dr. Paul Czinner, and Scenarist Margaret Kennedy. All three agreed to waive salary on their efforts, take a chance on sharing whatever profits come in after the picture earns back its $450,000 production cost."
+ **Time** p66 Je 5 '39

Trade Paper Reviews

"Heavy-handed in the true British tradition, this is obviously headed for its most satisfactory reception among 'arty' theatregoers, to whom action is not a requisite. Film is beautifully made, production standards are excellent and the cast is without a flaw, but the story moves very slowly and circumspectly, a factor which undoubtedly will weigh against it with average American audiences."
Boxoffice p67 Ap 29 '39

"It is strong, woman's drama. The story is somewhat unbelievable, but at least it is blessed with novelty and strong dramatic conflict. This is a natural for the first run and arty houses. Exploitation will be needed to sell the film in the smaller locations." David J. Hanna
+ **Film Bulletin** p6 My 6 '39

"There is but one word to use that will cover the production and acting in 'Stolen Life' and that is excellent. The production and direction by Paul Czinner are fine. . . Picture will score heaviest with a sophisticated audience. It should do a big business with the women who enjoy this type of entertainment. . . Paramount has a fine piece of property in this Orion production."
+ + **Film Daily** p7 Ap 25 '39

"Here in 'Stolen Life' is a hauntingly beautiful picture, which, with all its artistic feeling, succeeds still in investing the screen with a production marked for bigness at the boxoffice. It is so visually understandable that passages of unintelligible and foreign-tongue dialog will not impair the significance of each delicate nuance of its story-telling."
+ + **Hollywood Reporter** p3 Ap 22 '39

"Several things in this picture stand out for and against its success. So much pains were taken to inject 'class' that the film is apt to pass over the heads of most film patrons. On the other hand, its appeal to an intellectual public is partially nullified by the lack of originality and the chain of coincidences which make one become skeptical. There is also too much French dialog to be understandable by most English-speaking audiences. The film should have a definite draw for Bergner fans, but it's doubtful if it'll appeal to the rank and file. Ruthless cutting might make the picture more interesting."
+ — **Variety** p13 F 1 '39

"Elisabeth Bergner has a brilliant dual role. . . Its novel and psychological sex angles, interpreted with Miss Bergner's exceptional skill and Michael Redgrave's reciprocal excellence, aim it primarily for women audiences of more sophisticated levels. It is natural matinee material in these spots. For less discriminating trade it is very dubious."
Variety (Hollywood) p3 Ap 22 '39

STORY OF ALEXANDER GRAHAM BELL. 20th century-Fox 95min Mr 31 '39

Cast: Don Ameche. Loretta Young. Henry Fonda. Charles Coburn. Gene Lockhart. Spring Byington. Sally Blane. Polly Ann Young. Georgiana Young

Director: Irving Cummings

Original story: Ray Harris

Screen writer: Lamar Trotti

Biographical drama. Don Ameche portrays the New England inventor whose early struggles in inventing the telephone are given dramatic form. He was a teacher of the deaf and in his spare time, without funds or even food he worked fanatically to perfect the instrument. Henry Fonda portrays his helper. Much of Bell's success was due to the devotion of a deaf girl portrayed by Loretta Young. After his invention was known, others tried to steal it but in the end he was successful in preserving his patents. The Boston of the 1870's is the background.

A Film Guide to the 20th Century-Fox picture, Story of Alexander Graham Bell, prepared by Harold Turney, is obtainable from Film Guide, Taft Building, Hollywood, California at fifteen cents per copy or as part of the $2.00 subscription for 20 forthcoming Film Guides.

Audience Suitability Ratings

"A & Y: very good; C: if it interests."
+ + **Christian Century** p590 My 3 '39

"Should inspire and encourage the men and women of today in their undertakings. Mature-family." Am Legion Auxiliary

"Acting, production, and direction are excellent. Family." Calif Cong of Par & Teachers

"It is told in a manner so pleasing and so truly entertaining that interest is sustained to the end. . . Outstanding. Family." Calif Fed of Business & Professional Women's Clubs

"A classic in screen biography, inspirational and educational. Family." Calif Fed of Music Clubs

"Excellent. Mature-family." DAR

"A brilliant achievement without a single flare or spectacle. Fascinating entertainment for the entire family." Gen Fed of Women's Clubs (W Coast)

"The entire cast is chosen with rare judgment, each member of which gives a perfect performance, little Bobs Watson remarkable in a telling, heart-stirring bit. Family." Nat Council of Jewish Women

"A fine type of film for family audiences." Nat Soc of New England Women

"Of exceptional merit from both entertainment and ethical standpoints. . . The picture is exceedingly interesting and is so realistically presented that the audience cannot fail to catch the enthusiasm and courageous spirit of the man whose temporary failures served to spur him on to final successes. Excellent for the whole family." S Calif Council of Fed Church Women

"The story as a whole is fine and inspiring, beautifully acted and directed. Adolescents: excellent; children: excellent, if interested. Family." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bulletin** Ap 8 '39

STORY OF ALEXANDER GRAHAM BELL—*Continued*

"General patronage."

Nat Legion of Decency Ap 13 '39

"As so often happens in historical movies capital L-O-V-E gets in the way. Sometimes it seems that Mabel (Loretta Young) is more important to the film than the telephone. At best, the story is none too exciting, but it might have been more interesting if it had stuck to the telephone."

+ **Scholastic p30 Ap 22 '39**

"Family. Outstanding. An unusual and enjoyable story. Recommended for schools and libraries."

+ + **Wkly Guide Ap 8 '39**

Newspaper and Magazine Reviews

Boston Transcript p18 My 5 '39

"Family."

Christian Science Monitor p15 My 6 '39

"It should have the makings of first-rate cinema; but as directed by Irving Cummings and cast with Don Ameche, Loretta Young and a flock of her sisters, it has the coy, kittenish quality of 'Little Women.' Shining through the beauty and pleasantly sentimental Alcott atmosphere (which is further emphasized by unusually fine photography of Boston in the 1870's) are, of course, highlights from the life of [Bell], admirably acted by Mr. Ameche, Henry Fonda, Gene Lockhart and Charles Coburn. . . The too romantic finale demands that the picture be subtitled, 'Love Conquers Western Union.'" Philip T. Hartung

+ **Commonweal p693 Ap 14 '39**

"It is a frequently fascinating, sometimes lagging, and occasionally quite moving film biography. . . The scenes showing the successive stages in the development of the telephone, Bell's attempts to teach a deaf boy to talk, and the first public exhibition of the telephone, are profoundly interesting. They are genuinely dramatic, and make up for the innumerable soft-focus romantic interludes which only serve to delay the story." Jesse Zunser

+ **Cue p45 Ap 8 '39**

"It comes to the screen as one of the most emotionally appealing and informative pictures ever offered the public. . . For every member of the family down to the youngest who can understand it. Educational, also highly entertaining. . . Libraries should prepare for renewed interest in literature dealing with the telephone and Alexander Graham Bell."

+ + **Hollywood Spectator p27 Ap 15 '39**

"Don Ameche is a pleasant film actor, a versatile radio performer, but he leaves me unconvinced as the Edinburgher who took the world by the ears. . . Best of the cast is Charles Coburn." Beverly Hills

+ **Liberty p61 My 13 '39**

"It is one of the sweetest boxoffice stories ever told." Franz Hoellering

Nation p478 Ap 22 '39

"Seldom have the bitter struggles and meager joys of a great man been intermingled with such cumulative and forceful effect as in 'Story of Alexander Graham Bell.' . . Behind the eloquence of a film that never loses momentum is the splendid playing of Don Ameche, who must have caught some of Bell's genius to interpret him so admirably. Truly, 'Story of Alexander Graham Bell' is a glowing and memorable motion picture. . . It has been staged with great authority and extreme artistry and it has given Don Ameche the opportunity to be the central figure in a splendid film." Robert W. Dana

+ + **N Y Herald Tribune p10 Ap 1 '39**

"The film may be slow, but it has been honestly made. It is interesting even when it is not exciting and, although it probably will not create the dramatic splash of 'Suez' and 'Jesse James,' it is far the better picture. . . The court-room [scene] . . . almost destroys the film's validity. Its earlier three fourths were too strong for that." Frank S. Nugent

+ **N Y Times p17 Ap 1 '39**

"Brisk is certainly not the word for 'Story of Alexander Graham Bell.'. . This sketch in popular science does not overlook the aspects of Mr. Bell's domestic life, and Loretta Young is beautiful as Mrs. Bell." John Mosher

New Yorker p82 Ap 8 '39

"It mixes fact with a necessary amount of apocrypha. . . Directed by Irving Cummings . . . the film's occasional stirring moments [have] considerable persuasion. Nevertheless, 'Story of Alexander Graham Bell,' with its lengthy consideration of Americana, is unfortunately short on drama."

+ **Newsweek p29 Ap 10 '39**

"You could not ask for a more superlative production."

+ + **Photoplay p58 Je '39**

"The story is effectual and at times genuinely moving. A great deal of the film's appeal is due to Loretta Young's charming portrait. . . Much of the picture's dramatic strength is due to the director's quiet picturing of the morals and manners of the 1870's, and the restrained handling of sentiment in the more exuberant passages. Somehow, in spite of these productional virtues, 'Alexander Graham Bell' lacks that special inspiration to make it a really distinguished biographical study. Mr. Ameche is a little too scientific, a little too romantic, a little too anxious, a little too exhilarated. His overplaying does not vitally puncture the camera's steady recording of a great career, yet his words often foolishly emphasize the inventor's wild imaginings."

+ **Stage p7 Ap 15 '39**

"As a chapter in the elaborate biographical dictionary on which Hollywood is currently engaged, 'Story of Alexander Graham Bell' contains valuable material, much of it authentic, well-presented, exciting."

+ **Time p53 Ap 10 '39**

Trade Paper Reviews

"First, last and foremost, this picture must be acclaimed as a solid and undeniable boxoffice hit, containing, as it does, every known ingredient for financial success. Then comes the unstinting credit it richly earns for the magnificent manner in which the production is mounted; its inspired and brilliant cast and its flawless screenplay and direction."

+ + **Boxoffice p31 Ap 8 '39**

"Here is a picture that will make audiences cheer, laugh and cry as its brilliantly conceived story moves dramatically across the screen. Superbly produced by every standard, the exhibitors will cheer, too, as the picture is a surefire box office natural. Warmly human, the story tugs at your heartstrings in places and you live the struggles that time and again defeat the efforts of Alexander Graham Bell as he works and dreams of the telephone."

+ + **Film Daily p7 Ap 3 '39**

"As a piece of documentary celluloid storytelling, 'Story of Alexander Graham Bell' is unquestionably epochal. As drama, the 20th-Fox picture succeeds in making much of minor story incident and builds to needed climaxes with irresistable effect. It is outstanding theatre-fare which copiously lives up to its 'must see' insinuations as history in the making. Aided by the fanfare of current Americanism talk, plus its other obvious exploitation assets, 'Bell' is marked for boxoffice distinction."

+ + **Hollywood Reporter p3 Mr 30 '39**

Reviewed by Roscoe Williams

+ + **Motion Pict Daily p1 Mr 31 '39**

"Darryl Zanuck seems destined to set a pace this year that will result in all the industry making a lot more money than could be normally expected. . . 'Story of Alexander Graham Bell' is a surprise package that he has had up his sleeve. . . Exhibitors' Booking Suggestion: forget your worries about the business sound to the title, and go the limit."

+ + **Nat Box Office Digest p10 Ap 3 '39**

"The drama of the birth of the telephone is a comparatively tame affair with Don Ameche, Henry Fonda and Loretta Young. Neither Ameche nor Miss Young arouse as much enthusiasm as they normally do and the romance which punctuates the story of the spawning of the telephone never seems to take hold with any sense of firmness. The film will do fair business, but the women will not get behind this picture as much as the men, and the latter may have a preconceived conception of Bell that isn't entirely parallel to Ameche's portrayal of the inventor. While 'Bell' will fare satis-

factorily, it does not suggest record-breaking business. The exploitation possibilities are strong, however, and the live theatre managers and publicists will find many promising avenues leading to an advertising approach."
+ — Variety p15 Ap 5 '39

"A major scientific event is fascinatingly humanized and the life and love of the inventor of the telephone presented as a thrilling narrative. . . It ranks among the best pictures there has certainly been no better example."
+ + Variety (Hollywood) p3 Mr 30 '39

STORY OF VERNON AND IRENE CASTLE. RKO 90-93min Ap 28 '39

Cast: Fred Astaire. Ginger Rogers. Edna May Oliver. Walter Brennan. Lew Fields. Etienne Girardot

Director: H. C. Potter

Music: Con Conrad. Herman Ruby. Bert Kalmer

Screen writer: Richard Sherman

Biographical drama. Based on the books My Husband, and, My Memories of Vernon Castle, by Irene Castle. She served as technical advisor on the film. It features the Castle Walk, the Polka, the Maxixe, the Tango and the Texas Tommy and revives such famous old tunes as In My Merry Oldsmobile, Too Much Mustard, Every Little Movement, By the Light of the Silvery Moon and the Missouri Waltz. A nostalgic narrative of the famous dancing couple, their ambitious endeavors to become known as dancers in Paris where they were starving, their tremendous success and Vernon Castle's enlistment in the army and his death as a pilot in Texas in a training school.

A Film Guide to the RKO Radio picture, Story of Vernon and Irene Castle, prepared by Harold Turney, is obtainable from Film Guide, Taft Building, Hollywood, California at fifteen cents per copy or as part of the $2.00 subscription for 20 forthcoming Film Guides.

Audience Suitability Ratings

"A & C: good; Y: very good."
+ Christian Century p527 Ap 19 '39

"Excellent. Though it ends in tragedy, the film is very enjoyable in its other sequences. Mature-family." DAR

"For those who have seen Irene and Vernon Castle at the height of their career, this picture will evoke a charmed nostalgia. . . The cast is perfect. . . For all audiences we unreservedly recommend 'Story of Vernon and Irene Castle.' Adolescents & children: excellent. Family." Women's Univ Club, Los Angeles
+ + Fox W Coast Bulletin Ap 1 '39

"An outstanding picture. Children may not be interested. Family." Am Legion Auxiliary

"Delightful filming of the real life story of Vernon and Irene Castle. Mature theme. Family." Calif Cong of Par & Teachers

"A delightful picture which will pleasantly stir the memory of those who enjoyed the gayety and excitement of the period when the Castles were at the height of their popularity. Family." Calif Fed of Business & Professional Women's Clubs

"An excellent biographical story. Family." Calif Fed of Music Clubs

"The direction of this outstanding production is completely satisfying. Unreservedly recommended for the family." E Coast Preview Committee

"A most distinguished production. Family." Gen Fed of Women's Clubs (W Coast)

"A beautifully told story. Family." Nat Council of Jewish Women

"Fred Astaire and Ginger Rogers portray this genuine and touching American love story very delightfully. They have never appeared to better advantage. Family." Nat Soc of New England Women

"A most entertaining presentation. . . A worthwhile picture, understandingly directed and suitably cast, with beautiful scenery and excellent music and dancing. Family." S Calif Council of Fed Church Women
+ + Fox W Coast Bulletin Ap 15 '39

"General patronage."
Nat Legion of Decency Mr 30 '39

"A & Y: excellent; C: little interest."
+ + Parents' M p99 My '39

"With Fred Astaire and Ginger Rogers dancing their way through it, nothing could be finer. Fred and Ginger are in top form. And that means tip-top."
+ + Scholastic p30 Ap 22 '39

"Family. Outstanding. An enjoyable nostalgic record, rather romanticized, of the dancing Castles. . . It contains some heart-warming recreations of pre-war times, and lots of old music to stir the memories."
+ + Wkly Guide Mr 18 '39

Newspaper and Magazine Reviews

"It is produced with affection, skill and a whole album of songs that you will be glad to hear again or perhaps for the first time, if you happen to be so deplorably young as to have missed them until now. . . It is good entertainment." John K. Hutchens
+ Boston Transcript p8 Ap 20 '39

"Adults and young people."
Christian Science Monitor p15 Ap 22 '39

"It may spell romance for those who remember this famous dancing couple in their heyday but as material for Fred Astaire and Ginger Rogers it seems a little flat and uninspired. The first boy-meets-girl part is rather dull and only gains interest through the nostalgia aroused by 1911 costumes and frequent playing of old popular songs. . . While oldsters will be disturbed during this success period by the war hysteria and the impending tragedy of 1918, younger audiences, not bothered by the fact that dancer Fred Astaire doesn't really act at all and that Ginger Rogers doesn't look the least like svelte, dark-haired Irene Castle, may be astonished at a musical that ends, not in a clinch, but with the death of the hero." Philip T. Hartung
— + Commonweal p693 Ap 14 '39

"In the persons of Fred Astaire and Ginger Rogers the dancing Castles come beautifully, unforgettably, to cinema life. . . Director H. C. Potter has virtually allowed the story to tell itself, with a minimum of cinematic fireworks, in a series of pleasantly unfolded, brilliantly photographed comedy, romantic, dancing, and musical sequences. . . It is altogether quite charming—leisurely, and very pleasant. An excellent cast . . . plays the story for all it is worth. You'll like it." Jesse Zunser
+ Cue p44 Ap 1 '39

"Thoroughly satisfying entertainment. . . Nothing in it to offend anyone. Will not entertain children, but will give adolescents a chance to feel sorry for the way we used to dance, and the older ones a chance to feel sorry for the way the younger ones dance now. Libraries probably will find it creates interest in Irene Castle's two books, 'My Husband' and 'My Memories.' "
+ + Hollywood Spectator p31 Ap 15 '39

"Fred Astaire and Ginger Rogers really never seem to be Vernon and Irene to these remembering eyes—but they dance graciously and charmingly, they are pleasant enough as the young couple taking the world by its feet. This depends upon the age of your point of view." Beverly Hills
+ + Liberty p51 Ap 29 '39

"The show is rich in terpsichorean spectacle and the humor which can be evoked from recreating a not too distant past. The entertainment values, as they are known in the trade, are sure-fire. Nevertheless, they are constantly being muted by the production's insistence on documenting all the details in the career of the Castles. . . Even the adroit performing of the stars of 'Story of Vernon and Irene Castle' cannot keep the photoplay from falling rather badly apart. To my mind, the first part of the film is by far the best." Howard Barnes
+ N Y Herald Tribune p15 Mr 31 '39

"Broadway, which does not believe in miracles, has been referring to the casting of Fred Astaire and Ginger Rogers in the 'Story of Vernon and Irene Castle' as a 'natural' and in a sense it is. . . But the story of the Castles happens to be a story of a tragedy and that is where doubt rears its ugly head. Rogers and Astaire have been so closely identified with

STORY OF VERNON AND IRENE CASTLE—*Continued*

light comedy in the past that finding them otherwise employed is practically as disconcerting as it would be if Walt Disney were to throw Mickey to the lions. . . We feel guilty about not liking it more, about seeming to lend approval of type-casting. But somehow Astaire and Rogers have come to mean one thing to us. We prefer their happy endings. Besides, isn't tragedy for brunettes?" Frank S. Nugent

+ N Y Times p19 Mr 31 '39

"It's all very proper that Ginger Rogers and Fred Astaire should do their prettiest work in 'Story of Vernon and Irene Castle,' and what we want of a film about the Castles is just what Rogers and Astaire can give us. When this picture strays away from the sort of thing adapted to the Rogers-Astaire talents, as it does stray sadly toward the end, it becomes awkward. . . No astute direction can avoid a certain clumsiness, a certain lameness, when the tone of the material is so changed." John Mosher

+ New Yorker p81 Ap 8 '39

"The result is not only a refreshing musical, but a haunting screen biography—a nostalgic field day for the war generation and required film-going for jitterbugs."

+ Newsweek p31 Ap 3 '39

"Although this is a sweet picture and will have enormous appeal, there is one thing distinctly wrong with it; and we may as well discuss that before launching into praise of its good qualities. The trouble is in the story. . . You will not want to miss this. It sparkles like a polished, crystal glass."

+ Photoplay p58 Je '39

"There are two sensational qualities to the picture—Fred Astaire's complete identification with the character and disposition of Vernon Castle, and the film's almost uncanny recapturing of the years 1911 and 1912. . . It is undoubtedly Fred Astaire's great conviction in his rôle that makes the film warm instead of overwhelming, intimate instead of pretentious, exquisite instead of merely delightful. His appearances in the scenes are never as Fred Astaire."

+ + Stage p34 Ap 1 '39

Trade Paper Reviews

"With its styles of yesteryear, its music to make the fair-to-middling oldsters nostalgic and its romantic flavor to intrigue the young, this expert attraction is geared for the heavy success bracket."

+ + Boxoffice p39 Mr 18 '39

"The film emerges as class entertainment with a mass appeal. Its nostalgic features make it sure-fire for the older patrons while the unquestioned box office draw of the stars will take care of the younger element. . . Ad tips: play up Astaire-Rogers names and the rather dramatic story, which makes this different from their prior vehicles. Old-timers will be interested in the melodies and atmosphere of 25 years ago." Frank Leyendecker

+ + Film Bulletin p6 Ap 22 '39

"One of the most satisfying and wholesome entertainments that the screen has offered in a long time. The warm human story follows closely the lives of the Castles, famous dance team of an earlier era. Fred Astaire and Ginger Rogers play the roles of the celebrated couple, and score brilliantly."

+ + Film Daily p6 Mr 31 '39

"The ingratiating lyrical charm which one has grown to expect from Fred Astaire's and Ginger Rogers' vehicles is again screened with telling effect in 'Story of Vernon and Irene Castle.' It is splendid entertainment and a sure-thing for strong box office. The period of the picture will serve as one of its strong assets. For the RKO picture is staged within an era which is quite familiar to two generations of moviegoers, and the older of them will be particularly entranced by the shifting scenery of the earlier years of this century."

+ + Hollywood Reporter p3 Mr 28 '39

Reviewed by Roscoe Williams

+ + Motion Pict Daily p9 Mr 29 '39

"Exhibitors and the public will be wondering about the Astaire-Rogers team in their latest picture. We are happy to report that there are so many audience elements which parallel the values of 'Alexander's Ragtime Band' that it is difficult to restrain one's enthusiasm. The picture has that nostalgic feeling which helped a lot in 'Alexander,' giving the older generation the thrill of hearing songs and seeing things which happened in their own life, giving the youngsters all they can ask for in modern appeal."

+ + Nat Box Office Digest p11 Ap 3 '39

"It is sure-fire boxoffice. Whether or not the Castles mean anything to the younger present-day fans it's top-flight cinematic entertainment. Judged on that standard alone it will more than satisfy. Once in, all must come away with a new appreciation for the full meaning of the title and what the dancing Castles of 25 years ago represented, particularly in relation to what is known as modern ballroom dancing. It's one of the best Astaire-Rogers films. Their last for RKO under existing commitments, the 'Castles' box office will undoubtedly compel continuance of the team."

+ + Variety p15 Ap 5 '39

"It should repay RKO handsomely for the effort it represents in production care and initiative. . . There has been captured in the story and its presentation fine sentiment, charm and excitement, and for the older customers a very potent nostalgia in the haunting songs and ballroom gyrations of yesterday. Generally the picture stacks up with the better Rogers-Astaire offerings, and it has the possibilities of doing extraordinary business."

+ + Variety (Hollywood) p3 Mr 28 '39

STREET OF MISSING MEN. Republic 63-65min Ap 25 '39

Cast: Charles Bickford. Harry Carey. Tommy Ryan. Mabel Todd. Guinn Williams

Director: Sidney Salkow

Original story: Eleanor Griffen. William Rankin

Screen writers: Frank Dolan. Leonard Lee

Gangster melodrama. Charles Bickford portrays a released convict who has spent five years in Alcatraz. He determines to "get" the editor whose crusade against the underworld was responsible for Bickford's sentence.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 8 '39

"A: fair; Y & C: no."

+ — Parents' M p50 Jl '39

Newspaper and Magazine Reviews

"A fast-moving time-passer of the dime magazine variety. A film of this kind, of which one sees so many during the course of a year, depends for favor on a few twists to give it body. The title of this film doesn't seem to mean a thing, which perhaps, is a just way of announcing that the film doesn't mean a thing either." Howard Barnes

— N Y Herald Tribune p18 Je 1 '39

"The firm of Republic Pictures has been making 'Street of Missing Men' under one title or another for so many years now that it should be occasion for some wonderment in the trade that it continues to be no better so consistently. In the present exhibit, even the title is more ill-fitting than usual, since the story really concerns, not a street of missing men at all, but a newspaper circulation war." B. R. Crisler

— N Y Times p31 Je 1 '39

Trade Paper Reviews

"Another gangster picture with sufficient action to make an adequate running companion on twin bills. The story has a new twist and some added human interest in Tommy Ryan."

+ Boxoffice p69 Ap 29 '39

"Completely lacking in romantic appeal, 'Street of Missing Men' will be limited to action spots or neighborhood duals. As gangster melodrama, however, it holds the interest throughout." Frank Leyendecker

+ — Film Bulletin p18 My 6 '39

"Good melodrama of gangster's regeneration. It is distinguished by the strong characterization of Charles Bickford."

+ **Film Daily** p7 Ap 25 '39

Reviewed by Ed Greif

+ **Motion Pict Daily** p7 Ap 25 '39

"Republic has bundled a flock of stock situations, endowed it with a good cast and direction and the result is 'Street of Missing Men.' It'll suffice on the dualers. The cast helps the film exceed the limitations of time-worn situations. . . Yarn lacks conviction."

— + **Variety** p12 Ap 26 '39

"Strictly for the Saturday afternoon whistlers and tractor jockeys. Ten-twent-thirt stuff laid on with heavy hand and not to be taken seriously even though the cast plays it straight to the hilt and would have you believe there's plenty of dirty work at the cross street. It's pretty standard and routinish all the way, with here and there what might pass for a twist."

— **Variety (Hollywood)** p3 My 6 '39

STREETS OF NEW YORK. Monogram 73min Ap 12 '39

Cast: Jackie Cooper. Martin Spellman. Sidney Miller. Buddy Pepper. Bobby Stone

Director: William Nigh

Music director: Edward Kay

Screen writer: Robert D. Andrews

Melodrama. This is the third in the Jackie Cooper series for Monogram. Jackie, brother of a gangster, decides to make his own way in life and patterns himself after his hero, Abraham Lincoln. He successfully defends his sidewalk newspaper stand from junior racketeers and studies for a legal career in night school.

Audience Suitability Ratings

"A: fair; Y & C: mostly good."

+ — **Christian Century** p719 My 31 '39

"An unpretentious story, well acted and directed, with plenty of human interest. Family." E Coast Preview Committee

+ **Fox W Coast Bulletin** Ap 22 '39

"General patronage."

Nat Legion of Decency Ap 13 '39

"A & Y: good; C: mature in its plot development, but very good in the scenes between Jackie and his young protégé."

+ **Parents' M** p99 My '39

"Capably directed, the film is interesting all the way through, even if the story slumps at times. Not a great picture, but a very good one."

+ **Scholastic** p33 Ap 29 '39

"Family. A sort of Horatio Alger tale."

Wkly Guide Ap 8 '39

Newspaper and Magazine Reviews

"It's a treat to see a movie about a bunch of Tenth Avenue kids in which the hero is a good, straightforward lad and remains so in spite of his poor surroundings, adverse conditions, evil influences and a gangster brother who wants to put him through college. . . It proves that such a picture can have a punch without aid from the Dead End Kids. . . The film gets a bit maudlin during a sentimental Christmas scene, but Jackie Cooper and little Martin Spellman keep the picture from being too soft." Philip T. Hartung

+ **Commonweal** p49 My 5 '39

"A good show for children because of the richness of idealism in it, though discerning adults are likely to find an over-content of heroics and sentimentality a bit cloying." Bert Harlen

+ — **Hollywood Spectator** p33 Ap 15 '39

"There is no denying that things happen in this little melodrama of Christmastide. It's knee-deep in plot. . . This is probably better acted than it deserves—by Jackie, by George Irving as the jurist, by little Martin Spellman as the cripple." Beverly Hills

+ — **Liberty** p44 My 20 '39

"Everything in 'Streets of New York' is a little too nice, a little on the tame side, although in some ways this method of treatment is a welcome change. . . It is an unassuming little film that tells its message moderately and without pretense." R. W. Dana

+ — **N Y Herald Tribune** p16 My 1 '39

"Now that May is here, Monogram Pictures —one of our leading independent producing companies—proves its independence of the calendar by bringing out a Christmas picture. But 'Streets of New York' is more than a sprig of May holly; it is also the most premature crocus of the approaching Abe Lincoln cycle. . . The picture ends naively with the implication that Jackie is bound to gain a brilliant legal success, and eventually, perhaps, the hand of the judge's fair daughter." B. R. Crisler

N Y Times p21 My 1 '39

" 'Streets of New York' the crime item of the week, is a mere nothing despite Jackie Cooper. It fidgets along with the brave little newsboy, and the cripple and crutches, and Christmas trees." John Mosher

— **New Yorker** p119 Ap 29 '39

"This is an unpretentious drama of the slums, with the hokum implicit in its simple story handled with considerable restraint."

+ **Newsweek** p49 My 1 '39

"Sugar-coated moral for the kiddies."

Stage p6 My 1 '39

"Monogram's 'Streets of New York,' whose special equipment is the once bright star name of Jackie Cooper, is not likely to cause a traffic jam. Strikingly similar to a Universal-Cooper vehicle of last season titled 'Newsboys' Home,' it exhibits Jackie, now a burly, downy adolescent of 15, as an honest newsboy. . . City audiences may be fascinated by Monogram's conception of Manhattan. The elevateds, apparently by Lionel Toys, are particularly noteworthy. The dialogue is equally rickety."

— + **Time** p68 Ap 24 '39

Trade Paper Reviews

"As dramatic entertainment, this is heavily laden with appeal for the juvenile trade but may prove less so for adult consumption."

+ — **Boxoffice** p59 Ap 15 '39

"Unquestionably the best of the Monogram Jackie Cooper series, this may be recorded as a first rate screen drama—artfully and entertainingly told."

+ **Film Bulletin** p4 Ap 22 '39

"This production is one of the finest that Monogram has made to date. Jackie Cooper gives a grand performance as the orphaned news-boy with high ideals and ambitions, as does the little waif, Martin Spellman, a newcomer, who plays the role of Gimpy, the cripple boy who is taken care of by Jackie."

+ **Film Daily** p6 Ap 10 '39

"Monogram has followed last season's Jackie Cooper hit with a topper. 'Streets of New York' gives logical reason why the 'comeback kid' has hit the trail, for he neatly wraps it up with a smooth job. And a youngster, Martin Spellman, serves notice that when appeal is needed, a corner of it belongs to him. The picture is chock full of sentimentality tastefully dished in abundant proportions, but making room for adequate comedy to ease the strain on the mascara. The film would credit a major offering."

+ **Hollywood Reporter** p3 Ap 5 '39

Reviewed by Gus McCarthy

+ **Motion Pict Daily** p4 Ap 11 '39

"Monogram has an all-around audience picture, with a good share of box office. It is the third of the Jackie Cooper series from Monogram which this reviewer has seen, and in his opinion, the best."

+ **Nat Box Office Digest** p10 Ap 10 '39

" 'Streets of New York,' which gets a little away from routine lines, is entirely without love interest but is another Jackie Cooper starrer that should do all right if not pointed too high. Former child star, who holds his own as an adolescent, has a very strong following among the younger girls and will please in this effort even if he doesn't throw his arms around any young ladies. His previous 'Gangster's Boy' and 'Boy of the Streets' for Monogram did all right, and his third, because of title similarity, may cause some confusion, but again the nature of the subject matter is clearly indicated."

+ **Variety** p22 Ap 19 '39

STREETS OF NEW YORK—*Continued*

"Third of the Jackie Cooper starrers for Monogram, 'Streets of New York' gives every indication of repeating studio's successful 'Boy of the Streets,' its initial Cooper feature released last year. A happy combination of pathos, humor and a young newspaper boy's struggles to lift himself above his environment, picture carries entertainment for nearly all classes of audiences and will find itself in theatres heretofore closed to independent product."
+ **Variety (Hollywood)** p3 Ap 5 '39

STRONGER THAN DESIRE. MGM Announced for release Je 30 '39 (Not yet previewed)

STUNT PILOT. Monogram Announced for release Jl 1 '39 (Not yet previewed)

SUDDEN MONEY. Paramount 60min Mr 31 '39

Cast: Charles Ruggles. Marjorie Rambeau. Charley Grapewin. Broderick Crawford. Billy Lee

Director: Nick Grinde

Dance director: LeRoy Prinz

Music director: Boris Morros

Screen writer: Lewis R. Foster

Comedy. Based on a play Whatever Goes Up by Milton Lazarus. The film shows the effect on an average family of sudden wealth in the form of a sweepstake ticket. Each member of the family has secret ambitions to gratify and soon the money is all gone and they go back to their old routine.

Audience Suitability Ratings

"With a few ideas borrowed from 'You Can't Take It With You,' plus several amusing sequences of its own, this frankly farcical tale with a morale overtone manages to be extremely funny here and there and mildly entertaining at all times. The cast and the direction are beyond reproach, and if the result falls a bit short, the story, which is not only far from novel but has been used very recently and much more cleverly, is to be blamed. Family." E Coast Preview Committee
— + **Fox W Coast Bulletin** Mr 25 '39

"Entertaining social comedy. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Fairly amusing, nonsensical farce-comedy, reminiscent of 'You Can't Take It With You.' Family." Calif Fed of Business & Professional Women's Clubs

"Too much similarity to 'You Can't Take It With You' makes the picture dull. Too exaggerated to be very funny. Mediocre. Family." Calif Fed of Music Clubs

"Mediocre. Family." DAR

"Entertaining in a light, amusing fashion. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Light, amusing comedy, fairly well acted. . . Amusing for family audiences." Nat Soc of New England Women

"A fair program picture. Family." S Calif Council of Fed Church Women
+ — **Fox W Coast Bulletin** Ap 29 '39

"In the light of the plot, 'Whatever Goes Up,' the title of the original play, would have seemed a more appropriate and less obvious title than 'Sudden Money,' and would have indicated the farcical nature of the picture. Fresh dialogue mixed with old situations make this good but not remarkable entertainment. Adolescents, 12-16: perhaps; children, 8-12: mature."
+ — **Motion Pict R** p8 My '39

"Adults."
Nat Legion of Decency Mr 16 '39

"A & Y: good; C: mature."
+ **Parents' M** p99 My '39

"Family. An amusing comedy."
+ **Wkly Guide** Mr 4 '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 Ap 22 '39

"Written down. The scriptists were so intent on captivating that mythical family trade they wrote past mama and papa and even grandma, and hit only Johnnie. . . Nothing particularly objectionable in it, but children's respect for their elders will not be enhanced any by seeing these parents make such asses of themselves." Bert Harlen
— + **Hollywood Spectator** p11 Ap 1 '39

"Don't go out of your way to catch this little number."
— + **Photoplay** p89 Je '39

Trade Paper Reviews

"A lame attempt at comedy which will need plenty of top support. There are a few redeeming interludes, but most of it is uninspired and stretched mighty thin for laughs. Blessed with a solid idea dealing with the adventures of an average American family that wins a first prize in a sweepstakes, the story wanders along the realm of improbability and hardly ever treads a sure path to more humorous fields."
— + **Boxoffice** p61 Mr 25 '39

"Paramount's 'Sudden Money' begins as hilarious slapstick and [moves] nicely on its way, but it makes an unfortunate switch and tries to deliver farce in a subtle manner. Its opening and introduction of characters is as fast and funny as can be desired, but the letdown in a few anachronistically injected scenes at the start of the last half serves to break up a nicely acquired tickle. Its obvious fault can be remedied by judicious cutting, and then the opus should have no trouble in bringing the theatres sudden money."
+ — **Hollywood Reporter** p3 Mr 17 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p11 Mr 21 '39

"With Charles Ruggles and Marjorie Rambeau teamed, Paramount delivers one of those family pictures in 'Sudden Money' which will fill a satisfactory spot on any double bill."
+ **Nat Box Office Digest** p15 Mr 20 '39

"There's little hope for 'Sudden Money,' except as a filler in the subsequent bookings where an hour is required in support of a strong attraction. Produced as a lower-bracketed 'B,' it carries the handicaps of both poor script and strained direction. . . [The screenplay] is not new material. It fails to provide any fresh angles, and picture shows padding to stretch it to 60 minutes."
— **Variety** p20 Mr 22 '39

"Designed for second position on dualers, 'Sudden Money' satisfactorily fits that niche. It's good clean fun, ably constructed, and dotted with lines and business that open gates to well-spaced laughs."
+ — **Variety (Hollywood)** p3 Mr 17 '39

SUN NEVER SETS. Universal 98-100min Je 9 '39

Cast: Douglas Fairbanks, Jr. Basil Rathbone. Virginia Field. Lionel Atwill. Barbara O'Neil. C. Aubrey Smith. Melville Cooper

Director: Rowland V. Lee

Music: Frank Skinner

Music director: Charles Previn

Original story: Jerry Horwin. Arthur Fitz-Richard

Screen writer: W. P. Lipscomb

Melodrama. The story concerns an English family which for generations has had sons in the Colonial Service. Douglas Fairbanks, Jr portrays an impetuous son who rebels against the family tradition but finally realizes that his duty is to his country. Lionel Atwill portrays a munitions baron who broadcasts propaganda from a radio station in a remote part of the African jungle.

Audience Suitability Ratings

"Good. An exaggerated climax detracts somewhat from an otherwise exciting, convincing production in which Basil Rathbone is most notable. Mature-family." DAR
+ **Fox W Coast Bulletin** Je 3 '39

"Adults."
Nat Legion of Decency Je 15 '39

Newspaper and Magazine Reviews

"It is a modern melodrama as full of adventures and absurdities as a 1920 serial. . . All the old devices are revived." Philip T. Hartung
— + **Commonweal** p218 Je 16 '39

" 'Sun Never Sets' is a wild, second-rate, spy melodrama (with clinking box office echoes). I frankly thought it intellectually dishonest, and proportionately weak as entertainment. . . Some of it is fair melodrama, but most of it is so far-fetched, and so smeared over with thick, gooey, synthetic, patriotic fervor that, in view of its pretentions to realism, 'Sun Never Sets' becomes downright dishonest." Jesse Zunser
— **Cue** p44 Je 10 '39

"British family traditions, dramatized, do not make the most popular film fare for American audiences. Here we have a beautifully done production which will not gain great favor in this country by virtue of its story reflecting a phase of life we do not know and in which we have no interest. . . Of little interest to younger people. Informative for adults as a treatise on British family traditions. Has nothing of particular interest to study groups, but any students who see it should note the sympathetic direction given it, the conversational quality of the dialogue, and the grouping of characters to obtain well balanced photographic results."
+ — **Hollywood Spectator** p5 Je 10 '39

"Hollywood's latest tribute to the spirit of British imperialism, 'Sun Never Sets,' is not what I would call flattering. . . The show is as sorry a film of its kind as ever came out of the cinematic hopper. Although it masquerades as a Class 'A' production, it has less quality than most quickies. Several good performers are trapped in the proceedings, but their efforts to make a none-such plot look reasonable are merely embarrassing. . . The mentality of motion picture audiences has been estimated as very low, but never as low as this production would indicate. 'Sun Never Sets' should never have been made, to my way of thinking, but it couldn't have been made much worse." Howard Barnes
— — **N Y Herald Tribune** p18 Je 9 '39

"After giving the film far more consideration than it probably deserves, we have decided it is not the British Empire on which 'Sun Never Sets,' but the imagination of Hollywood's elfin script-writers. . . Off-hand it's hard to recall a sillier salute to our British cousins, or one more embarrassing to its cast, some of whom really seem to have taken it seriously." Frank S. Nugent
— **N Y Times** p26 Je 9 '39

"The Spirit of Empire can weigh down a picture, and I fear that Director Rowland V. Lee permits his enthusiasm for the Realm to submerge the plot of 'Sun Never Sets.' . . The general hullabaloo of patriotic and domestic excitement makes the final big bombing an anticlimax." John Mosher
— + **New Yorker** p90 Je 10 '39

"The picture is less an empire buildup than a bizarre mystery thriller à la E. Phillips Oppenheim. . . Despite excessive emphasis on the idea of duty to empire and considerable overacting by both Fairbanks and Rathbone, Rowland V. Lee has produced a fast-moving and entertaining picture. . . The entire supporting cast gives an admirable performance."
+ — **Newsweek** p35 Je 12 '39

Trade Paper Reviews

"Heavily endowed with production values and bolstered by a strong cast . . . this picture of Britishers, their traditions and their deeply-rooted fealty to duty in the far reaches of the Empire should find fairly smooth sailing, since it merits a place above the average of current Hollywood's product. Further cutting will increase the feature's tempo by accentuating its action sequences and eliminating over-dialogued footage which tends to retard logical story unfolding."
+ **Boxoffice** p33 Je 10 '39

"Disappointing. Actually this is nothing more than a feeble 'B' story with the dressings and cast of an 'A' production. The yarn, intended as a sort of cavalcade of the British Diplomatic Corps, boasts a wild, overly melodramatic plot, made still less entertaining by hammy dialogue and tedious, meaningless situations. The cast will bring fair grosses, but it needs dual bill support. Action houses might use it alone." David J. Hanna
— **Film Bulletin** p4 Je 12 '39

"Action, romance and comedy effectively blended for popular entertainment."
+ **Film Daily** p11 Je 12 '39

"A fairly substantial effort in imposing picture creation, 'The Sun Never Sets' qualifies quite entertainingly as top of the bill fare. It is good audience stuff for both male and female trade, and should play to boxoffice advantage. In its favor are strong major excitements readily understandable to the mass audience, some quite poignant moments, and a fair amount of stellar trouping."
+ — **Hollywood Reporter** p3 Je 1 '39

Reviewed by Gus McCarthy
Motion Pict Daily p6 Je 5 '39

"It is difficult to believe that so crudely constructed a screenplay as this could reach the screen in 1939; it is almost incredible to state that a producer-director with the outstanding record of Rowland V. Lee could lend his talents to it. . . Your audiences in Kansas and Nebraska won't know what is happening or what it is all about for at least three reels. . . Let the British market take it, for the glory of the Empire. They may not like it either, but you won't be blamed for sluffing it off as 'one of those things.' "
— **Nat Box Office Digest** p11 Je 7 '39

"Brightest thing about this one is the title. Otherwise, it's a dull, uninteresting and confusing piece that drags, without semblance of conviction. Turned out as a top 'A' in cast setup and production layout, picture will relegate to the lower dual brackets, and have a tough road in that classification to get by. 'Sun Never Sets' is a missout all around. Basic story wanders and flounders. Script and dialog are elemental, direction mechanical and strained, and the acting is of the ten-twent-thirt variety. Players cannot be blamed for their ludicrous lines and actions in supposedly tense situations. It's just bad basic material unaided by direction."
— — **Variety** p12 Je 7 '39

"Built on a preposterous story premise, hampered by hammy and heavy handed direction and confused production approach, which never gives the players a chance to break through with conviction, 'Sun Never Sets' misses badly and portends an almost total box office eclipse. . . Talent of a first class company, struggling vainly to overcome the various handicaps, is wasted on the inept vehicle, meandering along for 98 minutes with material which hasn't the jelling quality for half that footage. . . Despite its roster of important names, picture will do well if it holds its own in the lower half of the lesser duals."
— — **Variety (Hollywood)** p3 Je 1 '39

SUNDOWN ON THE PRAIRIE. Monogram 53-59min F 8 '39

Cast: Tex Ritter. Horace Murphy. Dorothy Fry. Karl Hackett

Director: Al Herman

Screen writers: William Nolte. Edmund Kelso

Western melodrama with songs. Ritter goes after border smugglers and gets into many difficult situations. He is a Ranger.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Mr 16 '39

SUNDOWN ON THE PRAIRIE—*Cont.*

Trade Paper Reviews

"Neither here nor there, but rambling all over the range, is this very typical Western. It is a so-so affair until just before the finale, when quite a rumpus is stirred up in a large scale hand-to-hand pistol duel between outlaws and rangers. From the first, it strives toward a climax that is too obvious and during the course there is an overabundance of Tex Ritter vocals."
— + **Boxoffice** p79 Ap 1 '39

"Tex Ritter Westerns have a habit of being crudely thrown together, and among the crudest of the action collections to date is 'Sundown.' It will have to take chances on weekend spottings, having no box office for longer stands."
— **Variety** p18 Mr 15 '39

SUSANNAH OF THE MOUNTIES. 20th century-Fox Announced for release Je 23 '39 (Not yet previewed)

SWEDEN, THOU OLD, THOU FREE. See Du gamla, du fria

SWEEPSTAKES WINNER. First national-Warner 59min Ap 29 '39

Cast: Marie Wilson. Johnnie Davis. Allen Jenkins. Charles Foy

Director: William McGann

Melodrama. Marie Wilson portrays a race horse owner who gets mixed up with Allen Jenkins and Charles Foy, two crooks.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Ap 27 '39

"A: poor; Y & C: no."
— **Parents' M** p50 Jl '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 Je 10 '39

Trade Paper Reviews

"Good old hokum for audiences going in for turf melodramas, but for the more fastidious patrons the shenanigins pulled by Allen Jenkins and Charles Foy on gullible Marie Wilson are hard to take."
+ — **Boxoffice** p29 Ap 22 '39

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TARZAN FINDS A SON. MGM-Zimbalist 81min Je 16 '39

Cast: Johnny Weissmuller. Maureen O'Sullivan. John Sheffield. Ian Hunter. Henry Stephenson. Frieda Inescort. Henry Wilcoxon. Laraine Day

Director: Richard Thorpe

Screen writer: Cyril Hume

Melodrama. Based on the character of Edgar Rice Burroughs. Tarzan, Johnny Weissmuller, and his mate, Maureen O'Sullivan, adopt an infant, sole survivor of a jungle plane wreck. Five years later searchers come for the boy who has inherited a fortune.

Newspaper and Magazine Reviews

"A: good if you like Tarzan films; Y & C: very good."
+ **Parents' M** p50 Jl '39

Trade Paper Reviews

"Edgar Rice Burrough's widely-known jungle lord acquires a son, the exhibitors acquire thereby a solid money picture, the fans acquire a splendid piece of entertainment—so everyone should be happy. The picture will be a joy and delight for the juveniles. In fact, very few, if any, celluloid thrill concoctions have been created equipped to give them a better time. And, simultaneously, there is plenty in the picture to appeal to the adult taste."
+ **Boxoffice** p31 Je 3 '39

"Powerful attraction for the kiddies and adventure lovers should have them yelling for the animal jungle stuff."
+ **Film Daily** p6 Je 7 '39

"The kiddies—young and old—will get a whopping amount of fun out of 'Tarzan Finds a Son.' This is the most hilariously amusing, the most pretentious and the most imaginative of the series, by far. And it is so constructed and presented that its surefire pull at the box-office can scarcely be doubted. Edgar Rice Burroughs' fabulous character has been groomed to a set of new tricks and the inclusion of Junior suggests sheer inspiration. On the whole it predicts the elongation of the series through a new and highly diverting cycle."
+ **Hollywood Reporter** p3 My 26 '39

Reviewed by Vance King
+ **Motion Pict Daily** p4 My 31 '39

"The report is good, in fact, it is enthusiastic. For every exhibitor who knows what he has done with previous 'Tarzan' pictures, we can say it in simple words: MGM may have taken a long time to make this picture, but when they finished it, it has all the juvenile value you would ordinarily expect from a 'Tarzan,' a new angle in a juvenile star. And not a bad adult appeal."
+ **Nat Box Office Digest** p10 My 29 '39

" 'Tarzan Finds a Son' carries more credulity and believable jungle adventure than the long list of preceding Tarzan features unwound at intervals during the past 20 years. Ape-man's chummy attitude with the wild beasts of the jungle, and his tree-swinging acrobatics, elaborated on previously, have been minimized here. Picture is a cinch setup for the children, and may catch on for nominal business in the action houses. It's under a handicap due to absurdities and wildly impossible situations identified with Tarzan and spread pretty thick in the several preceding Tarzan features and serials turned out in sound film."
+ **Variety** p14 My 31 '39

" 'Tarzan Finds a Son'—and the picture reaches a new high in exciting and beguiling entertainment for young and old in Metro's carefully spaced succession of fantastic jungle melodramas. It is in many respects the most substantial of the Tarzans and a certain money maker. A new and very effective element is the heart interest created in the father, mother and son angle, with its strange kind of domestic life set in elemental surroundings."
+ **Variety (Hollywood)** p3 My 27 '39

TELL NO TALES. MGM 68min My 12 '39

Cast: Melvyn Douglas. Louise Platt. Gene Lockhart. Douglas Dumbrille. Florence George. Halliwell Hobbes

Director: Leslie Fenton

Music: Dr William Axt

Original story: Pauline London. Alfred Taylor

Screen writer: Lionel Houser

Melodrama. A shrewd newspaper man traces and captures a gang of kidnappers by studying the history of a one hundred dollar ransom bill picked up in a cafe.

Audience Suitability Ratings

"Mediocre. A novel plot that just misses fire. Adults." DAR

"This is an unpretentious picture which is very entertaining. . . It is a novel and interesting departure, and while the drama might have been worked up to a more smashing climax with all the threads tied more closely together, it is on the whole engrossing entertainment, much above the average of its type. Adolescents: exciting and mature; children: too mature. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bulletin My 13 '39

"The cast is well chosen and gives a sincere performance. Adults." Am Legion Auxiliary

"Melvyn Douglas was undoubtedly the outstanding feature of this picture. His work is always worth seeing. The picture was not, however, worthy of his distinction. Adults." Calif Fed of Music Clubs

"An interesting and unusual newspaper story. . . The director merits commendation for the way in which he has handled the newspaper theme, deleting the drunken reporter and stressing high journalistic ethics and the loyalty and courage of real newspaper men. Mature." Gen Fed of Women's Clubs (W Coast)

"A swiftly paced suspenseful melodrama. Mature." Nat Council of Jewish Women

"Fast moving melodrama with a good cast. The plot is well worked out to a definite climax. For adult mystery fans." Nat Soc of New England Women

"A mystery drama well produced. . . Melvyn Douglas deserves a better vehicle, and Douglas Dumbrille always gives a finished performance. Adults." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** My 27 '39

"General patronage."
Nat Legion of Decency My 18 '39

"A: good; Y: exciting; C: mature."
+ **Parents' M** p50 Jl '39

"Family. Written and directed with unusual adroitness, with individuality of characters and intriguing situations."
+ **Wkly Guide** My 18 '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 My 20 '39

"'Tell No Tales' is another Hollywood misconception of newspaper life. However, emphasis is on story, which is full of suspense and fast enough to make one overlook the phoney journalistic details." Philip T. Hartung
+ — **Commonweal** p189 Je 9 '39

"Actor Leslie Fenton, turned director, has whipped together this fast, exciting, episodic melodrama, which—in spite of several far-fetched incidents—provides plenty of good film entertainment. . . Starting swiftly, it gathers more speed and mounts in excitement as it races on, through one melodramatic climax after another, toward a whirling, breathless finish." Jesse Zunser
+ **Cue** p49 Je 3 '39

"Capital entertainment. . . Crime story which will do children no harm and which will appeal to the most discriminating audiences. Study groups will find it an interesting departure from the usual crime picture formula. Exhibitors will find it difficult, perhaps, to get the people in, but will send them out satisfied. One of the most entertaining pictures Metro has given us recently."
+ **Hollywood Spectator** p7 My 27 '39

"There is a refreshing lack of trumped-up frivolity and pseudo-sophisticated absurdity about 'Tell No Tales.' . . It stands its ground nicely as a straight drama. This film needs no phoney dialogue or unorthodox situations to camouflage plot defects. It is a fairly sound yarn. . . Many will like it." Robert W. Dana
+ — **N Y Herald Tribune** p18 Je 2 '39

"A director who can take such a thin and unimaginative story as the story of 'Tell No Tales' and still cause it to walk along a knife-edge of suspense and melodramatic excitement, is doing a big favor for everybody concerned, notably, of course, for the author. Not only does Leslie Fenton perform a brilliant technical tour de force of this nature with his first directorial assignment, but here and there he even admits a few fascinating glimpses of reality into a movie camera, a machine into which the light of human experience seldom infiltrates these days." B. R. Crisler
+ **N Y Times** p27 Je 2 '39

"The glamour of newspaper life clogs up this sketch. With all the killings and crime going on, we are continually being required to reflect on the tender sentiments reporters possess for the Old Sheet, and that dulls the edge of adventure." John Mosher
+ — **New Yorker** p91 Je 10 '39

Newsweek p35 Je 5 '39

"A fine Negro wake and a good bit by Gene Lockhart as a gambler, stuck in a stale story about a crusading editor who confounds the underworld."
+ **Time** p67 Je 5 '39

Trade Paper Reviews

"This is a knockout newspaper melodrama, freighted with action and suspense and weaving an exciting story of kidnapping and amateur detection. Well handled in every department, it is far above average as program fare and can be counted as a distinct credit to Leslie Fenton in his first try as a feature-length director."
+ **Boxoffice** p27 My 20 '39

"A fast-moving melodrama which holds attention to the final fade-out, 'Tell No Tales' is a first-rate example of a good supporting feature, suited to any type of audience. Although strong box office names are lacking, its fine entertainment values will send the customers out fully satisfied." Frank Leyendecker
+ **Film Bulletin** p6 Je 12 '39

"This picture should do well with all types of audiences. It has all the zip and action that anyone would care to see. Leslie Fenton deserves a lot of bows for his fine direction of his first feature length picture. He kept the pace of the action moving along without any dull moments. Edward Chodorov has in this picture a good budget production that will support any bill."
+ **Film Daily** p7 My 15 '39

"This one is a fine example of a well-made low budget picture that will give a good account of itself on any double bill, and in some spots will bolster up the 'A' picture on the program. The picture moves fast and smartly, and it should give ample satisfaction to any type of audience. Production values throughout are noticeably above the average in this budget class."
+ **Hollywood Reporter** p3 My 10 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 My 15 '39

"'Tell No Tales' has a wishy-washy title to sell a smartly produced picture that will provide a good share of entertainment wherever it is shown. There are no marquee names, so even considering its entertainment value and the smart MGM production it can only be rated as 'B'-plus for box office purposes."
+ — **Nat Box Office Digest** p13 My 29 '39

"'Tell No Tales' is a fast-paced melodrama, produced on moderate budget for the duals, and ample entertainment to slot it as a good supporting programmer. In the neighborhood bookings, it will find general acceptance as a satisfactory offering in its class. . . Despite its melodramatic setup, picture carries credulity in its exciting passages, and yarn has been developed with logical situations on the whole."
+ **Variety** p12 My 17 '39

"Swift, exciting and unfolded with unusual story interest, the vaguely titled 'Tell No Tales' offers an excellent hour's entertainment and a novel complement to any well arranged bill. It makes no aspirations beyond the average duals, but will ride topside here and there for its departure from the usual formula."
+ **Variety (Hollywood)** p3 My 10 '39

TEXAS STAMPEDE. Columbia 57-59min F 9 '39

Cast: Charles Starrett. Iris Meredith. Fred Kohler, Jr. Lee Prather

Director: Sam Nelson

Music director: M. W. Stoloff

Screen writer: Charles Francis Royal

Western melodrama. Starrett portrays a ranger who falls in love with the daughter of a cattle king who is battling other ranchers over water rights.

Audience Suitability Ratings

"An entertaining story of a phase in the development of our West. Family." E Coast Preview Committee
+ **Fox W Coast Bulletin** F 25 '39

TEXAS STAMPEDE—*Continued*

"General patronage."
Nat Legion of Decency F 16 '39

"A, Y & C: good."
+ **Parents' M** p99 My '39

Trade Paper Reviews

"A cattle stampede, a mess of trouble between the nesters and cattle ranchers, romance, hard riding, fisticuffs and music and song by the Sons of the Pioneers are enough fodder for any Western; and this one has 'em all."
+ **Boxoffice** p33 Je 10 '39

" 'Texas Stampede' has its exciting moments. But otherwise it holds to the good old oats opera formula. . . Photography and action places film in category of a standard Western."
+ — **Variety** p12 Je 7 '39

THEY ASKED FOR IT. Universal Announced for release My 26 '39 (Not yet previewed)

THEY MADE HER A SPY. RKO 67min Ap 14 '39

Cast: Sally Eilers. Allan Lane. Fritz Leiber. Frank M. Thomas. Theodor Von Eltz

Director: Jack Hively

Music director: Roy Webb

Screen writer: George Bricker

Melodrama. Sally Eilers portrays a girl whose brother, an army officer, has been killed under strange circumstances. She finds foreign spies have committed the murder and after many adventures works her way into their confidence.

Audience Suitability Ratings

"A: ordinary; Y & C: no."
— + **Christian Century** p783 Je 14 '39

"Mature. Family." Am Legion Auxiliary

"Fairly entertaining melodrama with espionage and intrigue. Adults." Calif Cong of Par & Teachers

"Entire production rough and unpolished, including dialogue. Mature. Family." Calif Fed of Music Clubs

"Mediocre. Adults." DAR

"A fairly entertaining picture. . . Interest a matter of taste. Unsuitable for children. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"An interesting, timely picture. Mature." Nat Council of Jewish Women

"A fast-moving and involved detective story, implausible in some incidents, but on the whole, well acted and interesting. Mature." Nat Soc of New England Women

"The tensity is relieved by romance and some humor. Adults." S Calif Council of Fed Church Women
+ — **Fox W Coast Bulletin** Ap 8 '39

"In this age of suspicion and international recrimination it is inevitable that espionage should be used as a theme for motion pictures. Whether so implausible a plot as this is worth while is debatable, but the production is full of action and exciting melodrama. Its influence is at best negative, for few adults could take it seriously. Adolescents, 12-16 & children, 8-12: no."
— + **Motion Pict R** p8 My '39

"Adults."
Nat Legion of Decency Ap 6 '39

Newspaper and Magazine Reviews

"A picture of more interest than usual for a second string on the bill. Suitable for both children and grown-ups, but with neither lesson nor moral to teach. Mild entertainment." Robert Watson
— + **Hollywood Spectator** p15 Ap 1 '39

"It's a moderately exciting, well-directed and acted yarn. . . The beginning of 'They Made Her a Spy' is none too brilliant and the ending, while sufficient to clear up an occasionally muddled script, is not in key with its original thesis, in spirit at least. . . 'They Made Her a Spy' is fair amusement." Robert W. Dana
+ — **N Y Herald Tribune** p18 Mr 30 '39

Reviewed by Frank S. Nugent
N Y Times p21 Mr 29 '39

Photoplay p89 Je '39

Trade Paper Reviews

"This is a well-handled, timely melodrama concerning foreign espionage activities and attempts to sabotage United States military defenses, moving in easy, flowing fashion and entirely capable of satisfying average thrill-seeking audiences. The reliable Sally Eilers, as the heroine, delivers in true dime-novel fashion."
+ **Boxoffice** p61 Mr 25 '39

"Current interest in spy activities enhances the selling value of this program melodrama. With Sally Eilers heading a capable cast, it is suited to minor first-runs and it will fit in neatly on double bills. The story starts off with a bang, goes along at a moderately fast pace and winds up with a well-developed and thrilling climax." Frank Leyendecker
+ **Film Bulletin** p18 Ap 8 '39

"Fast moving spy drama gives Sally Eilers good role as undercover agent."
+ **Film Daily** p9 Mr 30 '39

" 'They Made Her a Spy' is another addition to the cycle of foreign espionage pictures, which have been hitting the market with regularity. RKO's contribution is a worthy addition. It has an interesting tale to tell, and while it is somewhat confusing at times, it measures up to others of the type. In it, dramatic license is taken, which will probably make an army intelligence agent shudder, but it does achieve its purpose in supplying timely entertainment."
+ — **Hollywood Reporter** p3 Mr 16 '39

Reviewed by Gus McCarthy
Motion Pict Daily p5 Mr 22 '39

" 'They Made Her a Spy' strives so hard to be intricate and suspenseful that it frequently stumbles over its own feet, but on the whole it winds up as a satisfactory program offering, which will do for the spots for which it was intended. The exhibitors can find plenty of spots for it on the bottom of the double bills, due to the timeliness of the title and story, and the cash customers will not complain."
— + **Nat Box Office Digest** p11 Mr 20 '39

"Class 'B' action melodrama is stereotype romantic spy stuff. Unpretentious production as to story, names, etc., but holds up well enough for doubling with a strong 'A' picture. Plot is peppered with holes of logic, but the incidents keep moving and there are a couple of passably stirring sequences. All in all, a so-so job."
— + **Variety** p15 Ap 5 '39

"While 'They Made Her a Spy' gets away to an outpouring of dialog, it settles down after characters are established, and moves along for balance of journey at clip that stamps it as o.k. filler."
+ — **Variety (Hollywood)** p3 Mr 16 '39

THREE SMART GIRLS GROW UP. Universal 83-90min Mr 24 '39

Cast: Deanna Durbin. Charles Winninger. Nan Grey. Helen Parrish. Robert Cummings

Director: Henry Koster

Music director: Charles Previn

Screen writers: Bruce Manning. Felix Jackson

Drama with music. This is a sequel to Three Smart Girls made in 1936. Deanna decides to play Cupid and aid her sisters in their love affairs.

Audience Suitability Ratings

"A & Y: delightful; C: good."
+ + **Christian Century** p622 My 10 '39

"Excellent. Family." DAR
+ + **Fox W Coast Bulletin** Mr 18 '39

"An excellent cast ably directed, a clever story, lovely music, and the beautiful voice of Deanna Durbin make this excellent entertainment. Family." Am Legion Auxiliary

"Deanna Durbin lovelier than ever, and her beautiful voice perfectly recorded in songs new and old. . . A happy and enjoyable picture. Family." Calif Cong of Par & Teachers

"The picture may promote a stronger bond of understanding between 'terrible-teens' daughters and fathers who seem at times blinded to life's truest values by their mad whirl on the industrial and financial merry-go-round. Family." Calif Fed of Business & Professional Women's Clubs

"A refreshing story, although it lacks the preciseness one expects from a Durbin vehicle. Family." Calif Fed of Music Clubs

"A delightful, refreshing picture. . . A beautiful picture that will be enjoyed by all. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Excellent direction, good characterizations and a heartening display of pleasant family life and loyalty. Good family film." Nat Soc of New England Women

"Delightful and charming presentation. Family." S Calif Council of Fed Church Women

"The plot is almost too absurd, but the film is full of lively incidents and, as a whole, is a well turned out, nicely finished product of a good cast and a capable director. Adolescents & children: yes. Family." Women's Univ Club, Los Angeles

+ **Fox W Coast Bulletin** Ap 1 '39

"General patronage."

Nat Legion of Decency Mr 30 '39

"A & Y: excellent; C: good if interested."

+ + **Parents' M** p99 My '39

"It's delightful, from start to finish. . . No little credit should go to the expert direction of Henry Koster and the fine production ability of Joe Pasternak, guiding spirit to all of Deanna's previous films."

+ + **Scholastic** p34 Ap 15 '39

"Family. Outstanding."

+ + **Wkly Guide** Mr 25 '39

Newspaper and Magazine Reviews

"By some happy circumstance, the Durbin films have not yet fallen into a pattern, their only fixed requirement being a few song cues for their heroine. Some of the cues, to be sure, are no subtler than those in a musical comedy, but since she follows them up with some generally happy selections, no one is going to object too strenuously to a little matter like that. She is also an increasingly good actress." John K. Hutchens

+ **Boston Transcript** p20 Ap 6 '39

"Family."

Christian Science Monitor p15 Ap 8 '39

"It is to be hoped that Deanna Durbin won't continue the career of Miss Fixit she plays in 'Three Smart Girls Grow Up.' This pretty young lady soundly deserves the slap she gets when she meddles in her sisters' love affairs. The picture's superficiality is relieved by the good acting of Miss Durbin, Charles Winninger and Robert Cummings, and Deanna's excellent singing." Philip T. Hartung

+ **Commonweal** p640 Mr 31 '39

"Deanna's latest, is a moviegoer's delight. It glows with charm and friendliness, sparkles with the tenderness of adolescence, and overflows with exquisite, unexpected humors and the small tragedies of youth trying to adjust itself to an adult's world. Deanna's performance is incomparable. . . By all means, see 'Three Smart Girls Grow Up'—you'll love it." Jesse Zunser

+ + **Cue** p46 Mr 25 '39

"Perhaps not quite as spontaneous as the earlier Durbin films, but very pleasant entertainment, all the same."

+ **Film Wkly** p31 Ap 8 '39

"One for all the members of the family. All phases of it will entertain young people. On the whole excellent entertainment, but of no particular significance to libraries. Motion Picture Appreciation Classes will find it an interesting study, particularly as an adroit presentation of a story which has three heroines. Note should be taken of the quick transition from Deanna's rage scene to the scene in the library in which she sings so beautifully, just for her father, 'The Last Rose of Summer.' The library scene gets its emotional values principally from the swift change in mood from the angry outburst in the living room to the quiet, intimate scene between father and daughter, the silence broken only by the glorious notes of the young girl. It is screen writing and direction which display rare understanding of human values."

+ + **Hollywood Spectator** p6 Ap 1 '39

"Deanna is charming, the comedy is human —but it doesn't quite measure up to her other pictures." Beverly Hills

+ **Liberty** p53 Ap 29 '39

"It is a feeble vehicle for the charming Deanna Durbin." Franz Hoellering

— + **Nation** p478 Ap 22 '39

"The comedy of three sisters and their boy friends isn't as politely handled as it should have been. Not till the wild farce of the very last scene did I think the ramshackle treatment of the situations helped things much. . . Parts might have been toned down just a bit, for the betterment of all concerned, and the whole business might have been funnier if quieter." John Mosher

+ **New Yorker** p82 Mr 25 '39

"In 'Three Smart Girls Grow Up,' Pasternak, Koster, and their 16-year-old protégé are reunited to score another box-office bull's-eye. . . The story is a slight affair with a forced ending, but the authors give it a deft, amusing touch."

+ + **Newsweek** p29 Mr 27 '39

"A little more grown-up, with her voice in perfect condition and possessed of a new poise, Deanna Durbin pulls this sequel to her first success right onto the gravy train. The piece has great charm, an innocuous but diverting story, excellent production, of course, and well spotted music."

+ + **Photoplay** p89 Je '39

"Here we have the fifth Durbin vehicle, and there is no lessening of the star's charm and fresh appeal and no change in the loving care and intelligence that have gone into the production. And this time there was the danger of the sequel. . . The supporting rôles receive less emphasis than in the earlier film, and justifiably so, for Miss Durbin has developed a rare comic skill that merits the center of attention."

+ **Stage** p8 Ap 1 '39

"Deanna Durbin, now 17, has for two years been practically the sole support of Universal's stockholders. In this smooth, ingratiating, family comedy she discharges her responsibilities handsomely."

+ + **Time** p68 Mr 27 '39

Trade Paper Reviews

"Definitely a hit, this latest masterpiece from the Pasternak-Koster school of Universal production is amply equipped to follow in the financial and popularity footsteps of its illustrious predecessor. Deanna Durbin, more golden-voiced and charming than ever and showing constant improvement as a finished actress, dominates a superior cast."

+ + **Boxoffice** p61 Mr 25 '39

"A must for every picture-goer's list, 'Three Smart Girls Grow Up' adds a fifth star to Deanna Durbin's unbroken record of screen successes. The happy combination of Producer Joe Pasternak, Director Henry Koster and Deanna has given the screen another delightfully refreshing and human film." Frank Leyendecker

+ + **Film Bulletin** p6 Mr 25 '39

"A nice concoction of young puppy love that will please the high school kiddies no end, with Deanna Durbin almost grown up and into her first love affair. . . It is all pretty mixed up and high schoolish, but the picture was made to appeal to the younger crowds, and they will no doubt go for the mixed love affairs in a big way. Deanna sings four songs very acceptably."

+ **Film Daily** p10 Mr 20 '39

"Universal has done it again. The latest Deanna Durbin picture is top entertainment and adds copious lustre to the already scintillating achievement of its artists and production personnel. In 'Three Smart Girls Grow Up,' the Pasternak-Koster-Manning combination again functions with artistic precision in creating a background for Miss Durbin and her

THREE SMART GIRLS GROW UP—*Continued*

co-artists, which leaves the profound impression that this is their finest effort."
+ + **Hollywood Reporter** p3 Mr 17 '39
+ **Motion Pict Daily** p8 Mr 20 '39

"Universal has done it again with that Durbin girl. 'Three Smart Girls Grow Up' will be an exhibitor's delight. First, because it proudly upholds the standard of all previous Durbin pictures; second, because it is that joy of the exhibitor, a picture for all ages. He can spot it any days of the week that he wants, and know that he will get top money and give top enjoyment."
+ + **Nat Box Office Digest** p7 Mr 20 '39

"A warm, thoroughly delightful family entertainment that seems certain for big grosses and lots of holdovers. It will enhance Universal's standing in general and say the same for the film industry. Escape literature with smiles, heart-tug, lustre, and a collection of thoroughly nice people, the film is a welcome antidote to the front page headlines. It should tear up records like they tear up treaties in Europe."
+ + **Variety** p20 Mr 22 '39

" 'Three Smart Girls' grow up in a picture of great charm and refreshment, of irresistible heart and song appeal, done with the consummate showmanship which wins profitable and happy patronage. Once more the Deanna Durbin-Henry Koster-Joe Pasternak combination of star, director and producer turns out a smash hit over which critics will rave and which a multitude of customer tongues will extol."
+ + **Variety (Hollywood)** p3 Mr 17 '39

THREE WALTZES. Vedis 96min Ap 24 '39

Cast: Yvonne Printemps. Pierre Fresnay. Henri Guisol. Boucot. Jean Perier

Director: Ludwig Berger

Music: Johann Strauss, Sr. Johann Strauss, Jr. Oscar Straus

Screen writers: Leopold Marchand. Hans Muller

Operetta. French dialogue film with English subtitles. Based on an operetta, Trois Valses, by Leopold Marchand and Hans Muller. While this film resembles the operetta of same name which was seen on the New York stage a few years ago, it has different authors. The story is stretched over three generations and chronicles the love affairs of the de Chalenceys and the Grandprés. The first is a dancer who gives up her lover for his career; the second does not want to leave the stage; and the third, a motion picture star wins the grandson.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency My 11 '39

Newspaper and Magazine Reviews

"It still bears the unhappy scars of the slow, dated, operetta technique so familiar in the 1910's and 20's—a style that had, I thought long since vanished from the films. Evidently it's a long time dying its lingering death. . . Filmed in three acts, or 'waltzes,' it is so dull and tiresome in the first two parts that even the last amusing third can't compensate for the earlier tedium. If there is a saving grace at all in 'Three Waltzes' it must be in the pleasant singing and vivacious playing of Yvonne Printemps." Jesse Zunser
— **Cue** p51 Ap 29 '39

"There is something about a waltz and the circumstances under which it is played or sung that works its way through even the thickest skin, but it also can become rather uncomfortable if it stays too long. . . The nicest thing about this film is that it gives one three waltzes to choose from. . . Many will find 'Three Waltzes' dull, but they will also find an unpretentious gayety, in place of the lavish and duller wastefulness of certain American films utilizing the flavor of the waltz. The French, as you know, are masters at being gay in a smart, sometimes ridiculous, way." Robert W. Dana
+ — **N Y Herald Tribune** p15 Ap 25 '39

"Since Miss Printemps trips through it all with grace, verve and a little voice well tuned to the little Strauss waltzes, it would be ungrateful to dismay the nosegay as so much beet-tops. Actually the camera man has found several pretty scenes, the wardrobe mistress has exhumed several pretty costumes, and the writers have fashioned a few pretty conceits to please the patrons. Particularly is this true of the modern sequence, where some gleams of wit are permitted to penetrate the pall of lavender and old lace which hangs over the film's earlier two-thirds." Frank S. Nugent
+ — **N Y Times** p19 Ap 25 '39

"France has found time to send us 'Three Waltzes.' The first two waltzes are especially pretty. Three generations of premières danseuses in the same family may be a formidable notion, but it makes for a fanciful snack." John Mosher
+ **New Yorker** p119 Ap 29 '39

"The first two chapters are disappointingly tedious; the third is delightfully impudent and gay. Both Mlle. Printemps and M. Fresnay are excellent. *Three for the money."*
+ **Stage** p6 My 1 '39

Trade Paper Reviews

"A true Gallic flavor pervades this light and frivolous French operetta. It will probably find favor with that circle of patronage more or less devoted to the memory and nostalgia of Strauss music. . . Some particularly bright patches of wit and subtlety will please the sophisticates."
+ **Boxoffice** p51 My 6 '39

"Dull dance of life involving three generations has swell Strauss tunes."
Film Daily p6 My 11 '39
+ **Motion Pict Daily** p12 Je 2 '39

"Ludwig Berger's direction of the film version of the popular operetta has much to commend it, and would be one of the year's outstanding productions had some irritating lapses been avoided. . . 'Waltzes' is set for top returns in France and considerable success abroad [U.S.]. Unfortunately, Berger has allowed inconsequentials to creep into the first chapter of the three stages, but each of the following two improve, with the last almost erasing the early shortcomings."
+ **Variety** p15 Ja 25 '39

TIMBER STAMPEDE. RKO Announced for release Je 30 '39 (Not yet previewed)

TORCHY RUNS FOR MAYOR. Warner 60min My 12 '39

Cast: Glenda Farrell. Barton MacLane. Tom Kennedy. John Miljan. Frank Shannon

Director: Raymond B. McCarey

Original story: Irving Rubine

Screen writer: Earle Snell

Melodrama. Another in the Torchy Series, this one has Miss Farrell, reporter, lose her job when John Miljan, a doctor who controls the municipal government, forces advertisers to withdraw their advertising from the paper.

Audience Suitability Ratings

"Acting and direction are good but nothing about the production distinguishes it from too many others of its type. All the usual ingredients are present, the dictograph, the hectic editorial office, the corrupt mayor, the beautiful and clever girl and the stupid detective. Adults and young people." E Coast Preview Committee
— + **Fox W Coast Bulletin** p4 My 20 '39

"Adults."
Nat Legion of Decency My 11 '39

"A: unconvincing; Y & C: fair."
— **Parents' M** p87 Je '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 My 13 '39

"Good entertainment for those who like a fast moving action story. Incidents, of course, lie just within the bounds of plausibility. Chil-

dren should find it much to their liking, and Torchy Blane's valorous fight against corrupt city government doubtless would have a beneficial moral influence."
+ **Hollywood Spectator** p10 Ap 1 '39

Trade Paper Reviews

"Another in the series which shows how enterprising and energetic girl reporters do not go about the business of gathering scoops, exposing political skullduggery and saving the fair city from the clutches of the underworld. But for all of its extreme and unacceptable situations and its gangster-newspaper office cliches, it will prove diverting entertainment for those fans who are not too discriminating as to story consistency."
+ — **Boxoffice** p79 Ap 1 '39

"Hitting about average for this girl reporter series, [it] is an acceptable supporting feature for neighborhood dual bills. Made for laughing purposes only, it achieves this by virtue of the assured performance of Glenda Farrell in the title role and some amusing, if highly exaggerated, notions of how to secure a news scoop." Frank Leyendecker
+ — **Film Bulletin** p7 Je 3 '39

"Warners needs a few more like this one to prove that the Torchy Blane series rates continuance. 'Torchy Runs for Mayor' shapes up as better than series average, and can be slotted as good filler fodder. A fast job of directing and editing, backed by an excellent musical score which builds suspense nicely, covers a thin story which has been milked in treatment."
+ **Hollywood Reporter** p4 Mr 25 '39

Reviewed by Roscoe Williams
+ — **Motion Pict Daily** p9 Mr 29 '39

"Latest 'Torchy Blane' exploit is about average for the series—crammed with hokem action and skillfully concocted for lower-deck dual fodder. Like a newspaper comic strip, it's without a pretense of intellectual maturity or plausibility, but will divert the peanut-munchers."
+ — **Variety** p14 My 17 '39

"While 'Torchy Runs for Mayor' is a considerable improvement over some of its predecessors, it still falls short of what it takes to lift a feature out of the strictly filler division. Faults of this one lie mainly in a too hokey screen play, frequent over-acting by Glenda Farrell and lack of a technical advisor to put some semblance of realism into newspaper office sequences."
— + **Variety (Hollywood)** p3 Mr 25 '39

TRIGGER SMITH. Monogram 51min Mr 22 '39

Cast: Jack Randall. Frank Yacanelli. Joyce Bryant. Warner Richmond. Ed Cassidy. Bobby Clark

Director: Allen James

Screen writer: Robert Emmett

Western melodrama. Ed Cassidy portrays a U. S. marshal who loses one son in outlaw warfare and then sends for his other son Jack Randall to aid him in getting the gang.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Mr 23 '39

Trade Paper Reviews

"Up to the usual Jack Randall Western with Bobby Clark, a new youngster, showing promise. The juveniles, as well as grownups, will like him. He's quite a rider and handy with a rope. There is considerable hard going in the mountains and deserts and plenty of shooting and fisticuffs."
+ **Boxoffice** p25 My 13 '39

"This is below par for Jack Randall, considerably below. The story is as routine as possible and it seems that we have seen some of the 'thrill' shots before in other Westerns! The direction is lackadaisical and the players merely go thru the motions. This was knocked out for fishcakes and won't do Randall any good."
— **Film Bulletin** p4 Ap 22 '39

"Average is the word for it, but it's pleasantly entertaining as Westerns go. It opens with a 21-horse pistol salute and closes with the leads looking at the prospect of a happy future, with a little handpinching under the table."
+ — **Variety** p19 Ap 5 '39

TROIS VALSES. See Three waltzes

TUMBLEWEEDS. Astor 86min My 20 '39

Cast: William S. Hart. Barbara Bedford. Lucien Littlefield. J. Gordon Russell

Director: King Baggot

Original story: Hal G. Evarts

Music: James Bradford. Arthur Gutman

Screen writer: C. Gardner Sullivan

Western melodrama. This is a reissue of the film which was made as a silent in 1925. At the beginning of the film Hart appears in close-up and delivers a tribute to the Old West. A full musical score has been written for this reissue. The story involves the land rush on the Cherokee Strip when the government opened it up in 1889.

Trade Paper Reviews

"Approached in a spirit of reviewing a museum piece, and properly exploited as such, 'Tumbleweeds' with William S. Hart has a chance of getting comment and attention. . . Surprisingly enough, the film is not as outdated as might be expected."
+ **Boxoffice** p61 My 27 '39

"This is not to be taken as an ordinary revival of an old silent classic. In fact it marks something entirely novel in the field of reissues. For the first time, that great Western actor who set the standard for all Western stars who followed, Bill Hart, appears on the screen in a closup, and speaks. . . Here is a picture of the silent days that stands up remarkably well with the modern Western action film. There is no Western star today that can outride Hart, or handle his six-guns better than he does in the classic of 1925. Exhibitors can book this merely on the strength of Bill Hart's talk. . . Only the Gettysburg Address of Charles Laughton in 'Ruggles of Red Gap' can equal it for dramatic power and emotional appeal."
+ **Film Daily** p6 My 9 '39

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UNDERCOVER AGENT. Monogram 64min Ap 5 '39

Cast: Russell Gleason. Shirley Deane. J. M. Kerrigan. Maude Eburne. Oscar O'Shea

Director: Howard Bretherton

Original story: Martin Mooney

Screen writer: Milton Raison

Melodrama. Russell Gleason, a railway postal clerk foils a pawnshop holdup and later is reprimanded for carrying a gun off duty. He gets back in the good graces of the postoffice by catching some sweepstakes counterfeiters.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Ap 6 '39

"A: fair; Y & C: no."
+ — **Parents' M** p87 Je '39

Trade Paper Reviews

"Not much support even for neighborhood duals. Another in the crime cycle, with little to recommend it except the sterling work of the veteran J. M. Kerrigan. Produced in the low brackets on familiar sweepstakes-racket theme, most essentials for this type of story are there, but lacking first-rank stars, outstanding production detail or unusual script attention, picture creates no unusual interest."
— + **Variety** p23 Ap 19 '39

UNDERCOVER DOCTOR. Paramount 67min Je 9 '39

Cast: Lloyd Nolan. Panice Logan. J. Carrol Naish. Heather Angel. Broderick Crawford. Robert Wilcox

Director: Louis King

Screen writers: Horace McCoy. William R. Lipman

Gangster melodrama. Based on part of the book, Persons in Hiding, by J. Edgar Hoover. A doctor who gets rich quickly by treating gangsters who are wounded by gunfire is finally brought to justice by the federal G-men.

Audience Suitability Ratings

"Good photography, directing and acting distinguish a smartly paced and smoothly flowing story which nevertheless cannot escape being just routine. Adults." E Coast Preview Committee
+ — **Fox W Coast Bulletin** Je 3 '39

"Adults."
Nat Legion of Decency My 25 '39

"A: good crime story; Y & C: no."
+ **Parents' M** p50 Jl '39

"Family."
Wkly Guide My 20 '39

Newspaper and Magazine Reviews

"A highly intriguing, exciting and entertaining film chiefly because of the fine direction given to it by Louis King, and the excellent acting of J. Carrol Naish, who all but runs away with the picture. . . Suitable for grown-ups of any neighborhood, and worthy of study by students interested in construction of screen plays based on conflict between gangsters and federal agents. Not recommended for children." Tom Miranda
+ **Hollywood Spectator** p8 Je 10 '39

"At best, it is a half-hearted try to get a new twist into an old formula. It is not likely to surprise you to learn that the G-men get the medico and an assorted group of racketeers in the end, after several gun battles and some embarrassing romantic interludes. The fairly fresh character of an undercover doctor doesn't lift the show out of the routine class. . . It is just another gangster melodrama." Howard Barnes
+ — **N Y Herald Tribune** p18 Je 1 '39

"While 'B' and 'G' are not contiguous, the remarkable affinity between the 'G'-man and the 'B'-picture continues to haunt us and Paramount, which seems to have found a mine of second-rate material in J. Edgar Hoover's book about the F. B. I. . . What happens between [the plot's] vaguely reminiscent dramatic points is not too new, not too well presented. J. Carrol Naish as the surgeon is scarcely a romantic, and certainly not a sympathetic, type." Frank S. Nugent
— + **N Y Times** p31 Je 1 '39

"This picture never gets beyond mediocre gangster melodrama."
— + **Newsweek** p36 Je 12 '39

Trade Paper Reviews

"It is action drama cut from a routine pattern; but it has in its favor the fact that it is neatly directed and competently performed. As such, it shapes up as average program material."
+ — **Boxoffice** p59 My 27 '39

"An interesting gangster film. A taut little melodrama, this has ample suspense and thrills, but it is its central character of a brilliant, but weak-willed, surgeon that lifts it out of the routine class. As entertainment it should more than hold its own on any dual bill. Action houses can easily sell it for above-average grosses." Frank Leyendecker
+ **Film Bulletin** p6 Je 12 '39

"Factual story as basis for underworld drama is routine in treatment and rates only fair."
+ — **Film Daily** p12 Je 5 '39

"The subject is not so new, but the technique employed in the telling is nevertheless of sustaining and frequently thrilling interest. For this and other reasons the picture will prove strong supporting fare and amply pay its way in the secondary budget class. The play has an authentic quality distinctly in its favor."
+ **Hollywood Reporter** p3 My 31 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p12 Je 2 '39

"Because of a corking performance by J. Carrol Naish, workmanlike direction, and capable production building by Ed Lowe it will rate high as program material. It will rate higher than that where it is sold as a G-Man yarn that is fact, rather than fancy."
+ **Nat Box Office Digest** p19 Je 7 '39

"It is melodramatic porridge in the name of law and order that sells satisfactorily. . . It will do well as a 'B' melodrama. A good cast, strong on the male side, carries the story along to an expected but effective finish. . . Sufficient action and suspense figures to hold melodrama audiences for the 67 minutes but recommended that a better than average dualer be play-dated with 'Undercover Doctor' for double bills."
+ **Variety** p12 Je 7 '39

"Average entertainment for lower half of dual bills. . . Feature lacks high dramatic action and suspense needed for cops-and-robbers story but general all-around good work of players and other contributors helps make it acceptable fare for smaller houses."
+ — **Variety (Hollywood)** p3 My 31 '39

UNION PACIFIC. Paramount 125-135min My 5 '39

Cast: Barbara Stanwyck. Joel McCrea. Akim Tamiroff. Robert Preston. Lynne Overman. Brian Donlevy. Anthony Quinn. Fuzzy Knight

Director: Cecil B. De Mille

Screen writers: Jack Cunningham. Walter DeLeon. C. Gardner Sullivan. Jesse Lasky, Jr

Western melodrama. Based on a novel, Trouble Shooter, by Ernest Haycox. This is a saga of the linking of the country by rail from the east to the west. President Lincoln signed a bill for the spanning of the country by both the Central Pacific, to start from San Francisco, and the Union Pacific, to start from Omaha. Both roads met at Promontory Point, Utah, for the final ceremony—the driving of the golden spike on May 10, 1869. Side by side with the building of a railroad, the film tells the love story of Barbara Stanwyck, postmistress for the tracklayers, and Joel McCrea, trouble shooter over the thousands of Irish "Paddies" who by superhuman effort built the road through desert, prairie and mountain.

A Group Discussion Guide to the study of the historical photoplay, Union Pacific, and Miniature Photoplay Stills for Pictorial Notebooks, prepared by Maxine Block, Editor, Motion Picture Review Digest, are obtainable from Educational & Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City at fifteen cents per copy for Guide and ten cents for each Miniature Still Sheet, or as part of the $2.00 annual subscription.

Audience Suitability Ratings

"A & Y: very good of kind; C: strong."
+ + **Christian Century** p655 My 17 '39

"Excellent. Tiptop entertainment. Mature-family." DAR
+ + **Fox W Coast Bulletin** Ap 29 '39

"An exceptionally well cast picture. Family." Am Legion Auxiliary

"Smooth, capable direction, beautiful rugged scenery, good photography, mood-sustaining musical score, and convincing acting combine in making this one of the best of its kind. . . Much gambling and drinking. Family, mature and exciting for children." Calif Cong of Par & Teachers

"This spectacular, historical melodrama of railroading will hold the interest because of the wide sweep of the production. . . The entire cast is excellent. Mature." Calif Fed of Business & Professional Women's Clubs

"An absorbing melodrama, a thrilling picturization of an important period in American history. . . Strong drama, robust comedy, a tender romance, beautifully photographed scenery, and a noteworthy musical score all contribute to this epic of the early West. The director has painted a beautiful canvas notable in its detail and entirety, an achievement marked by De Mille finesse. Family." Gen Fed of Women's Clubs (W Coast)

"An excellent cast, spirited direction, and some expert comedy on the part of Lynne Overman and Akim Tamiroff. Despite its high production values, the picture is replete with theatrical hokum and is never for one moment convincing. Family." Nat Council of Jewish Women

"Excellent photography and fine acting make this a thrilling story of achievement. Family, exclusive of young children." Nat Soc of New England Women

"Vividly and entertainingly presented. Tense action and an unusually large array of crude western types in supporting roles keep the tempo hot and the interest high in breath-taking entertainment, illuminating, though at times, exhausting. Family." S Calif Council of Fed Church Women

" 'Union Pacific' is an exceptionally good frontier melodrama. With a theme which affords a rich vein of dramatic material, and under the direction of a master in the art of creating spectacular effects, the production is predestined for success. Adolescents: good; children: too strenuous. Mature-family." Women's Univ Club, Los Angeles

+ + **Fox W Coast Bulletin** My 6 '39

"General patronage."

Nat Legion of Decency My 4 '39

"Family. Outstanding. The production is well directed and acted, gruesomeness offset by bits of real humor. Though the picture is lengthy it holds the interest to the end. Referred to Committee on Exceptional Photoplays."

+ + **Wkly Guide** Ap 29 '39

School Evaluations

"Unqualified endorsement should be given." . . "Unusual picture from every standpoint—direction, photography, historical value, atmospheric background including musical accompaniment, etc.". . "An excellent picture well worth any sort of educational study activity as well as recreational consideration." . . "There is much material for discussion—historical, artistic aspects, character study. Really impresses on one the hardships and achievement and thrills in building this great railroad. Excellent, good historical material, much suspense, excellent touches of humor." . . "Magnificent! It combines history and drama in a superb production." . . "Absorbing historically but coincidence has too long an arm. Withal to be highly commended for students." . . "Fine historical background, factually sane, and good dramatic interest." . . "A good picture with excellent photography, historical background excellent. A trifle overmelodramatic." . . "Should be a box-office success. 'It has everything.' Has educational value, however, in that it does show difficulties encountered in a great project and it glorifies the 'virility' that we need to keep alive." . . "Recommended for historical background, story and character development and appreciation, acting, racial contribution, and photography. The picture has everything—including scene-stealing." . . "Of great historical value. A very moving picture. Covers a most important portion of U. S. history. For small children it is too exciting and has too much gambling, drinking and killing." . . "A Western to end all Westerns." . . "Recommended for Irish contribution to American life. This is a very old-fashioned film. I can't see that our sophisticated students will take it very seriously. Too melodramatic.". . "It is a glorified Western and not true to the facts of history. Great entertainment. As an entertainment film it is a 'wow.' I enjoyed the film but do not think it suited to educational purposes." . . "Recommended because school history does not give these details of U.S. development." . . "Melodramatic and reminiscent of 'thriller serials' but produced with at least touches of epic power as seen in the development of a great enterprise."

+ + 10 votes; + 7 votes; + — 1 vote; — + 1 vote. **Com on Motion Pict, Dept of Sec Ed, NEA,** My 4 '39

Newspaper and Magazine Reviews

"This one has the De Mille touch, though 'touch' is a pretty light word for it—infinite detail, an epic theme, big crowds, a complex and rambling story. . . Your old plainsman clocked it at two hours and a quarter and thought it was all right." John K. Hutchens

+ **Boston Transcript** p18 My 4 '39

"Adults and young people."

Christian Science Monitor p15 My 6 '39

"Spectacular, without being too colossal for belief, and warmly human, without losing sight of its panoramic sweep, 'Union Pacific' is a triumph for producer-director Cecil B. De Mille. He has assembled a good cast, directed some grand mob scenes and given enough detailed attention in several minor episodes to make one forgive him for the silly sequence with the hero and heroine among the buffalo and the prolonged, childish Indian raid on the train." Philip T. Hartung

+ **Commonweal** p48 My 5 '39

"As movie entertainment, 'Union Pacific' is lavish beyond measure. De Mille has tossed into this epic of the building of the West enough spectacular excitement and melodramatic action to make a dozen ordinary films, with material left over for still another half dozen pioneer Westerns. For two solid hours there isn't a moment's lag. . . In addition to the meticulously accurate recreation of its post-Civil War settings, 'Union Pacific' is gloriously acted by a stupendous cast." Jesse Zunser

+ + **Cue** p43 My 13 '39

"Cecil B. De Mille hits the box-office bull's-eye once again. I would not say it is the most entertaining picture he has to his credit, but at the moment I cannot recall one that was more entertaining than 'Union Pacific.' . . For the whole family. Drinking and shooting scenes should do no harm to children. Is of educational value for the light it sheds on one chapter of the story of the winning of the West. I do not see in it anything of particular interest to study groups."

+ + **Hollywood Spectator** p9 My 13 '39

"Here is one of those robust American spectacles—the screen prefers to call them epics—in the best Cecil B. De Mille mood. In brief, melodramatic, lavish, cinematically effective. Mr. De Mille has done this panorama of railroad pioneering in his best manner. It's pictorially eloquent." Beverly Hills

+ + **Liberty** p53 Je 10 '39

"It employs every possible and impossible cliché so crudely that it makes one long to see 'Stagecoach' again." Franz Hoellering

— **Nation** p654 Je 3 '39

"The De Mille touch has rarely been more assured or more showy than it is in 'Union Pacific.' His contribution to the current cycle of super-Westerns is a spectacular, two-fisted saga of national expansion. It has the conventional plot appurtenances of these period pieces. The producer-director has wisely gone behind these photoplay pyrotechnics, though, to make the Paramount offering justify its title. In 'Union Pacific' there is a fascinating and credible account of the building of a great railroad. . . Whatever its defects may be, 'Union Pacific' is a stirring and exciting super-Western." Howard Barnes

+ + **N Y Herald Tribune** p23 My 11 '39

"It has come to the Paramount the veriest bit behind schedule. . . Other arias from the horse opera have made the song of the great open spaces unduly familiar. Still and all—and there is a great deal to its all—Mr. De Mille's little opus is a mighty fine movie, colorful, spectacular and of distinguished ancestry. 'The Iron Horse' sired it. Certainly it won't be damned in this morning's column. . . Mr. De Mille's picture has been generously and interestingly staged, so that its plus-two hour running time seems not too long, and the performances are almost uniformly good. . . So there it is—a big, old-fashioned De Mille show, and easily the best he has made in years." Frank S. Nugent

+ + **N Y Times** p31 My 11 '39

UNION PACIFIC—*Continued*

"I noticed more humor of a rough-and-ready sort suitable to such material than I generally have found in films of this kind. As I recall De Mille products, they haven't allowed us much chance for a laugh. He hasn't ignored ludicrous possibilities even in his most strenuous scenes. I suspect these moments of levity help the whole long affair considerably, and may be a reason for the good temper with which one accepts the full dose of melodrama prescribed. . . The comical doesn't weaken the film. . . All the good details of the honest Western have been thrown together here." **John Mosher**

+ **New Yorker** p96 My 13 '39

"Cecil B. De Mille, producer and director, has orchestrated the film with enough melodramatic fortissimo to serve several films. With the accent on gunplay there are other and assorted assaults, several train wrecks, a chase through canyon and sage, and a blood-curdling Indian raid—an impressive action total which De Mille has directed with great gusto and his customary legerdemain in handling mobs."

+ + **Newsweek** p43 My 1 '39

"Mr. De Mille has wrought his magic well. His characters are sturdy, humorous, and human. His camera never plays on still life. The dialogue of his screenplay does not devote itself too noticeably to 'significant' happenings. And he gets the Union Pacific built. All this may be a bit too much for normal folks. They may find that, after the Indian massacre, a mere avalanche is an anti-climax. They may find that, after contemplated suicide, mere murder is mild. They may find that, after two hours and twenty minutes, De Mille is a little wearing."

+ **Stage** p6 My 15 '39

"When, like its subject, the film triumphantly ends its journey at Utah's Promontory Point, it has carried a full payload of first-rate screen entertainment. If 'Union Pacific' reminds veteran cinemaddicts of many another picture, that is not strange."

+ + **Time** p66 My 8 '39

Trade Paper Reviews

"Cecil B. De Mille has scored another bull's eye in 'Union Pacific,' which finds place among the top pictures of 1939."

+ + **Boxoffice** p51 My 6 '39

"Because of its extraordinary exploitation value, this production probably will have fair boxoffice success. Paramount is backing the picture with an extensive sales campaign, which will probably put the film over in the first runs. But, actually, 'Union Pacific' is a poor picture. We believe it will bitterly disappoint many a cash customer. Western railroad building wrote a bawdy, spectacular and shady page into American history—one abounding in drama, romance and intrigue. Although the title conveys this sweeping theme of the struggle between man, fellowman and nature in the accomplishment of a momentous engineering venture, this exciting background is completely subordinated to a feeble, unconvincing romance, for which two reels would have been adequate. The film is overlong, slow moving and only one or two scenes are genuinely entertaining. Probably a lot of footage will be cut to speed up the slow spots. However, we doubt that this will help 'Union Pacific' much."

— + **Film Bulletin** p7 My 6 '39

"Producers have been talking since early silent days about 'epic pictures.' Now Cecil B. De Mille produces 'Union Pacific' and restores the original vital meaning to that much abused phrase. . . Every incident De Mille has fitted so cunningly into this Mosaic of Motion helps to build the pattern into one of the most satisfying and complete examples of brilliant screen entertainment that the art of the motion picture has ever produced."

+ + **Film Daily** p6 Ap 28 '39

"'Union Pacific' is Paramount's contribution to the growing cycle of epics of the 'building of the West,' and as such will take its place as one of the best. It ran over two hours at its preview showing last night, and would be a much better picture with at least a half-hour clipped from its length. It is by all odds destined for heavy grosses. . . Within the saga of the building of a western empire is a closely packed love story, sharing rail for rail in the historic progress of the intrepid railroad builders. Never for a moment do the twin conquests sever their connection and their logically devised interplay."

+ + **Hollywood Reporter** p3 Ap 27 '39

+ + **Motion Pict Daily** p2 Ap 28 '39

"Unless some other miracle maker has a tremendous surprise up his sleeve, 'Union Pacific' is in the opinion of this reviewer, destined to be the top money maker of the year. The picture has everything—size and sweep, laughs and tears, great acting performances, and corking writing. And it has a theme as straight lined and sure-fire as 'The Covered Wagon' in its day. And to top it all, Cecil B. De Mille has played with his materials with consummate skill—with hooey and hokum where hooey and hokum serve, with deftness where that was the requirement. His twenty-five years of picture making have been crammed into one grand prize package. A large sized package."

+ + **Nat Box Office Digest** p7 My 8 '39

"Paramount and De Mille have a boxoffice winner in 'Union Pacific.' It's a socko spectacle, surefire for big grosses right down the line. On its size and scope, the De Mille production is undeniable film fare. . . The marquee also holds something besides the director-producer's tag and reputation."

+ + **Variety** p16 My 3 '39

"Mr. De Mille has welded the narrative into a grand and powerful piece of screen entertainment as well as a significant addition to the roster of historical melodrama. 'Union Pacific' has a full head of steam for a box office smash, pulling a heavy payload of exciting drama, spectacle, thrill and pictorial beauty."

+ + **Variety (Hollywood)** p3 Ap 27 '39

UNMARRIED. Paramount 63min My 26 '39

Cast: Helen Twelvetrees. Buck Jones. Donald O'Connor. John Hartley. Robert Armstrong. Sidney Blackmer

Director: Kurt Neumann

Music director: Boris Morros

Original story: Grover Jones. William Slavens McNutt

Screen writers: Lillie Hayward. Brian Marlow

Melodrama. Filmed in 1932 by Paramount as Lady and Gent with George Bancroft and Wynne Gibson starring. Buck Jones plays a second rate heavyweight and Miss Twelvetrees a night club operator in the prohibition era. When he loses out as a fighter and she loses her night club they go to a small town to reclaim the house of his manager who has been killed. After meeting the dead manager's son, they remain to take care of him and years later Jones and Miss Twelvetrees marry.

Audience Suitability Ratings

"While the theme has some merit and the direction is fairly skillful, the acting is unconvincing and too often resorts to obvious cinema cliches. Adults." E Coast Preview Committee

+ — **Fox W Coast Bulletin** Ap 1 '39

"Sordid melodrama. Adults." Calif Cong of Par & Teachers

"A social drama bordering on melodrama with rather unethical theme. Plot and characters good. Adults." Calif Fed of Music Clubs

"Mediocre. Unwholesome. A melodrama as unwholesome as the title is questionable; unsound ethics. Especially undesirable as Buck Jones usually is a favorite Western star. Adults." DAR

"An unsavory, improbable story, fairly well produced and quite fittingly cast. . . Low ethical values make the picture unfit for youth. Some adults may find it entertaining. Adults." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Social drama with an undesirable type of plot, handled in a very ordinary manner. Unconvincing. Adults." Nat Soc of New England Women

"A picture that at first will be misleading, as it presents an unmarried couple living together as man and wife. The parts are well cast and directed, but the theme is a dangerous one and cannot be commended by this group. Adults." S Calif Council of Fed Church Women
— **Fox W Coast Bulletin** Je 3 '39

"Objectionable in part."
Nat Legion of Decency Ap 20 '39

"A: poor; Y & C: no."
— **Parents' M** p87 Je '39

Newspaper and Magazine Reviews

"Another to skip. . . The title of the picture would indicate that its producers deem its lack of morality to be its most important feature. . . Nothing to recommend it, and certainly not for the youths who have regarded Buck Jones as the embodiment of all the manly virtues."
— **Hollywood Spectator** p9 My 27 '39

"'Unmarried' will be a titillating title on U. S. cinemarquees, though the picture fails to sparkle on the screen. . . It features slumbery-eyed Helen Twelvetrees and Western Star Buck Jones without his horse, Silver. Buck without Silver is all ham and no eggs."
+ — **Time** p78 Je 12 '39

Trade Paper Reviews

"Wholesome comedy which will sustain its end of the bill with more than average satisfaction, particularly in those spots catering to run of the mill audiences. . . Except for one rather extreme situation concerning a killing, the story is closely-knit and interest-sustaining, while Kurt Neumann's direction extracts the last drop of entertainment possibilities therefrom."
+ **Boxoffice** p59 My 27 '39

"This has many human touches and introduces Buck Jones in a new type of role. He gives a convincing, straight-forward performance."
Film Daily p7 My 25 '39

"Fortified by a good screenplay, a capable cast, careful production and a fine job of direction, 'Unmarried' emerges as solid entertainment liberally spiked with plenty of heart tugs, amusing dialog and clever situations, which should give ample satisfaction on any bill. It is questionable whether Buck Jones' Western fans will accept him in this new type of role, but that won't matter compared to the new fans he will acquire."
+ **Hollywood Reporter** p3 My 20 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p4 My 25 '39

"It emerges as an entertaining offering that will provide good support in the duals, and satisfy the family trade in the subsequent runs. . . There's a neat mixture of warm and sincere sentimentality with some rousing action episodes blended to provide good entertainment for the family trade. Title is a misnomer for the picture and not attractive for audiences at which it is aimed."
+ **Variety** p14 My 24 '39

"Heavy on dialog and not too strong on either plot or action, 'Unmarried' rates nothing better than filler position. What little appeal it has is aimed at small town audiences, with whom name of Buck Jones, co-featured with Helen Twelvetrees, may help draw customers. . . Both Jones and Miss Twelvetrees, as well as supporting players, make most of meagre material assigned them. Kurt Neumann's direction suffers from inability to keep up motivation in face of too steady flow of prattle."
— + **Variety (Hollywood)** p3 My 20 '39

W

WANTED BY SCOTLAND YARD.
Monogram 62min Ap 19 '39

Cast: James Stephenson. Betty Lynne. Leslie Perrins. Nadine March

Director: Norman Lee

Mystery story. Filmed in England. James Stephenson portrays a safe cracker who is released from prison to find that his sweetheart has betrayed him. He exposes the man responsible for her betrayal. Based on a play of the same title by Ralph Strock.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency My 11 '39

"Mature. An interesting story. . . The production is nicely handled and the acting is good. The music also adds a lot to the picture."
+ **Wkly Guide** Ap 29 '39

Trade Paper Reviews

"Dovetailing ever so neatly with its title, this English production turns out as a manhunt of no slim proportions. It has been scenarized with care, directed with a certain aplomb without lessening the suspense and enacted with a set of entirely satisfying performances. In fact, the role essayed by James Stephenson as an accomplished cracksman and brilliant pianist is a particularly welcome and novel change from the type of criminal so often portrayed in dramas of this sort."
+ **Boxoffice** p69 Ap 29 '39

WARE CASE.
Gaumont British-20th century-Fox 75min Jl 21 '39

Cast: Clive Brook. Jane Baxter. Barry K. Barnes. C. V. France. Francis L. Sullivan

Director: Robert Stevenson

Screen writers: Roland Pertwee. Robert Stevenson

Mystery story. Based on play of same title by George Pleydell Bancroft. Filmed in England. The picture was produced twice in silent versions. Clive Brook portrays an upper-class Englishman who is continually confronted by his creditors although his wife pleads with him to cut down expenses. When his wealthy brother-in-law is found dead, the playboy finds himself held for murder since it is known that his wife is the sole heir.

Audience Suitability Ratings

"Objectionable in part."
Nat Legion of Decency Je 8 '39

"Mature. People involved are mainly upper-class English people who are very credibly realized. Sophisticated but dramatic, with very clever plotting and fine direction. An excellently handled crime story with sustained tension and good acting, especially by Clive Brook."
+ **Wkly Guide** My 20 '39

Trade Paper Reviews

"This is a good job from almost every angle—adaptation, direction, casting and photography. . . Film's intensely gripping and indicates it will be welcomed here [England] as a first-grader. It could occupy the same position in the smaller U. S. towns and make an excellent second feature in the big cities there."
+ **Variety** p15 D 14 '38

WATER RUSTLERS.
Grand national 54-56min Ja 6 '39

Cast: Dorothy Page. David O'Brien. Vince Barnett. Ethan Allen

Director: Samuel Diege

Music: Al Sherman. Walter Kent. Milton Drake

Screen writer: Arthur Hoerl

Western melodrama with songs. Dorothy Page, billed as the Singing Cowgirl, has a lead-

WATER RUSTLERS—*Continued*

ing part. The story has to do with a crooked mining company which builds a dam shutting off water for the cattlemen in the valley.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ja 26 '39

Trade Paper Reviews

"Second of the series wherein a singing cowgirl takes the play away from the men, this stacks up as satisfactory novelty stuff for the Saturday matinee fans. In substance, it won't cause any undue excitement where children are accustomed to look for it."
+ — Boxoffice p39 Mr 18 '39

"With our cowboy dare-devils becoming more sissified with every release it was bound to be only a matter of time until somebody came along with a cowgirl who could give them a head start and still run rings around them. And in Dorothy Page, Grand National has delivered! She rides, ropes, shoots, and her singing is certainly above average."
+ Film Bulletin p8 F 25 '39

"'Water Rustlers' is a Western cheapie whose only redeeming feature is Dorothy Page, who's being billed as the 'Singing Cowgirl.' Direction and dialog are poor, while the camera fails to take advantage of the outdoor shots at its disposal. For the lower rung of the duals, at best."
— Variety p18 Mr 15 '39

WE WERE SEVEN SISTERS. See Eravamo sette sorelle

WESTERN CARAVANS. Columbia Announced for release Je 15 '39 (Not yet previewed)

WINNER TAKE ALL. 20th century-Fox 60min Ap 21 '39

Cast: Tony Martin. Gloria Stuart. Henry Armetta. George (Slim) Summerville. Kane Richmond

Director: Otto Brower

Music director: Samuel Kaylin

Original story: Jerry Cady

Screen writers: Frances Hyland. Albert Ray

Comedy-drama. Tony Martin portrays a Montana cowboy who decided to get a law degree by financing himself as a pugilist. He falls in love with Gloria Stuart a sports writer who seeks to discourage him and later aids him.

SEE ALSO issue of March 27

Audience Suitability Ratings

"Mature-family." Am Legion Auxiliary

"Entertaining social comedy with prize-fight story about simple, charming people. While not unusual in theme or development, the picture is well staged and suitably cast, with amusing dialogue, some excellent characterizations, and capable direction. Family." Calif Cong of Par & Teachers

"A light weight picture of a heavy weight boxer. The only unusual feature is Tony Martin, presented as a cowboy from Montana. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"A fast-moving, entertaining picture, well cast and directed, emphasizing clean sportsmanship. Mature." Gen Fed of Women's Clubs (W Coast)

"A breezy, fast-moving prize-fighting comedy. Mature-family." Nat Council of Jewish Women

"A picture which will interest boxing fans. Mature-family." Nat Soc of New England Women

"Henry Armetta highlights the whole with his humor, pathos and simplicity, without which the picture would have been just an ordinary display of prize fighting with its attendant betting. Mature." S Calif Council of Fed Church Women
+ Fox W Coast Bulletin Mr 11 '39

"Henry Armetta's presence in 'Winner Take All' combined with some realistic prize-fight sequences will probably lure enough of the public to reimburse the producers and exhibitors. However, the picture has no other claims to merit. Adolescents, 12-16: ethically poor; children, 8-12: no."
— + Motion Pict R p9 Ap '39

"General patronage."
Nat Legion of Decency Mr 23 '39

"A & Y: good; C: no."
+ Parents' M p99 My '39

"Family. A pleasant picture. Well written and well handled."
+ Wkly Guide Mr 18 '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p17 My 27 '39

"The preliminary attraction on the current bill at the Palace is a feather-weight prizefight romance entitled 'Winner Take All'—one of those slugging, mugging fests for which it would be flattery to say that it telegraphs its blows. Rather, it ships them by slow freight. . . Next to Mr. Armetta, who is fairly funny, the only thing worth seeing in the picture is Tony Martin trying to play a prizefighter. This is positively killing." Bosley Crowther
— + N Y Times p19 Mr 31 '39

"You still can't expect too much histrionic talent from Tony Martin—he's a singer anyway—but he isn't bad in this. . . Armetta lifts the little film to better than average levels and you will find it adequate as something to sit through while awaiting the other feature."
+ — Photoplay p92 My '39

Trade Paper Reviews

"This packs a featherweight punch as an innocuous story of the prize ring, strictly to routine throughout and geared for the lower brackets, where it will probably suffice. Tony Martin is given an entirely unconvincing buildup as a two-fisted prizefighter, with no opportunity to display the singing voice which is his chief claim to fame."
— + Boxoffice p33 F 25 '39

"Fair entertainment with prize fight atmosphere and romance involving Tony Martin."
+ — Film Daily p9 Ap 12 '39

"'Winner Take All' is one of those romantic comedies that become more ingratiating to the family audience as the plot and the behavior of the characters get sillier. Everything is carried off with an excess of good nature, including those episodes where the double-cross and the knife in the back serve as the index to genteel comportment. The situations are all easy of anticipation and the combination of humor and action makes the hour pass sufficiently fast. If it's the picture's intent to kid the prize fighting racket, the sheer casting of Tony Martin in the role of a pug rates the producer a bull's-eye. As a leatherpusher Martin is in a class by himself. Martin and his tiptoeing gait don't ask to be taken seriously and the chances are that nobody will."
+ — Variety p15 Ap 5 '39

WITHIN THE LAW. MGM 65min Mr 24 '39

Cast: Ruth Hussey. Tom Neal. Paul Kelly. William Gargan. Paul Cavanagh. Rita Johnson

Director: Gustav Machaty

Music: Dr William Axt

Screen writers: Charles Lederer. Edith Fitzgerald

Drama. Based on the play by Bayard Veiller. This is the fourth motion picture version of the famous story. The first was made in 1917; the second in 1923 with Norma Talmadge in the lead and again in 1931 with Joan Crawford starred under the title "Paid." Ruth Hussey, sent to prison for a crime she didn't commit.

studies law. When she is released she decides to get vengeance on her former employer who railroaded her to jail. She marries his son also in revenge but later falls in love with him.

SEE ALSO issue of March 27

Audience Suitability Ratings

"Unwholesome. Mature-family." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Good sets and photography. Mature." DAR

"An emotional and highly dramatic picturization of the well-known stage play. . . Subject matter unsuitable for youthful audiences. Mature." Gen Fed of Women's Clubs (W Coast)

"Mature." Nat Council of Jewish Women

"The time-worn plot of this social drama precludes any great suspense in the story development. The expediency of repeated suggestion that criminals may operate successfully 'within the law' is questionable. Mature." Nat Soc of New England Women

"There are differences of opinions on this picture. Many resent the prison scenes, and the methods used to evade the law, and others see the uselessness of vindictiveness and that acts of revenge usually recoil on their author. Adults." S Calif Council of Fed Church Women

"A better-than-average film. Adolescents: unsuited; children: no. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bulletin Mr 18 '39

"Objectionable in part."
Nat Legion of Decency Mr 23 '39

"A: good; Y & C: no."
+ **Parents' M** p99 My '39

"Mature. A famous old melodrama. . . The direction gives it a new life."
+ **Wkly Guide** Mr 18 '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 Ap 22 '39

"Plot situations and dialogue have been slightly changed, and the picture, while competent, is not particularly well done." Jesse Zunser
— + **Cue** p46 Ap 8 '39

"Another revival of an oft-told tale. New scenes and dialogue do not conceal its age. All right for the children. There is some preachment on the error of vindictiveness and only one murder." Bert Harlen
+ — **Hollywood Spectator** p11 Mr 18 '39

"This screen version of 'Within the Law' is not too happily cast with the exception of Ruth Hussey. It is enough that she does a handsome job with the role of Mary Turner and is destined for more prominent films. . . 'Within the Law' is something old, done up again with new trimmings, which, with the exception of Miss Hussey, are not very deceiving." Robert W. Dana
+ — **N Y Herald Tribune** p18 Ap 6 '39

"It is pleasant to know that attractive young actresses like Ruth Hussey, for example, are being groomed and exercised for ultimate stardom; it shows a due sense of responsibility to the future on the part of Metro-Goldwyn-Mayer. . . Loew's Criterion may not have occasion excessively to congratulate itself, but Miss Hussey, and the rest of the cast, can take credit for a competent remake in a time of, on the whole, incompetent remakes." B. R. Crisler
+ **N Y Times** p31 Ap 6 '39

"It's a story of vengeance, with a good new twist in it. Too bad technique and cast are not better."
+ — **Photoplay** p89 Je '39

Trade Paper Reviews

"Given a thorough facelift and a fresh outlook on life, this veteran melodrama, brought to the screen several times before from the play by Bayard Veiller, still packs a hefty punch, although a bit creaky in the joints and, viewed from present-day standards, somewhat stilted in characterization and situations. Nevertheless it can be relied upon for able duty on any program."
+ — **Boxoffice** p39 Mr 18 '39

"This version of the stage play of two decades ago whirls through the sprockets and cams of the projector as a strictly 1939 model. It will please generally, for it has Ruth Hussey, a most personable girl gifted with fine dramatic talent as well as a personality and looks. It also has a clever script that has squeezed all the old material out of Bayard Veiller's play and added some new slants that are most effective."
+ **Film Daily** p9 Ap 12 '39

Reviewed by Gus McCarthy
Motion Pict Daily p9 Mr 17 '39

"'Within the Law' is outdated, and this new MGM version might just as well be chalked up as an experiment to spend $200,000 to prove that fact. The experiment succeeded. First of all there is nothing of marquee value present anywhere in the cast; second, the story value was worn out before the World War."
— **Nat Box Office Digest** p14 Mr 20 '39

"Present production seems used as proving ground for several newcomers because there is no name that means much for the exhibitor's marquee. But, despite its age, 'Within the Law' has been made palatable fare with a slight modernization of the venerable script. It's certain of appeal at theatres where melodrama and cops-and-robbers click; sturdy help on a twin array, if smartly handled."
+ **Variety** p18 Ap 12 '39

WITHOUT A HOME. Foreign cinema arts 88-90min

Cast: Adam Domb. Alexander Marten. Ida Kaminska. Ben Zuker

Director: Alexander Marten

Music: Szajewiez

Drama with songs. Yiddish dialogue film made in Warsaw with English subtitles. The Warsaw Synagogue Choir and the Warsaw Art Theatre Company take part. Based on a play, Uhn A Hejm, by Jacob Gordon. The story concerns a family who come to America from Poland and get into difficulties when the husband falls in love with a night club singer.

Trade Paper Reviews

"This Jewish talker with English superimposed titles, will probably receive favorable response in neighborhoods populated by this race."
+ **Boxoffice** p61 Ap 15 '39

"It has been made into an excellent Yiddish film that should spell box office in locales where the tongue is spoken. . . It is stark drama whose excellent direction in spots serves to maintain a steady gait that might easily have swerved to the maudlin. Story is excellent for Yiddish theatre audiences."
+ + **Variety** p23 Ap 19 '39

WOLF CALL. Monogram 61min My 18 '39

Cast: John Carroll. Movita. Peter George Lynn. Guy Usher. Holmes Herbert

Director: George Waggner

Music: Fleming Allen

Music director: Edward Kay

Screen writer: Joseph West

Melodrama. Based on the novel of the same title by Jack London. Carroll, a wealthy New York playboy, is sent to the Northwest to escape his companions. While there he investigates conditions in a radium mine and falls in love with a part Indian maid, Movita.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency My 25 '39

"A & Y: good melodrama; C: the police dog hero will win them."
+ **Parents' M** p50 Jl '39

WOLF CALL—*Continued*

"Family-juvenile."
Wkly Guide My 20 '39

Newspaper and Magazine Reviews

"Scenic values, the lure of the north country, little fighting and beautiful scenes of animal intelligence make it appealing film fare for the entire family." J. M. Willen
+ **Hollywood Spectator** p12 My 27 '39

"This is Jack London's novel done with modern production effects, but retaining all of the red blood, bare knuckles, and snarling dogs of the original. John Carroll, whose rich baritone voice may lead him to better things, is excellent."
+ **Newsweek** p35 Je 5 '39

Trade Paper Reviews

"Substantial program feature . . . dependable for satisfactory service and returns in the market for which it was made. While much of the plot of the London novel is retained, the screenplay has been streamlined to include musical interludes and an airplane crash."
+ **Boxoffice** p61 My 27 '39

"Some rather lovely photography distinguishes this Monogram production, but otherwise it is a below average 'B' offering, unimaginatively scripted, directed and acted. It is a fair filler for dual bills. Title may draw in the action houses, although the blood and thunder element has been somewhat obscured." David J. Hanna
— + **Film Bulletin** p5 Je 3 '39

"Jack London's story has been modernized, but retains plenty of action. Among its thrills are an airplane crash and fights in which humans and dogs figure. John Carroll not only demonstrates his prowess with his fists, but also sings two numbers."
+ **Film Daily** p6 My 23 '39

"Jack London's tale of the north country is brought up to date in Monogram's low budget issue of 'Wolf Call,' and the picture conforms to a satisfactory average in the filler class."
+ — **Hollywood Reporter** p3 My 17 '39

Reviewed by Roscoe Williams
Motion Pict Daily p6 My 23 '39

"There is one good thing about these Paul Malvern productions for Monogram—they know where they are aiming, and behind them is enough experience to hit the target with a record of consistency. . . Made for the action fans."
+ **Nat Box Office Digest** p13 My 22 '39

"For the action houses and family trade, this one will fit neatly in supporting spots. . . There's action and melodrama injected, in addition to the convenient romantic interludes. Script has a few rough spots, but these will be overlooked generally. Outdoor settings in the mountains and pines give added production values to this moderate budgeter."
+ **Variety** p14 My 24 '39

"With more vigorous direction this modern film version of Jack London's 'Wolf Call' might have lifted itself above filler class into which it falls. Spotted in proper niche, however, it will serve its purpose. . . Work of supporting cast is strong in the main, but might have been considerably improved by firmer piloting."
+ — **Variety (Hollywood)** p3 My 17 '39

WUTHERING HEIGHTS. Goldwyn-United artists 103-105min Ap 7 '39

Cast: Merle Oberon. Laurence Olivier. David Niven. Flora Robson. Donald Crisp. Geraldine Fitzgerald

Director: William Wyler

Music director: Alfred Newman

Screen writers: Ben Hecht. Charles MacArthur

Tragic drama. Based on the novel of same title by Emily Brontë. In this wild, tempestuous romance of the fog-bound moors, Merle Oberon portrays Cathy, a girl of the past century in love with a brooding stableboy, Laurence Olivier. She goads him to make something of himself for she has a passion for worldly goods. Unsuccessful, she marries David Niven, a wealthy man. When Miss Oberon is dying of an incurable disease, the old love flames again, and Olivier places a curse on her so that her spirit roams the moors until he also dies.

Audience Suitability Ratings

"A: excellent; Y: mature but good; C: no."
+ + **Christian Century** p558 Ap 26 '39

"It is fascinating, excellent in its portrayal of the various characters and very different from the average love story. Adults." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"A brilliant production and real achievement in transposing to the screen a dramatic study of human emotions. Adults." Calif Fed of Business & Professional Women's Clubs

"Fine direction. Too tragic for a young mind to cope with. Adults." Calif Fed of Music Clubs

"Excellent. A most unusual psychological study. Exceptionally fine acting. Adults." DAR

"A distinguished and emotionally engrossing picturization of Emily Brontë's deeply moving story, faithfully and beautifully transferred to the screen. . . Outstanding entertainment. Highest commendation to Mr. Samuel Goldwyn, the producer. Adults." Gen Fed of Women's Clubs (W Coast)

"Vivid and sympathetic acting of a distinguished cast creates a strong illusion of reality which is deeply moving. Adults." Nat Soc of New England Women

"Excellent and first-class for those who like heavy drama and enjoy unusually good acting. Adults." S Calif Council of Fed Church Women

"It is beautifully produced and will interest those who like unusual films. Adults." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bulletin** Ap 1 '39

"Objectionable in part."
Nat Legion of Decency Ap 20 '39

"A: good; Y: possible; C: no."
+ **Parents' M** p99 My '39

"It is an amazing job of transferring the spirit of a novel to the screen, thanks to a rare combination of writing, direction, and production. . . To William Wyler, the director, must go the lion's share of praise for making a great screen adaption of a great novel."
+ + **Scholastic** p33 Ap 29 '39

"Mature. Outstanding. A remarkably faithful screening of Emily Brontë's classic novel of stormy passions. . . Beautifully done in acting and atmosphere, brilliantly written and directed. Referred to the Committee on Exceptional Photoplays. Recommended for schools and libraries."
+ + **Wkly Guide** Ap 8 '39

Newspaper and Magazine Reviews

"It is a really fine picture they have made out of Emily Brontë's stormy great 'Wuthering Heights,' a brooding and passionate and excellently written and acted picture that you will quite definitely have to see. . . You will witness one of those not too frequent occasions on which a classic retains its integrity while changing its form. All of the story isn't here, but the greater part of it is, and it emerges in the medium of the photoplay with the wild impact of the original." John K. Hutchens
+ + **Boston Transcript** p20 Ap 27 '39

" 'Wuthering Heights' is the kind of picture that revives your faith in the art of the cinema. There have been so many expensive movies which turn out to be no more than lengthy examples of Hollywood slickness that one welcomes this Samuel Goldwyn production wherein intelligent spending of big money results in an outstanding film." Philip T. Hartung
+ + **Commonweal** p722 Ap 21 '39

"There may be discussion of the points at which the film 'Wuthering Heights' varies from Emily Brontë's melancholy novel of frustrated love and ultimate tragedy on the desolate Yorkshire moors. But there can be no reasonable difference of opinion regarding

the film as a film. It is a beautifully wrought, superbly played tragedy—visualizing, in stirring and dramatic cinema values, the grim, haunting loveliness of the book." Jesse Zunser
+ + **Cue** p42 Ap 15 '39

"Stark drama of thwarted love and family hatred. Very good acting and good Yorkshire atmosphere are the main attractions of a film that, despite a few poor moments, has a vigorous, sombre appeal. Grim, but worth seeing."
+ **Film Wkly** p31 My 6 '39

"Beautifully done; technically a job of which the whole film industry has reason to be proud; another artistic feather in the cap of Sam Goldwyn. But I fear for its box-office fate. The book was written to match the thought process of society of a century ago. We think differently now. . . The Goldwyn picture is too true to the period of the story, too faithful to the inspiration of the book, to hold our unwavering attention for its full length as a picture. We have had pictures much longer which seemed much shorter. Its preview was witnessed by a great audience composed of people friendly to its producer, people who were ready to hail it as another Goldwyn triumph, yet not once during its showing was a scene greeted with the burst of applause so much a feature of important previews."
+ **Hollywood Spectator** p7 Ap 1 '39

"Just how much appeal this novel of another day has for American audiences remains to be seen. . . Dated, dour—and darned dramatic." Beverly Hills
+ + **Liberty** p61 My 13 '39

"'Wuthering Heights' is, so far, the best picture of the year, such outstanding foreign films as 'Grand Illusion' and 'The Puritan' not excluded. It leaves 'The Citadel' and 'Pygmalion' far behind. It is a solid, beautiful, and convincing piece of moving-picture art unspoiled by the concessions to outworn formulas or the avoidance of decisiveness at the crucial point. . . One consideration seems to have dominated this production of the movie version of Emily Brontë's famous novel of a century ago: faithfulness to the selected theme of passionate love. . . The cast is faultless. Merle Oberon looks the Victorian heroine and Laurence Olivier the uncompromising man. Both play with legitimate modern overtones which stress the eternity of their conflict." Franz Hoellering
+ + **Nation** p478 Ap 22 '39

"The movie 'Wuthering Heights' came just in time. The film year has been about the leanest in seven—and Sam Goldwyn's version of the novel turns out to be among the best pictures made anywhere. . . The production was done with such dignity and grace as to remind us again that the chances of artistic purity in such a vastly complex business are at least a hundred to one." Otis Ferguson
+ + **New Repub** p336 Ap 26 '39

"Emily Brontë's story has been brought to the screen with great courage and skill in 'Wuthering Heights.' It is at once a fine film and a masterly translation of a literary classic. . . There is shrewd showmanship in this Samuel Goldwyn production, but it is also marked by a rare integrity. In a brilliant and balanced collaboration scenarists, director, cast and technicians have succeeded in holding the film to a straight, tragic line. It is a moving and notable motion picture in its own right; it is also a challenging example of how effective an honest treatment can be. . . That the film seldom falters emotionally is largely due to the actors' fine performances. . . Honesty and first-rate craftsmanship have gone into 'Wuthering Heights' and the result is a distinguished and engrossing screen tragedy." Howard Barnes
+ + **N Y Herald Tribune** p14 Ap 14 '39

"It is Goldwyn at his best, and better still, Emily Brontë at hers. . . During December's dusty researches we expect to be filing it away among the year's best ten; in April it is a living thing, vibrant as the wind that swept Times Square last night. . . It is a faithful adaptation, written reverently and well, which goes straight to the heart of the book, explores its shadows and draws dramatic fire from the savage flints of scene and character hidden there. And it has been brilliantly played. . . William Wyler has directed it magnificently. . . It is, unquestionably, one of the most distinguished pictures of the year, one of the finest ever produced by Mr. Goldwyn, and one you should decide to see." Frank S. Nugent
+ + **N Y Times** p28 Ap 14 '39

"The Goldwyn production approximates the quality of the fierce, tempestuous story with a force one might never have expected. The scene and the theme are dark and forbidding, and the film is likewise. It has its beauty, too, the beauty which is essential. . . Seldom has the tone of a great novel been so faithfully reproduced by the movie people. . . The alterations are sensible and demanded by the screen medium, and are unimportant as long as the interest and the tragedy and the violence and the poetic sense of doom, to be Victorian also, are so well sustained." John Mosher
+ + **New Yorker** p99 Ap 15 '39

"Although Emily Brontë's story ranks as one of the great works of English literature, it took several kinds of courage for Samuel Goldwyn to bring it to the screen. A somber tale of the wild, stunted moorland of Northern England, an unrelieved study of a fierce love that found ultimate happiness only in death, the century-old classic is not screen stuff for the masses. . . 'Wuthering Heights' is an artistic achievement all too rare in the Hollywood turnover. . . Sensitively directed by William Wyler and superbly photographed by Gregg Toland, 'Wuthering Heights' is notable for capturing much of the quality of a book that was 'hewn in a wild workshop, with simple tools, out of homely materials.'"
+ + **Newsweek** p27 Ap 10 '39

"It is given magnificent production and because of the really fine acting of Miss Oberon and Olivier, to say nothing of Niven's restraint, there is a haunting quality about the picture which will stay with you."
+ + **Photoplay** p58 Je '39

"Neither Mr. Goldwyn nor Mr. Wyler has sacrificed more than an atom of realism in giving us the real thing, which in this case is the unrealest thing in motion pictures. . . That William Wyler has achieved this faultless effect is not nearly so important as the fact that a public that has boycotted namby-pamby pictures now has a chance to see a masterpiece. Laurence Olivier's appearance as Heathcliff is an event."
+ + **Stage** p23 Ap 15 '39

"'Wuthering Heights' is not only readily identifiable with the book but one of the season's distinguished pictures. As cinematerial, 'Wuthering Heights' might seem as farfetched a prospect as any book yet pillaged. . . Before making the picture, Producer Goldwyn, a stickler for detail, landscaped 540 California acres into a Yorkshire moor. . . He did not attempt to send for Emily Brontë. In spite of this oversight, there is not much she could have done to improve this screen translation of her masterpiece."
+ + **Time** p49 Ap 17 '39

Trade Paper Reviews

"Stark, grim drama of a destroying love and unrelenting hatred, here is paradoxical motion picture entertainment, inasmuch as it enthralls and repels at one and the same time; enthralls through its sheer artistry, its magnificant cast and its inspired direction; repels because of its unbending austerity. Hence, its reception by the public at large is difficult to predict."
Boxoffice p79 Ap 1 '39

"In lesser hands the sensitive, mid-Victorian story might have become ridiculous. The Goldwyn finesse makes it a memorable film experience—starkly dramatic, compelling, moving and sympathetic. . . The film's box-office reward will come chiefly from those houses catering to more sophisticated film-goers, where the individual exhibitor can sell the classic aspects of the production to students and women's organizations. It is from this feminine contingent that 'Wuthering Heights' will get the bulk of its support. We predict that it will prove too sombre a tale for the mass trade. It is definitely weak for action audiences." David J. Hanna
+ + **Film Bulletin** p5 Ap 8 '39

WUTHERING HEIGHTS—*Continued*

"Emily Brontë's classic novel has been pictured with telling effect and should have especial appeal to feminine fans. William Wyler has given the love story warm, sympathetic direction, gaining fine performances from his cast. Merle Oberon has never done better work than as the girl, 'Cathy.' "

+ **Film Daily** p9 Mr 28 '39

"Artistically, 'Wuthering Heights' achieves amazing dimensions in every contributing facet. It is an accomplishment in which Samuel Goldwyn may well take unstinted pride, and for which, for his inspired direction, William Wyler may too expect rich reward. Yet it is a production, which for all its artistry, must yet be marked as rich in showmanship, for its artistry is such that it will wring a telling emotional response from its audience. The amazing feat of the picture is that in dealing symbolically with an otherwise obscure psychological phenomenon, it yet translates its story in such understandable terms as to be readily understandable to the so-called lay mind."

+ + **Hollywood Reporter** p3 Mr 25 '39

Reviewed by Gus McCarthy

+ **Motion Pict Daily** p4 Mr 28 '39

" 'Wuthering Heights' has in its favor that usually hidden ticket buying public that remembers and reveres the classics of its high school years; it has even more helpfully in its favor, a consummately skilful job of direction by William Wyler. It has, as its handicap, the trite but unavoidable fact that Emily Brontë is not living in 1939, nor was her story written for 1939. The picture will be a sensational money-maker in England, and wherever the British flag flies; it will be spotty in the United States, and in great measure depend on the exploitation that the exhibitor gives it to uncover those hiding ticket buyers."

Nat Box Office Digest p11 Mr 27 '39

" 'Wuthering Heights' will have to depend on class audiences. Its general sombreness and psychological tragedy is too heavy for general appeal. With that setup, and lacking socko marquee dressing, picture is more of an artistic success for the carriage trade. . . Samuel Goldwyn's film version retains all of the grim drama of the book. Dramatic episodes are vividly etched, without benefit of lightness. It's heavy fare throughout."

+ — **Variety** p14 Mr 29 '39

"Emily Brontë's sombre and mystical love story is screened with splendid artistry. Translated by a cast playing with utter conviction, directed with sensitive and canny understanding of its strange and haunting tragedy, and given the ultimate in production, the picture lays a powerful emotional spell. As a piece of dramatic distinction there will be no question. As to its commercial fate, there is more room for speculation. It has strong woman appeal. It will bear selling from that angle. For the comparatively limited audiences to which it has native appeal, and for the surplus who may be drawn in by shrewd exploitation, it will provide deeply satisfactory entertainment."

Variety (Hollywood) p3 Mr 25 '39

Y

YOU CAN'T GET AWAY WITH MURDER. Warner 75-80min F 25 '39

Cast: Humphrey Bogart. Gale Page. Billy Halop. John Litel. Henry Travers. Harvey Stephens. Harold Huber

Director: Lewis Seiler

Music: H. Roemheld

Music director: Leo F. Forbstein

Screen writers: Robert Buckner. Don Ryan. Kenneth Gamet

Melodrama. Based on the play Chalked Out by Warden Lewis E. Lawes and Jonathan Finn. This is the story of a youngster who follows a thief and is led into robbery and then murder.

SEE ALSO issue of March 27

Newspaper and Magazine Reviews

"It would be Hollywoodish (for want of a better word) to say that this is a 'grim and powerful piece of dramatic fare'; because it isn't. In structure and pattern it differs slightly from others of its kind. It is, however, steeped with suspense even though the ultimate outcome is obvious."

+ — **Boston Transcript** p18 Je 2 '39

"Adults and young people."

Christian Science Monitor p17 Je 3 '39

"A sordid, noisy, melodramatic mess. Even Humphrey Bogart as a murderous hoodlum, Billy (Dead End) Halop, and Henry Travers can't make it tasty." Jesse Zunser

— **Cue** p46 Mr 25 '39

"With little tampering, Warden Lawes's unsuccessful play, 'Chalked Out,' has been molded into an interesting and exciting film. We would even go so far as to say that 'You Can't Get Away With Murder' is as clever at studying the crime problem from behind prison walls as 'Angels With Dirty Faces' was in treating the subject from the outside. . . It deserves to be called the best crime drama of the year, until a better one comes along to claim the title. . . 'You Can't Get Away With Murder' is not for squeamish people. It's not at all pretty; it's tough on a weak heart; it's a fine film." Robert W. Dana

+ + **N Y Herald Tribune** p8 Mr 25 '39

Reviewed by B. R. Crisler

N Y Times p19 Mr 25 '39

"Not a mystery, but straight, simple, modern underworld stuff is Warden Lawes' 'You Can't Get Away With Murder.' This is the third of the Warden's films, and, like the others, disappointing in that he does not indicate any of that special intimate knowledge he must have. . . As a whole the picture is fair, substantial crime-world business, but no startler." John Mosher

+ — **New Yorker** p76 Ap 1 '39

"There's no let-up in the crime wave at Warners. Other studios silence their guns from time to time, but the brothers are always right in there fighting. No wonder everyone involved in this prison-break 'B' is so sure of what he's doing. He's done it before. *You've seen it before, too.*"

— + **Stage** p7 Ap 15 '39

Trade Paper Reviews

"A tense and suspenseful prison drama adapted from a play by Lewis E. Lawes, the Sing Sing prison warden, has the ring of authenticity because it is constructed from data collected over many years."

+ **Film Daily** p8 Mr 29 '39

YOUNG MR. LINCOLN. 20th century-Fox 100min Je 9 '39

Cast: Henry Fonda. Alice Brady. Marjorie Weaver. Arleen Whelan. Eddie Collins. Pauline Moore. Richard Cromwell. Donald Meek

Director: John Ford

Screen writer: Lamar Trotti

Historical drama. This is not to be confused with the Raymond Massey production of Abe Lincoln in Illinois which will be filmed shortly. Henry Fonda plays the Great Emancipator in those early years of his life just before he became a great world figure when he came from the small town of New Salem, Illinois to take up law practice in Springfield.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 8 '39

"A, Y & C: excellent."

+ + **Parents' M** p50 Jl '39

"Family-juvenile. Outstanding. Referred to the Committee on Exceptional Photoplays. Recommended for schools, libraries and church use. Especially worth seeing, as above the average 'selected' picture."

+ + **Wkly Guide** Je 3 '39

Newspaper and Magazine Reviews

"It arrived yesterday to add its chapter—a warm and rich and illuminating chapter—to the current renascence of interest in a great man. Note at once that this is no 'epic,' and that it is distinctly the better for it. Other films and plays, and good ones, have followed the Emancipator-to-be through many years and episodes; have enshrined him in monuments of pictorial and prose grandeur. This one looks at him long before he reached greatness, and in a curious and effective way it suggests why he was to do so." John K. Hutchens

+ + **Boston Transcript** p18 Je 9 '39

"Family."

Christian Science Monitor p15 Je 10 '39

"Lack of excitement, understatement and John Ford's careful and extremely slow direction give 'Young Mr. Lincoln' an air of actuality. This is further enhanced by Henry Fonda's smooth underplaying and Alice Brady's excellent performance. . . Although 'Young Mr. Lincoln' is nicely done, it does not have the depth, poetry or historical importance of the Robert Sherwood play." Philip T. Hartung

+ **Commonweal** p218 Je 16 '39

"You'll thoroughly enjoy this warm, friendly, and ingratiating—if too frequently sketchy—portrait of young Lincoln. . . Henry Fonda and Alice Brady, under the direction of John Ford contribute splendidly toward making this the pleasant character-piece it is." Jesse Zunser

+ **Cue** p45 Je 10 '39

"Historically important even though cheapened by a poorly presented, long drawn-out murder trial which contributes little to the shaping of Lincoln's career. Students of motion picture appreciation should note how an opportunity to make a great and dignified picture, based on Lincoln's early years, was sacrificed to what Hollywood regards as 'good box-office.' Horse play in the trial sequences will amuse children and serve to sugar-coat the brief history lesson the first two reels teach. The Lincoln name should mean something on a marquee."

+ **Hollywood Spectator** p5 Je 10 '39

"In 'Young Mr. Lincoln,' the Great Emancipator is shown in the germinating years when he is supposed to have formulated those challenging concepts of democracy which many of us are jealously cherishing today. More the pity, then, that Twentieth Century-Fox has seen fit to shape its tribute to a conventional court-room melodrama. The producers have concentrated so hard on making an effective show that Abraham Lincoln is almost completely lost in the shuffle. . . From the standpoint of sheer showmanship, the film is always effective. . . With the aid of expert makeup specialists, Mr. Fonda contrives to simulate the young Lincoln tolerably well, but I still don't think he is the actor for the part." Howard Barnes

— + **N Y Herald Tribune** p8 Je 3 '39

"Without any pretention to the scope of 'Abe Lincoln in Illinois,' the film seems a pleasant enough sketch, if trivial. The incident of Ann Rutledge is employed in a peremptory and almost brusque fashion; Mary Todd merely appears and disappears without any scenes of import; and thus the romantic element is negligible." John Mosher

+ **New Yorker** p90 Je 10 '39

"It was released following a special world premiere in Springfield, Illinois, chief locale of the picture. But the film needed no such ballyhoo to give it a national send-off. It is easily one of the year's top pictures, a vivid biography. First off, 'Young Mr. Lincoln' is a personal triumph for young Mr. Fonda, who has brought to life an unfamiliar Lincoln with sincerity and power."

+ + **Newsweek** p34 Je 12 '39

"The world should little note, nor long remember the story of 'Young Mr. Lincoln,' for if it does, history may have to take a back seat. It is as if Darryl F. Zanuck had signed Mr. Lincoln to play in a swift, humorous, bathetic little piece of last century fiction. The result is an ingenuous jumble of history and fancy. . . Director John Ford refused to see Fonda without his makeup, refused to let super-Producer Darryl F. Zanuck dabble in the job, turned out, as a result, a jim-dandy piece of Lincoln mythology."

+ **Time** p78 Je 12 '39

Trade Paper Reviews

"'Young Mr. Lincoln' is a film of distinction and, with proper and enough selling, very easily may turn out to be of formidable boxoffice proportions."

+ + **Boxoffice** p33 Je 10 '39

"Noteworthy drama. A highly entertaining presentation of Abraham Lincoln. . . There has never been presented on stage or screen a portrayal of a great historical personage that carried more warmth and understanding than this human study of the young Lincoln. Credit must be divided between the author of the screenplay, Lamar Trotti, Director John Ford, and in greatest measure to Henry Fonda for projecting a characterization of Lincoln in his formative years."

+ + **Film Daily** p6 Je 2 '39

"Certain to be marked up among the really significant contributions to filmdom's growing library of historical works is 'Young Mr. Lincoln.' Here is a precise, sincere effort to chronicle factual drama with only the slightest concession to melodramatic artifice. Yet it unfolds with mounting dramatic effect and distinction as superb entertainment, as well as a plausible document perpetuating American history."

+ + **Hollywood Reporter** p3 Je 3 '39

+ + **Motion Pict Daily** p6 Je 1 '39

"There is more Americanism in this picture than in a dozen features burdened with 'social consciousness,' there is more drama in its homespun weave than many a fast action picture. . . A solid hit, but give it extra selling where you are largely dependent on jitterbug trade."

+ + **Nat Box Office Digest** p18 Je 7 '39

"Zanuck hasn't compromised much with Abraham Lincoln's authenticity as a character, and as a result Henry Fonda's personation of 'Young Mr. Lincoln' is impressively realistic. . . As motion picture entertainment, however, [it] is something else again. Fundamentally it resolves itself down to a courtroom drama. . . With judicious eye to authenticity and dignity the major shortcoming of this Lincoln film is at the altar of faithfulness, hampered by the rather lethargic production and direction. It goes through such a leisurely pace that it becomes a question for mass boxoffice. . . The lack of romance interest is perhaps one of the prime factors that deter the film from interpreting itself into big boxoffice."

+ **Variety** p12 Je 7 '39

"Treated with simple dignity—not with awe or theatrical heroics—this homely account of the life of young Abe Lincoln and the anecdotes, which are part of the treasured saga, are deeply moving and impressive screen entertainment. Young Lincoln is put squarely on the ground, with his boots on. . . An inspired but unforced performance by Henry Fonda, intelligent, comprehending direction, a superb screen play, and production guidance by Darryl F. Zanuck and his associate producer, Kenneth MacGowan, which is as admirable in its key-noting taste and discrimination as it is in its technical effectiveness, create a memorable piece of screen Lincolniana."

+ + **Variety (Hollywood)** p3 Je 3 '39

YOUTH IN REVOLT. Transcontinental films-Columbia 90min My 15 '39

Cast: Jean-Louis Barrault. Fabien Loris. Charles Daurat. Odette Joyeux. Dolly Mollinger. Jacqueline Porel

Director: Jean Benoit-Levy

Screen writers: Jean Benoit-Levy. Marie Epstein

Drama. Filmed in France with English subtitles. Based on a play of same title by Julien Luchaire. M. Benoit-Levy has taken a group of restless and disillusioned young men and placed them in a cabin high in the Maritime Alps to work out their problems. A group of

YOUTH IN REVOLT—*Continued*

young women nearby cause jealousy and troubled romance. In the end they return to their homes convinced that they are a wiser and more tolerant group.

Audience Suitability Ratings

"Objectionable in part."
Nat Legion of Decency Je 8 '39

Newspaper and Magazine Reviews

"This French film begins with something of the spirit of the Oxford Group movement, but soon it becomes drenched with high-pitched Gallic voices, childish bickering and lovey-dove claptrap and resolves itself heroically with the inference that the peoples of the world must stand together. This energetic little drama is at once the liveliest and dullest house party this reviewer ever has seen. . . 'Youth in Revolt' is a lot of talk mixed up with a generous collection of pretty girls and healthy boys." Robert W. Dana
+ — **N Y Herald Tribune** p16 My 16 '39

"Obviously, M. Benoit-Levy has intended his story as a parable—a shrewd reflection upon the human failings which drive men asunder today—and he has told it with more grace and humor than are actually in the theme. His young people are all agreeable actors who fit perfectly into their magnificient Alpine environment. Indeed, the whole thing is so idyllic that M. Benoit-Levy has been misled into making a picture which seems like a first-class amateur report on a slightly upset, week-end houseparty above the snowline." Bosley Crowther
+ — **N Y Times** p27 My 16 '39

Trade Paper Reviews

"For all its revolutionary design, high-mindedness and inflammable thought, this French production leaves a distinct feeling of detachment from credibility. . . Only in isolated spots does the film catch the artistic spirit of Jean Benoit-Levy. It is attractive scenically and occasionally offers excitement and suspense through a mountain avalanche. But the rank and file of theatregoers will find it largely a mass of disintegrated dialogue."
+ — **Boxoffice** p59 My 27 '39

"Under the deft hand of Jean Benoit-Levy, this unusual story is welded into an interesting screenplay for the foreign fans, and addition of a complete set of English titles increases the circulation possibilities."
+ **Film Daily** p17 My 24 '39

Z

ZENOBIA. United artists-Roach 71min Ap 21 '39

Cast: Oliver Hardy. Harry Langdon. Billie Burke. Alice Brady. James Ellison. Jean Parker. June Lang. Olin Howland

Director: Gordon Douglas

Music: Marvin Hatley. Hall Johnson

Screen writers: Corey Ford. Walter DeLeon. Arnold Belgard

Comedy. Harry Langdon is teamed with Oliver Hardy instead of Laurel. This is the tale of a doctor, Hardy, who cures a carnival elephant of illness. The elephant never forgets and begins to follow Hardy everywhere. Langdon, the owner of the elephant, sues Hardy for alienation of the beast's affections. Based on the short story Zenobia's Infidelity by H. C. Bunner.

Audience Suitability Ratings

"Uncritical family audiences. Mature-family." DAR
— + **Fox W Coast Bulletin** Mr 18 '39

"Family." Calif Cong of Par & Teachers

"A good cast in a fairly amusing but slow-paced comedy. Family." Calif Fed of Business & Professional Women's Clubs

"Couldn't help enjoying a picture with Billie Burke and Alice Brady, but why waste such talented people on such a weak plot. Family." Calif Fed of Music Clubs

"Though overlong and somewhat of a conglomeration of material, the picture is well produced and will delight youthful audiences. The little colored boy's rendition of the Declaration of Independence is excellent. Family." Gen Fed of Women's Clubs (W Coast)

"Slapstick comedy. Family." Nat Council of Jewish Women

"Family." Nat Soc of New England Women

"A light comedy in which a rather weak story provides enough laughs to satisfy. . . Entertaining, providing relaxing enjoyment. Family." S Calif Council of Fed Church Women
Fox W Coast Bulletin Mr 25 '39

"The material of the original story in the hands of skilled craftsmen might have made an hilarious comedy, but to the fanciful framework of the original story the screen writers have tacked a treatise on social snobbishness. Most of the cast play 'straight,' and the inconsistencies in treatment turn the production into a hodgepodge of farce and serious drama including the currently popular appeal to patriotic emotions. Of the cast, the colored members give the most consistent performances. Adolescents, 12-16: passable; children, 8-12: possibly enjoyable."
— + **Motion Pict R** p10 Ap '39

"General patronage."
Nat Legion of Decency Ap 27 '39

"A: fair; Y & C: very good."
+ — **Parents' M** p99 My '39

Newspaper and Magazine Reviews

"If your memory goes that far back, you may remember Zenobia, beautiful heroine of one of H. C. Bunner's stories, 15 years ago. . . There is a subject for fine comedy. But the Hollywood scenarists have ruined the original tasty dish with a stupid, silly, inane, and embarrassingly frivolous love story . . . romance, burlesque, and farce are poisoned by an ineptitude in writing, and stumbling, static direction. It's a passable time-killer for youngsters, but adults had better shun it." Jesse Zunser
— + **Cue** p49 My 20 '39

"It is not particularly difficult matter to make a standard story into screen entertainment which will hold the attention of an audience; but when a producer tackles an idea as funny as that which serves as a basis for the 'Zenobia' story, it requires superlative comedy craftsmanship to make it as funny on the screen as it must be to make it acceptable to an audience. In the Roach picture, as it is made, factual treatment is given a fanciful idea. Hardy, for instance, plays almost straight throughout, and in many scenes there is no suggestion of the comedy atmosphere which should have pervaded the entire product. It is rather a hodgepodge of comedy, mild drama and rampant patriotism, each a legitimate screen element, but rather incompatible ingredients to constitute an agreeable mixture."
+ — **Hollywood Spectator** p9 Mr 18 '39

"This is whimsical; it sort of lazes along, sometimes amusing in a genial way, frequently thin and dull." Beverly Hills
+ — **Liberty** p51 My 6 '39

"If you don't find something to like in this program, you're probably the type that's bored at circuses. By all the productional rules of thumb, in the mastery of which Mr. Roach bows to no man, 'Zenobia' should, in fact, be a very funny picture. And it is. You can't introduce an elephant into a ballroom without generating an atmosphere of mild unreason." B. R. Crisler
+ **N Y Times** p15 My 15 '39

"In this lacqkadaisical little comedy, Hardy plays a fairly straight role with considerable expertness and humor."
+ — **Newsweek** p33 Ap 24 '39

"This is the first of the comedies in which Harry Langdon replaces Stan Laurel. He is adequate. . . If you can make any sense from the rest of the story you are a smarter audience than this reviewer."
Photoplay p58 Je '39

"A tale with fine farcical possibilities slowed down to a snail's pace by unwieldy direction. There should have been nice, impudent comment on Southern customs, medicine-shows, and courtroom procedure, but there isn't. The technique of the camera in this case is as old as the elephant. The film is a throwback to the old Mack Sennett days, or should we say Hal Roach. *Shame on you, Zenobia.*"
— + **Stage** p6 My 1 '39

Trade Paper Reviews

"A far cry is this from the hysterical comedies with which the name of Hal Roach was connected of yore. It is slow-paced and overlong for the niggardly quantity of humor and straight story elements that have been written into it; a failing that not even the most tasteful and expensive production and the work of an exceptionally fine cast, are able to overcome."
— + **Boxoffice** p39 Mr 18 '39

"Because an elephant never forgets, an enjoyable comedy was created. A new Oliver Hardy is introduced. His work is a cross between the slap-stick, for which he is noted, and a straighter sort of role. It should appeal to grown-ups as well as to children. Teamed with him is Harry Langdon, who, too, supplies a lot of laughs and Billie Burke whose type of scatter-brained humor is always entertaining."
+ **Film Daily** p6 Mr 14 '39

"Those cash customers who put their dough on the line to get a load of aching sides via the antics of Laurel and Hardy won't be so happy over the new Hal Roach combination. If they expected to see Harry Langdon stepping into Laurel's programs, they're going to be disappointed likewise. He isn't given that opportunity. In 'Zenobia' the plodding figure is there, dolefully dogging Hardy's footsteps. But there the resemblance ends. For not Langdon, but a smaller than average elephant does the trailing. The substitution isn't a happy one."
— + **Hollywood Reporter** p3 Mr 11 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p7 Mr 15 '39

"There are sufficient laughs in 'Zenobia,' presented by a group of excellent performances to warrant it an adequate place on many bills, but the effort to combine slapstick with more legitimate feature length requirements has not come off so happily as to make it top of the bill fodder without strong support."
+ — **Nat Box Office Digest** p7 Mr 20 '39

"'Zenobia' is mild entertainment and will provide support in the key duals. In the subsequents it will aim for juvenile patronage and followers of Hardy. Slender story provided does not warrant the amount of footage. Script is a series of incidents tied together in not too compact form. There are several spontaneous moments, but on the whole, comedy is strained. Things just seem to drift away without achieving much audience interest."
— + **Variety** p16 Mr 15 '39

"Offering is a cross between slapstick and a more sedate brand of funning, semi-dramatic in spots. It is Langdon's first starring role after an absence of over five years from films. Comedians, both, of the first order, Hardy and Langdon romp their roles zestfully and foil each other skillfully. . . Seventy-one minutes in length, the picture gives impression of being somewhat meagerly incidented, the straight romance between Miss Parker and James Ellison cutting down the gags and comedy routines to benefit the heart interest. There are stretches where the material seems inadequate for the feature distance."
+ — **Variety (Hollywood)** p3 Mr 11 '39

ZERO HOUR. Republic 62min My 27 '39

Cast: Frieda Inescort. Otto Kruger. Adrienne Ames. Don Douglas. Jane Darwell. J. M. Kerrigan

Director: Sidney Salkow

Music director: Cy Feuer

Screen writer: Garrett Fort

Drama. Frieda Inescort and Otto Kruger's marriage is prevented when he is crippled by an accident on the eve of the nuptials. Later when Miss Inescort falls in love with Don Douglas, she refuses to marry him because of Kruger. In the end Kruger realizes this and kills himself.

Audience Suitability Ratings

"A: good of kind; Y: mature; C: no."
+ **Christian Century** p719 My 31 '39

"Objectionable in part."
Nat Legion of Decency Je 15 '39

"A: good; Y: tragic; C: no."
+ **Parents' M** p50 Jl '39

"Mature."
Wkly Guide Je 3 '39

Trade Paper Reviews

"A delicately handled drama of love and sacrifice, competently enacted by Frieda Inescort and Otto Kruger, this is of major league proportions in every respect, and should do considerable business, especially among the feminine element. Story development is well balanced and the production treatment leaves nothing to be desired, while Sidney Salkow's direction is smoothly paced."
+ **Boxoffice** p59 My 27 '39

"The story is rather hackneyed, but it has been given good production values, fine direction and very competent playing. As a result it shapes up as a good attraction for the feminine trade in neighborhoods. The absence of any marquee names, however, necessarily relegates it to dual bills. It should make a strong combination with a light feature." David J. Hanna
+ — **Film Bulletin** p4 Je 3 '39

"Good meaty drama with plenty of action should click easily."
+ **Film Daily** p6 My 24 '39

"Given care in production, direction and character delineation, Republic's 'Zero Hour' rates as a better 'B' offering, which brings Republic closer in its efforts for major recognition by exhibitors. Story sustains interest and suspense."
+ **Hollywood Reporter** p3 My 19 '39

Reviewed by Vance King
+ **Motion Pict Daily** p6 My 24 '39

"They started with what could have been a wishy-washy idea and they could have laid an egg except that Sol C. Siegel was the producer, Frieda Inescort was the star, and the director, Sidney Salkow, kept his eye on the ball even when formula dimmed his eyes. . . It finishes up as good entertainment. Box office value is set by the names you read in the credit list."
+ — **Nat Box Office Digest** p11 My 29 '39

"Molded from exceptionally morbid material, 'Zero Hour,' despite fine performances by Frieda Inescort and Otto Kruger, is destined for the lower end of the duals. Its sole hope for attraction rests as a tear-jerker for the women."
— + **Variety** p14 Je 14 '39

"Packing plenty in way of entertainment and production values, 'Zero Hour' marks dawn of new era in matter of Republic programmers. Combining originality in story material, above-average direction and histrionics, plus excellent mounting, this one will add real strength to any dualer."
+ **Variety (Hollywood)** p3 My 19 '39

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Under the names of the leading actors and actresses will be found the productions in which they have taken part during the current quarter.

Under the director's name will be found a list of the films which he directed during the past three months; under the headings Screen Writers and Music, additional credits are given.

Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film's title is given in parentheses, thus:

Curwood, James Oliver
Swift lightning (Call of the Yukon)

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  - King of the turf
- Abrikossov, A. L.
  - Alexander Nevsky
- Acuff, Eddie
  - Rough riders' round-up
- Adams, Ted
  - Outlaw's paradise
- Aherne, Brian
  - Captain Fury
  - Juarez
- Ahn, Philip
  - King of Chinatown
- Ainley, Richard
  - Stolen life
- Allan, Anthony
  - Kid from Texas
- Allen, Ethan
  - Water rustlers
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  - Lucky night
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  - Winner take all
- Armstrong, Robert
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  - Mountain rhythm
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- Boteler, Wade
  - Southward ho
- Boucot
  - Three waltzes
- Bowman, Lee
  - Love affair
  - Society lawyer
- Boyer, Charles
  - Love affair
- Brady, Alice
  - Young Mr Lincoln
  - Zenobia
- Brennan, Walter
  - Story of Vernon and Irene Castle
- Brent, Evelyn
  - Juarez and Maximilian
  - Panama lady
- Brent, George
  - Dark victory
- Bridge, Al
  - Romance of the Redwoods
- Briggs, Donald
  - Panama lady
- Brodel, Mary
  - Down the Wyoming trail
- Brogstrom, Hilda
  - Du gamla, du fria
- Brook, Clive
  - Ware case
- Brooks, Phyllis
  - Charlie Chan in Reno
- Brophy, Edward
  - For love or money
  - Kid from Kokomo
- Brown, Charles D.
  - Mr Moto in Danger Island
- Brown, Tom
  - Big town czar
  - Ex-champ
  - Sergeant Madden
- Bruce, Nigel
  - Hound of the Baskervilles
- Bruce, Virginia
  - Let freedom ring
  - Society lawyer
- Bryan, Jane
  - Man who dared
- Bryant, Joyce
  - Trigger Smith
- Buchanan, Jack
  - The gang's all here
- Burke, Billie
  - Bridal suite
  - Zenobia
- Burnette, Smiley
  - Blue Montana skies
  - Mexicali rose
  - Mountain rhythm
- Burns, Bob
  - I'm from Missouri
- Butterworth, Charles
  - Let freedom ring
- Byington, Spring
  - Jones family in Hollywood
  - Story of Alexander Graham Bell
- Byrd, Ralph
  - S.O.S. tidal wave

- Cabot, Bruce
  - Dodge City
  - Mystery of the white room
- Cagney, James
  - Oklahoma kid
- Calleia, Joseph
  - Five came back
  - The gorilla
  - Juarez
- Cambo, Paul
  - Heroes of the Marne
- Card, Robert
  - Across the plains
- Carey, Harry
  - Inside information
  - Street of missing men
- Carle, Richard
  - It's a wonderful world
- Carlisle, Mary
  - Inside information
- Carlson, June
  - Jones family in Hollywood
- Carmen, Jean
  - In old Montana
- Carradine, John
  - Captain Fury
  - Five came back
  - Hound of the Baskervilles
- Carrillo, Leo
  - Girl and the gambler
  - Society lawyer
- Carrol, John
  - Wolf call
- Cassidy, Ed
  - Trigger Smith
- Cavanagh, Paul
  - Within the law
- Cavanaugh, Hobart
  - Rose of Washington Square
- Chapman, Janet
  - On trial
- Cherkassov, Nikolai
  - Alexander Nevsky
- Chirkov, Boris
  - New horizons
- Churchill, Diana
  - Housemaster
- Ciannelli, Eduardo
  - Risky business
  - Society lawyer
- Clark, Bobby
  - Trigger Smith
- Clayworth, June
  - Almost a gentleman
- Clive, E. E.
  - Bulldog Drummond's secret police
  - Man about town
  - Rose of Washington Square
- Coburn, Charles
  - Story of Alexander Graham Bell
- Colbert, Claudette
  - It's a wonderful world
  - Midnight
- Colin, Jean
  - The Mikado
- Collier, William Sr
  - Invitation to happiness
- Collins, Eddie
  - Charlie Chan in Reno
  - Young Mr Lincoln
- Compton, Joyce
  - Rose of Washington Square
- Connolly, Walter
  - Bridal suite
- Cook, Billy
  - Invitation to happiness
- Cooper, Jackie
  - Streets of New York
- Cooper, Melville
  - Blind alley
  - Sun never sets
- Coote, Robert
  - Rangle River
- Corbett, Benny
  - Outlaw's paradise
- Corrigan, Douglas
  - Flying Irishman
- Corrigan, Ray
  - Night riders
- Cortez, Ricardo
  - Charlie Chan in Reno
- Costello, Dolores
  - King of the turf
  - Outside these walls
- Cowan, Jerome
  - East side of heaven
  - Gracie Allen murder case
- Crawford, Broderick
  - Sudden money
  - Undercover doctor
- Crawford, Joan
  - Ice follies of 1939
- Crisp, Donald
  - Juarez
  - Oklahoma kid
  - Wuthering Heights
- Cromwell, Richard
  - Young Mr Lincoln
- Crosby, Bing
  - East side of heaven
- Cummings, Robert
  - Three smart girls grow up
- Curtis, Alan
  - Sergeant Madden
- Curtis, Dick
  - Spoilers of the range
  - King of the turf
- Darcey, Janine
  - The curtain rises
- Dare, Margaret
  - Rangle River
- Darro, Frankie
  - Boy's reformatory
- Darwell, Jane
  - Grand jury secrets
  - Zero hour
- Dauphin, Claude
  - The curtain rises
- Daurat, Charles
  - Youth in revolt
- Daussmond, Betty
  - Indiscretions
- Davidson, William B.
  - Hidden power
- Davis, Bette
  - Dark victory
  - Juarez
- Davis, Johnnie
  - Sweepstakes winner
- Davis, Rufe
  - Some like it hot
- Day, Laraine
  - Calling Dr Kildare
  - Sergeant Madden
  - Tarzan finds a son
- Deane, Shirley
  - Undercover agent
- Dechamps, Charles
  - Indiscretions
- De Cordoba, Pedro
  - Juarez
- De Havilland, Olivia
  - Dodge City
- Delubac, Jacqueline
  - Indiscretions
- Demarest, William
  - King of the turf
- Denny, Reginald
  - Bulldog Drummond's secret police
- Dermoz, Germaine
  - Heroes of the Marne
- Devine, Andy
  - Never say die
- Dinehart, Alan
  - House of fear
  - King of the turf
- Dix, Richard
  - Man of conquest
- Djurberg, Bengt
  - Send home no 7
- Domb, Adam
  - Without a home
- Donat, Robert
  - Goodbye, Mr Chips
- Donell, Alla
  - The puritan
- Donlevy, Brian
  - Union Pacific
- Donnelly, Ruth
  - Family next door
- Dor, Christiane
  - A man and his wife
- Douglas, Don
  - Zero hour
- Douglas, Melvyn
  - Tell no tales
- Downs, Johnny
  - First offenders
- Drake, Frances
  - It's a wonderful world
- Drew, Ellen
  - Gracie Allen murder case
  - Lady's from Kentucky
- Duff, Amanda
  - Mr Moto in Danger Island
- Dumbrille, Douglas
  - Mr Moto in Danger Island
  - Tell no tales
- Duna, Steffi
  - Girl and the gambler
  - Panama lady
- Dunn, Emma
  - Calling Dr Kildare
- Dunne, Irene
  - Invitation to happiness
  - Love affair
- Durand, David
  - Boys' reformatory
- Durbin, Deanna
  - Three smart girls grow up
- Dvorak, Ann
  - Blind alley

ACTORS AND ACTRESSES—*Continued*

- Ebbesen, Dagmar
  - Send home no 7
- Ebsen, Buddy
  - Kid from Texas
- Eburne, Maude
  - Mountain rhythm
  - Undercover agent
- Eddy, Nelson
  - Let freedom ring
- Edwards, Cliff
  - Maisie
- Ehrhardt, Bess
  - Ice follies of 1939
- Eilers, Sally
  - They made her a spy
- Ekelund, Karin
  - Du gamla, du fria
  - Happy cavaliers
- Elliott, Bill
  - Law comes to Texas
  - Lone star pioneers
- Ellis, Edward
  - Man of conquest
- Ellis, Patricia
  - Back door to heaven
- Ellis, Paul
  - Cuando canta la ley
- Ellison, James
  - Almost a gentleman
  - Sorority house
  - Zenobia
- Ernest, George
  - Jones family in Hollywood
- Errol, Leon
  - Girl from Mexico
- Erwin, Stuart
  - Back door to heaven
  - It could happen to you
- Evans, Bruce
  - Back door to heaven

- Fabre, Fernand
  - Double crime in the Maginot Line
- Fairbanks, Douglas Jr
  - Sun never sets
- Farnum, William
  - Mexicali rose
- Farrell, Glenda
  - Torchy runs for mayor
- Fay, Dorothy
  - Rollin' westward
- Faye, Alice
  - Rose of Washington Square
- Fenderson, Reginald
  - Reform school
- Field, Esther
  - Mothers of today
- Field, Virginia
  - Bridal suite
  - Sun never sets
- Fields, Lew
  - Story of Vernon and Irene Castle
- Fields, Stanley
  - Kid from Kokomo
- Fischer, Arthur
  - Skanör-Falsterbo
- Fitzgerald, Geraldine
  - Dark victory
  - Wuthering Heights
- Flynn, Errol
  - Dodge City
- Fonda, Henry
  - Let us live
  - Story of Alexander Graham Bell
  - Young Mr Lincoln
- Fontaine, Joan
  - Man of conquest
- Foran, Dick
  - Inside information
- Ford, Wallace
  - Back door to heaven
- Foster, Preston
  - Society smugglers
- Fowley, Douglas
  - Boy friend
  - It could happen to you
  - Lucky night
- Foy, Charles
  - Sweepstakes winner
- Foy, Eddie Jr
  - Code of the secret service
- France, C. V.
  - Ware case
- Francen, Victor
  - Double crime in the Maginot Line
- Frawley, William
  - Ex-champ
  - Grand jury secrets
  - Rose of Washington Square
- Fresnay, Pierre
  - The puritan
  - Three waltzes
- Frohman, Bert
  - Back door to heaven
- Fry, Dorothy
  - Sundown on the prairie
- Fung, Willie
  - 6,000 enemies
- Furse, Judith
  - Goodbye, Mr Chips

- Gabin, Jean
  - Escape from yesterday
- Gale, June
  - It could happen to you
- Gandusio, Antonio
  - Eravamo sette sorelle
- Garfield, John
  - Juarez
- Gargan, William
  - Broadway serenade
  - House of fear
  - Within the law
- Garralaga, Martin
  - Cuando canta la ley
- Garson, Greer
  - Goodbye, Mr Chips
- George, Florence
  - Tell no tales
- George, Gladys
  - I'm from Missouri
- Geray, Steve
  - Inspector Hornleigh
- Girardot, Etienne
  - For love or money
  - Story of Vernon and Irene Castle
- Gleason, Russell
  - Undercover agent
- Gordon, C. Henry
  - Return of the Cisco kid
- Grable, Betty
  - Man about town
- Grant, Cary
  - Only angels have wings
- Granville, Sydney
  - The Mikado
- Grapewin, Charley
  - Man who dared
  - Sudden money
- Grave, Serge
  - Boys' school
- Green, Martyn
  - The Mikado
- Greene, Richard
  - Hound of the Baskervilles
  - Kentucky
- Grey, Nan
  - Ex-champ
  - Three smart girls grow up
- Grey, Virginia
  - Broadway serenade
- Guisol, Henri
  - Double crime in the Maginot Line
  - Three waltzes
- Guitry, Sacha
  - Indiscretions
- Guizar, Tito
  - Cuando canta la ley
- Gulliver, Dorothy
  - Lone star pioneers

- Haas, Dolly
  - Spy of Napoleon
- Hackett, Karl
  - Lure of the wasteland
  - Sundown on the prairie
- Haden, Sara
  - Hardys ride high
- Hale, Alan
  - Dodge City
- Hall, Porter
  - Grand jury secrets
- Halop, Billy
  - You can't get away with murder
- Harding, Lyn
  - Goodbye, Mr Chips
- Hardy, Oliver
  - Zenobia
- Harker, Gordon
  - Inspector Hornleigh
- Harris, Phil
  - Man about town
- Hart, Mary
  - Frontier pony express
  - Rough riders' round-up
  - Southward ho
- Hart, William S.
  - Tumbleweeds
- Hartley, John
  - Unmarried
- Harvey, Harry
  - In old Montana
- Hatton, Raymond
  - Frontier pony express
  - Rough riders' round-up
  - 6,000 enemies
- Hawley, Monte
  - Reform school
- Hayden, Russell
  - Heritage of the desert
- Hayes, Bernadene
  - Panama lady
  - Some like it hot
- Hayes, George
  - Man of conquest
  - Southward ho
- Hayes, Linda
  - Girl from Mexico
- Hayworth, Rita
  - Only angels have wings
  - Special inspector
- Henry, William
  - I'm from Missouri
- Herbert, Holmes
  - Wolf call
- Herbert, Hugh
  - Family next door
  - Lady's from Kentucky
- Hersholt, Jean
  - Mr Moto in Danger Island
- Hervey, Irene
  - East side of heaven
  - House of fear
  - Society smugglers
- Hobbes, Halliwell
  - Tell no tales
- Hobson, Valerie
  - Clouds over Europe
- Hodges, Joy
  - Family next door
- Holden, Fay
  - Hardys ride high
  - Sergeant Madden
- Holm, Rut
  - Send home no 7
  - Skanör-Falsterbo
- Holmes, Phillips
  - Housemaster
- Holmsten, Karl-Arne
  - Du gamla, du fria
- Holt, Jack
  - Hidden power
- Holt, Jany
  - L'alibi
- Holt, Tim
  - Girl and the gambler
  - Rookie cop
- Hope, Bob
  - Never say die
  - Some like it hot
- Hopper, Hedda
  - Midnight
- Horton, Edward Everett
  - The gang's all here
- Howard, John
  - Bulldog Drummond's secret police
  - Grand jury secrets
- Howell, Ken
  - Jones family in Hollywood
- Howland, Olin
  - Zenobia

- Huber, Harold
  - 6,000 enemies
  - You can't get away with murder
- Hudson, Rochelle
  - Missing daughters
  - Pirates of the skies
- Hull, Henry
  - Return of the Cisco kid
- Hunt, Martita
  - Prison without bars
- Hunter, Ian
  - Broadway serenade
  - Little princess
  - Maisie
  - Tarzan finds a son
- Huntley, George P.
  - I'm from Missouri
- Hussey, Ruth
  - Maisie
  - Within the law
- Hymer, Warren
  - Boy friend
  - Mr Moto in Danger Island

- Inescort, Frieda
  - Tarzan finds a son
  - Zero hour

- Jachino, Silvana
  - Il corsaro nero
- Jackson, Eugene
  - Reform school
- Jackson, Freddie
  - Reform school
- Jackson, Selmer
  - Outside these walls
- Jakov, O.
  - Concentration camp
- Jason, Sybil
  - Little princess
- Jeans, Isabel
  - Man about town
- Jenkins, Allen
  - Five came back
  - Sweepstakes winner
- Jenks, Frank
  - Big town czar
  - Last warning
  - S.O.S. tidal wave
- Jewell, Isabel
  - Missing daughters
- Johnson, Rita
  - Broadway serenade
  - 6,000 enemies
  - Within the law
- Jolson, Al
  - Rose of Washington Square
- Jones, Buck
  - Unmarried
- Jones, Dickie
  - Man who dared
- Jory, Victor
  - Man of conquest
  - Rangle River
- Jouvet, Louis
  - L'alibi
  - Bizarre bizarre
  - The curtain rises
- Joyeux, Odette
  - Youth in revolt

- Kai Shek, Madame Chiang
  - The scorched earth
- Kaminska, Ida
  - Without a home
- Karelskikh, K. D.
  - Oppenheim family
- Karloff, Boris
  - Mystery of Mr Wong
- Keane, Edward
  - Frontier pony express
- Keating, Fred
  - Society smugglers
- Kelly, Patsy
  - The gorilla
- Kelly, Paul
  - Flying Irishman
  - 6,000 enemies
  - Within the law
- Kennedy, Edgar
  - It's a wonderful world
- Kennedy, Tom
  - Torchy runs for mayor
- Kent, Dorothea
  - Risky business
- Kent, Robert
  - Almost a gentleman
  - East side of heaven
  - For love or money
- Kerrigan, J. M.
  - 6,000 enemies
  - Sorority house
  - Undercover agent
  - Zero hour
- Kibardina, Vera
  - New horizons
- Kibbee, Guy
  - It's a wonderful world
  - Let freedom ring
- Kilburn, Terry
  - Goodbye, Mr Chips
- Kiljan, Victor
  - Only angels have wings
- King, Charles
  - Down the Wyoming trail
  - Lone star pioneers
- King, Walter Woolf
  - Society smugglers
- Knight, Fuzzy
  - Union Pacific
- Kohler, Fred Jr
  - Texas stampede
- Kolb, Clarence
  - I was a convict
- Kolker, Henry
  - Hidden power
  - Let us live
- Korene, Vera
  - Double crime in the Maginot Line
- Krause, Gertie
  - Mothers of today
- Kruger, Otto
  - The gang's all here
  - Housemaster
  - Zero hour
- Krupa, Gene
  - Some like it hot
- Kudriatsev, I.
  - Concentration camp

- Lamour, Dorothy
  - Man about town
- Lancret, Bernard
  - Heroes of the Marne
- Lane, Allan
  - Panama lady
  - They made her a spy
- Lane, Lola
  - Oklahoma kid
- Lane, Richard
  - Mr Moto in Danger Island
- Lane, Rosemary
  - Oklahoma kid
- Lang, June
  - Captain Fury
  - For love or money
  - Inside information
  - Zenobia
- Langdon, Harry
  - Zenobia
- La Roy, Rita
  - Fixer Dugan
- Larquey, Pierre
  - A man and his wife
- La Rue, Jack
  - Big town czar
  - The gang's all here
- Lawrence, Marc
  - S.O.S. tidal wave
- Lawson, Wilfrid
  - Stolen life
- Lederer, Francis
  - Confessions of a Nazi spy
  - Midnight
- Lee, Billy
  - Sudden money
- Lee, Dorothy
  - S.O.S. tidal wave
- Leiber, Fritz
  - They made her a spy
- Le Vigan, Robert
  - Escape from yesterday
- Lewis, Mabel Terry
  - Stolen life
- Liester, Frederick
  - Goodbye, Mr Chips
- Lindsay, Margaret
  - On trial
- Litel, John
  - Dodge City
  - On trial
  - You can't get away with murder
- Littlefield, Lucien
  - Pirates of the skies
  - Tumbleweeds
- Lockhart, Gene
  - Bridal suite
  - Hotel Imperial
  - I'm from Missouri
  - Story of Alexander Graham Bell
  - Tell no tales
- Logan, Janice
  - Undercover doctor
- Long, Lotus
  - Mystery of Mr Wong
- Loris, Fabien
  - Youth in revolt
- Lorre, Peter
  - Mr Moto in Danger Island
- Louise, Anita
  - The gorilla
  - Little princess
- Love, Montagu
  - Juarez
- Loy, Myrna
  - Lucky night
- Luchaire, Corinne
  - Prison without bars
- Lugosi, Bela
  - The gorilla
- Lukas, Paul
  - Captain Fury
  - Confessions of a Nazi spy
- Lundell, Nils
  - Send home no 7
- Lynn, Peter George
  - Wolf call
- Lynne, Betty
  - Wanted by Scotland Yard
- Lys, Lya
  - Confessions of a Nazi spy

- MacBride, Donald
  - Flying Irishman
  - Girl and the gambler
  - Girl from Mexico
  - Gracie Allen murder case
- McCallion, Jimmy
  - Man who dared
- McCollum, Warren
  - Boys' reformatory
- McCoy, Tim
  - Outlaw's paradise
- McCrea, Joel
  - Union Pacific
- MacDonald, Jeanette
  - Broadway serenade
- MacDonald, Kenneth
  - Spoilers of the range
- McGlynn, Frank Sr
  - Juarez and Maximilian
- McHugh, Frank
  - Dodge City
- Mack, Helen
  - Mystery of the white room
- McKay, Doreen
  - Night riders
- McKay, George
  - Special inspector
- McLaglen, Victor
  - Captain Fury
  - Ex-champ
  - Let freedom ring
- MacLane, Barton
  - Big town czar
  - I was a convict
  - Torchy runs for mayor
- McMahon, Aline
  - Back door to heaven
- MacMurray, Fred
  - Invitation to happiness
- Made, Mady
  - The curtain rises
- Madison, Noel
  - Climbing high

ACTORS AND ACTRESSES— *Continued*

- March, Nadine
  - Wanted by Scotland Yard
- Marsh, Marian
  - Missing daughters
- Marten, Alexander
  - Without a home
- Martin, Tony
  - Winner take all
- Mason, LeRoy
  - Lure of the wasteland
- Matthews, Jessie
  - Climbing high
- Meek, Donald
  - Young Mr Lincoln
- Menjou, Adolphe
  - King of the turf
- Meredith, Iris
  - First offenders
  - Spoilers of the range
  - Texas stampede
- Merkel, Una
  - Some like it hot
- Merritt, George
  - Clouds over Europe
- Merton, John
  - In old Montana
- Mezhinsky, S.
  - Concentration camp
- Michael, Gertrude
  - Hidden power
- Mikhoels, S. M.
  - Oppenheim family
- Miljan, John
  - Torchy runs for mayor
- Milland, Ray
  - Hotel Imperial
- Miller, Sidney
  - Streets of New York
- Mills, John
  - Goodbye, Mr Chips
- Miranda, Isa
  - Hotel Imperial
- Mitchell, Grant
  - 6,000 enemies
- Mitchell, Thomas
  - Only angels have wings
- Modeen, Thor
  - Happy cavaliers
- Mollinger, Dolly
  - Youth in revolt
- Moore, Constance
  - Ex-champ
- Moore, Dickie
  - Hidden power
- Moore, Pauline
  - Young Mr Lincoln
- Morgan, Frank
  - Broadway serenade
- Morris, Chester
  - Blind alley
  - Five came back
- Morris, Mary
  - Prison without bars
- Morris, Wayne
  - Kid from Kokomo
- Mouloudji, Marcel
  - Boys' school
- Movita
  - Wolf call
- Mowbray, Alan
  - Never say die
- Muni, Paul
  - Juarez
- Murphy, George
  - Risky business
- Murphy, Horace
  - Down the Wyoming trail
  - Rollin' westward
  - Sundown on the prairie

- Nagel, Conrad
  - Juarez and Maximilian
- Naish, J. Carrol
  - Hotel Imperial
  - King of Chinatown
  - Undercover doctor
- Nash, Mary
  - Little princess
- Neal, Tom
  - Within the law
- Nedell, Bernard
  - Some like it hot
- Niven, David
  - Wuthering Heights
- Nolan, Bob
  - North of the Yukon
- Nolan, Lloyd
  - Undercover doctor
- Norris, Edward
  - The gorilla
  - On trial
- Novara, Medea
  - Juarez and Maximilian

- Oberon, Merle
  - Wuthering Heights
- O'Brien, David
  - Singing cowgirl
  - Water rustlers
- O'Brien, George
  - Racketeers of the range
- O'Brien, Pat
  - Kid from Kokomo
- O'Connor, Donald
  - Unmarried
- O'Keefe, Dennis
  - Kid from Texas
- Okhlopkov, N. P.
  - Alexander Nevsky
- Oliver, Edna May
  - Story of Vernon and Irene Castle
- Oliver, Gordon
  - My son is a criminal
  - Romance of the Redwoods
- Olivier, Laurence
  - Clouds over Europe
  - Wuthering Heights
- Olsen, Moroni
  - Code of the secret service
  - Rose of Washington Square
- O'Malley, Pat
  - Romance of the Redwoods
- O'Neil, Barbara
  - Sun never sets
- O'Neill, Henry
  - Confessions of a Nazi spy
  - Juarez
  - Lucky night
  - Man who dared
- Orlov, D. N.
  - Alexander Nevsky
- Osbourne, Bud
  - Law comes to Texas
- O'Shea, Oscar
  - S.O.S. tidal wave
  - Undercover agent
- O'Sullivan, Maureen
  - Let us live
  - Tarzan finds a son
- Ouspenskaya, Maria
  - Love affair
- Overman, Lynne
  - Union Pacific
- Owen, Reginald
  - Bridal suite
  - Hotel Imperial

- Page, Dorothy
  - Singing cowgirl
  - Water rustlers
- Page, Gale
  - You can't get away with murder
- Parker, Cecilia
  - Hardys ride high
- Parker, Jean
  - Romance of the Redwoods
  - Zenobia
- Parrish, Helen
  - Three smart girls grow up
- Patrick, Gail
  - Grand jury secrets
  - Man of conquest
- Patterson, Elizabeth
  - Bulldog Drummond's secret police
- Payton, Lew
  - Lady's from Kentucky
- Pearce, Adele
  - Sorority house
- Pendleton, Nat
  - Calling Dr Kildare
  - It's a wonderful world
  - 6,000 enemies
- Pennick, Jack
  - Mountain rhythm
- Pepper, Buddy
  - Streets of New York
- Perier, Jean
  - Three waltzes
- Perrins, Leslie
  - Wanted by Scotland Yard
- Perry, Cecil
  - Rangle River
- Perry, Joan
  - Blind alley
- Persson, Edvard
  - Skanör-Falsterbo
- Pidgeon, Walter
  - 6,000 enemies
  - Society lawyer
- Piel, Ed
  - Singing cowgirl
- Pitts, Zasu
  - Lady's from Kentucky
- Platt, Louise
  - Tell no tales
- Plotnikov, N. S.
  - Oppenheim family
- Porel, Jacqueline
  - Heroes of the Marne
  - Youth in revolt
- Post, Guy Bates
  - Juarez and Maximilian
- Power, Tyrone
  - Rose of Washington Square
- Prather, Lee
  - Texas stampede
- Prejean, Albert
  - L'alibi
- Preston, Robert
  - Union Pacific
- Price, Hal
  - Across the plains
- Prima, Louis
  - Rose of Washington Square
- Printemps, Yvonne
  - Three waltzes
- Prouty, Jed
  - Gracie Allen murder case
  - Jones family in Hollywood

- Quigley, Charles
  - Special inspector
- Quillan, Eddie
  - Family next door
- Quinn, Anthony
  - King of Chinatown
  - Union Pacific

- Raft, George
  - Lady's from Kentucky
- Raimu
  - Heroes of the Marne
- Raines, Claude
  - Juarez
- Ralph, Jessie
  - Kid from Texas
- Rambeau, Marjorie
  - Sudden money
- Randall, Jack
  - Across the plains
  - Trigger Smith
- Raquello, Edward
  - Missing daughters
- Rathbone, Basil
  - Hound of the Baskervilles
  - Sun never sets
- Ray, Rene
  - Housemaster
- Raye, Martha
  - Never say die
- Read, Barbara
  - Sorority house
- Reagan, Ronald
  - Code of the secret service
- Redgrave, Michael
  - Climbing high
  - Stolen life
- Renoir, Pierre
  - Escape from yesterday
- Reynolds, Gene
  - Flying Irishman
- Reynolds, Marjorie
  - Racketeers of the range

- Rice, Florence
  - Kid from Texas
- Richardson, Ralph
  - Clouds over Europe
- Richmond, Kane
  - Charlie Chan in Reno
  - Return of the Cisco kid
  - Winner take all
- Richmond, Warner
  - Trigger Smith
- Ridges, Stanley
  - Let us live
- Risdon, Elizabeth
  - Man who dared
- Ritter, Tex
  - Down the Wyoming trail
  - Rollin' westward
  - Sundown on the prairie
- Ritz Brothers
  - The gorilla
- Robards, Jason
  - Juarez and Maximilian
- Roberts, Beverly
  - First offenders
  - I was a convict
- Robinson, Edward G.
  - Confessions of a Nazi spy
- Robson, Flora
  - Wuthering Heights
- Robson, May
  - Kid from Kokomo
- Rogers, Ginger
  - Story of Vernon and Irene Castle
- Rogers, Roy
  - Frontier pony express
  - Rough riders' round-up
  - Southward ho
- Rogers, Ruth
  - Night riders
- Roland, Gilbert
  - Juarez
- Romance, Viviane
  - The puritan
- Romero, Cesar
  - Little princess
  - Return of the Cisco kid
- Rooney, Mickey
  - Hardys ride high
- Rosay, Francoise
  - Bizarre bizarre
- Rosenblatt, Max
  - Mothers of today
- Rosenbloom, Maxie
  - Kid from Kokomo
- Rosengren, Birgit
  - Send home no 7
- Rosmer, Milton
  - Goodbye, Mr Chips
- Ross, Shirley
  - Some like it hot
- Ruggles, Charles
  - Invitation to happiness
  - Sudden money
- Rumann, Sig
  - Never say die
  - Only angels have wings
- Russell, J. Gordon
  - Tumbleweeds
- Russell, John
  - Man who dared
- Rutherford, Ann
  - Hardys ride high
- Ryan, Tommy
  - Street of missing men

- Samson, Bobby
  - Down the Wyoming trail
- Sanders, George
  - Confessions of a Nazi spy
- Scott, Fred
  - In old Montana
- Seabrook, Gay
  - Racketeers of the range
- Shannon, Frank
  - Torchy runs for mayor
- Shannon, Peggy
  - Fixer Dugan
- Shaw, Janet
  - Rookie cop
- Sheffield, John
  - Tarzan finds a son
- Sheridan, Ann
  - Dodge City
- Shirley, Anne
  - Sorority house
- Shirokova, S.
  - Concentration camp
- Sim, Alastair
  - Climbing high
  - Inspector Hornleigh
- Simon, Michel
  - Bizarre bizarre
  - Boys' school
- Smith, C. Aubrey
  - East side of heaven
  - Five came back
  - Sun never sets
- Smith, Kent
  - Back door to heaven
- Sondergaard, Gale
  - Juarez
  - Never say die
- Sothern, Ann
  - Maisie
- Spacey, John
  - Special inspector
- Spellman, Martin
  - Streets of New York
- Stafford, Grace
  - Confessions of a Nazi spy
- Stander, Lionel
  - Ice follies of 1939
- Stanwyck, Barbara
  - Union Pacific
- Starrett, Charles
  - North of the Yukon
  - Spoilers of the range
  - Texas stampede
- Stephens, Harvey
  - You can't get away with murder
- Stephenson, Henry
  - Tarzan finds a son
- Stephenson, James
  - On trial
  - Wanted by Scotland Yard
- Stevens, Harvey
  - Oklahoma kid
- Stewart, James
  - Ice follies of 1939
  - It's a wonderful world
- Stone, Bobby
  - Streets of New York
- Stone, Lewis
  - Hardys ride high
  - Ice follies of 1939
- Storey, June
  - Blue Montana skies
  - Mountain rhythm
- Stroud, George
  - The Mikado
- Stuart, Gloria
  - It could happen to you
  - Winner take all
- Sullivan, Francis L.
  - Spy of Napoleon
  - Ware case
- Sully, Frank
  - Some like it hot
- Summerville, George (Slim)
  - Charlie Chan in Reno
  - Winner take all
- Sutton, Kay
  - S.O.S. tidal wave
- Sutton, Paul
  - North of the Yukon

- Tamiroff, Akim
  - King of Chinatown
  - Union Pacific
- Tana
  - Cuando canta la ley
- Taylor, Ferris
  - Mountain rhythm
- Taylor, Kent
  - Gracie Allen murder case
  - Pirates of the skies
- Taylor, Robert
  - Lucky night
- Temple, Shirley
  - Little princess
- Templey, Marguerite
  - Indiscretions
- Terhune, Max
  - Night riders
- Thomas, Frank M.
  - They made her a spy
- Todd, Mabel
  - Mystery of the white room
  - Street of missing men
- Tolchanov, I. M.
  - Oppenheim family
- Toler, Sidney
  - Charlie Chan in Reno
  - Heritage of the desert
  - Kid from Kokomo
  - King of Chinatown
- Toomey, Regis
  - Society smugglers
- Towne, Rosella
  - Code of the secret service
- Tracy, Lee
  - Fixer Dugan
- Travers, Henry
  - You can't get away with murder
- Treacher, Arthur
  - Bridal suite
  - Little princess
- Tree, Dorothy
  - Mystery of Mr Wong
- Truex, Ernest
  - It's a wonderful world
- Turner, Lana
  - Calling Dr Kildare
- Twelvetrees, Helen
  - Unmarried

- Usher, Guy
  - Wolf call
- Uzhvi, N.
  - New horizons

- Velez, Lupe
  - Girl from Mexico
- Venable, Evelyn
  - Heritage of the desert
- Vernon, Suzy
  - A man and his wife
- Vernon, Wally
  - Broadway serenade
- Verrati, Ciro
  - Il corsaro nero
- Vetterlind, Inga-Bodil
  - Happy cavaliers
- Vital
  - Double crime in the Maginot Line
- Vogel, Nadine
  - Bizarre bizarre
- Voitsik, A. I.
  - Oppenheim family
- Von Eltz, Theodor
  - They made her a spy
- Von Hernried, Paul
  - Goodbye, Mr Chips
- Von Stroheim, Eric
  - L'alibi
  - Boys' school
- Vosper, Frank
  - Spy of Napoleon

- Walburn, Raymond
  - It could happen to you
  - Let freedom ring
- Walker, Ray
  - Pirates of the skies
- Walker, Syd
  - The gang's all here
- Wallace, Morgan
  - Mystery of Mr Wong
- Wallen, Sigurd
  - Du gamla, du fria
- Walters, Luana
  - Mexicali rose
- Warner, H. B.
  - Bulldog Drummond's secret police
  - Let freedom ring
- Warwick, Robert
  - Almost a gentleman
- Wayne, John
  - Night riders
- Weaver, Marjorie
  - Young Mr Lincoln

ACTORS AND ACTRESSES—*Continued*

- Weidler, Virginia
  - Fixer Dugan
  - Outside these walls
  - Rookie cop
- Weissmuller, Johnny
  - Tarzan finds a son
- Wells, Jacqueline
  - My son is a criminal
- Whalen, Michael
  - Outside these walls
- Whelan, Arleen
  - Boy friend
  - Young Mr Lincoln
- Whitaker, Slim
  - Rollin' westward
- Whittaker, Charles
  - Law comes to Texas
  - Lone star pioneers
- Wilcox, Robert
  - Undercover doctor
- Wilcoxon, Henry
  - Tarzan finds a son
- William, Warren
  - Gracie Allen murder case
- Williams, Edgar
  - Special inspector
- Williams, Guinn
  - Street of missing men
- Williams, Hugh
  - Inspector Hornleigh
- Wills, Chill
  - Racketeers of the range
- Wilson, Marie
  - Sweepstakes winner
- Winge, Holger
  - Skanör-Falsterbo
- Winninger, Charles
  - Three smart girls grow up
- Winters, Linda
  - North of the Yukon
- Withers, Googie
  - The gang's all here
- Withers, Grant
  - Boys' reformatory
  - Lure of the wasteland
  - Mystery of Mr Wong
- Withers, Jane
  - Boy friend
- Wolf, Simon
  - Mothers of today
- Wong, Anna May
  - King of Chinatown
- Wood, Helen
  - Almost a gentleman
- Woodbury, Joan
  - Mystery of the white room
- Woods, Donald
  - Girl from Mexico
  - Heritage of the desert
- Woods, Harry
  - Blue Montana skies
- Woolley, Monty
  - Man about town
- Worth, Constance
  - Mystery of the white room
- Wyman, Jane
  - Kid from Kokomo

- Yaconelli, Frank
  - Across the plains
  - Trigger Smith
- Yarde, Margaret
  - Prison without bars
- Young, Georgiana
  - Story of Alexander Graham Bell
- Young, Loretta
  - Story of Alexander Graham Bell
- Young, Polly Ann
  - Story of Alexander Graham Bell
- Young, Robert
  - Bridal suite
  - Maisie
- Yung, Sen
  - Charlie Chan in Reno

- Zharov, M.
  - New horizons
- Zucco, George
  - Captain Fury
- Zuker, Ben
  - Without a home

BOOKS (Adapted)

- Benes, K. J.
  - Stolen life
- Brontë, Emily
  - Wuthering Heights
- Burnett, Frances Hodgson
  - Sara Crew, or the little princess (Little princess)
- Camp, Wadsworth
  - Last warning (House of fear)
- Castle, Irene
  - My husband (Story of Vernon and Irene Castle)
  - My memories of Vernon Castle (Story of Vernon and Irene Castle)
- Collison, Wilson
  - Dark dame (Maisie)
- Doyle, Sir Arthur Conan
  - Hound of the Baskervilles
- Edwards, James G.
  - Mystery of the white room
- Feuchtwanger, Lion
  - The Oppermanns (Oppenheim family)
- Grey, Zane
  - Heritage of the desert
  - Rangle River
- Harding, Bertita
  - The phantom crown (Juarez)
- Haycox, Ernest
  - Trouble shooter (Union Pacific)
- Hilton, James
  - Goodbye, Mr Chips
- Hoover, J. Edgar
  - Persons in hiding (Undercover doctor)
- London, Jack
  - Romance of the Redwoods
  - Wolf call
- McNeile, H. C. (Sapper)
  - Temple tower (Bulldog Drummond's secret police)
- Nord, Pierre
  - Double crime in the Maginot Line
- O'Flaherty, Liam
  - The puritan
- Roche, Arthur Somers
  - Penthouse (Society lawyer)
- Turrou, Leon G.
  - Nazi spies in America (Confessions of a Nazi spy)
- Van Dine, S. S.
  - Gracie Allen murder case
- Very, Pierre
  - Les disparus de St Agil (Boys' school)
- Wylie, Philip
  - Death makes a decree (Charlie Chan in Reno)

DANCE DIRECTORS

- Belcher, Ernest
  - Little princess
- Berkeley, Busby
  - Broadway serenade
- Castle, Nicholas
  - Boy friend
  - Little princess
- Felix, Seymour
  - Broadway serenade
- Prinz, LeRoy
  - Man about town
  - Sudden money
- Sawyer, Geneva
  - Boy friend
  - Little princess

DIRECTORS

- Allegret, Marc
  - The curtain rises
- Archainbaud, George
  - Some like it hot
- Arvedson, Ragnar
  - Happy cavaliers
- Auer, John H.
  - S.O.S. tidal wave
- Bacon, Lloyd
  - Oklahoma kid
- Badger, Clarence
  - Rangle River
- Baggot, King
  - Tumbleweeds
- Barsha, Leon
  - Special inspector
- Bennett, Spencer
  - Across the plains
- Benoit-Levy, Jean
  - Youth in revolt
- Berger, Ludwig
  - Three waltzes
- Brahm, John
  - Let us live
- Brenon, Herbert
  - Housemaster
- Bretherton, Howard
  - Boys' reformatory
  - Undercover agent
- Brower, Otto
  - Winner take all
- Bucquet, Harold S.
  - Calling Dr Kildare
- Burger, Hans
  - Crisis
- Butler, David
  - East side of heaven
- Carne, Marcel
  - Bizarre bizarre
- Chenal, Pierre
  - L'alibi
- Coleman, C. C. Jr
  - Missing daughters
  - My son is a criminal
  - Spoilers of the range
- Collins, Lewis D.
  - Hidden power
- Conway, Jack
  - Let freedom ring
- Cummings, Irving
  - Story of Alexander Graham Bell
- Curtiz, Michael
  - Dodge City
- Czinner, Paul
  - Stolen life
- De Mille, Cecil B.
  - Union Pacific
- Diege, Samuel
  - Singing cowgirl
  - Water rustlers
- Dieterle, William
  - Juarez
- Douglas, Gordon
  - Zenobia
- Dreville, Jean
  - A man and his wife
- Duvivier, Julien
  - Escape from yesterday
- Dwan, Allan
  - The gorilla
- Eason, B. Reeves
  - Blue Montana skies
  - Mountain rhythm
- Eisenstein, Sergei
  - Alexander Nevsky
- Elvey, Maurice
  - Spy of Napoleon
- Farrow, John
  - Five came back
  - Sorority house
- Fenton, Leslie
  - Tell no tales
- Florey, Robert
  - Hotel Imperial
- Ford, John
  - Young Mr Lincoln
- Forde, Eugene
  - Inspector Hornleigh
- Foster, Norman
  - Charlie Chan in Reno
- Fraiser, Harry
  - Lure of the wasteland
- Freeland, Thornton
  - The gang's all here

- Gandera, Felix
  - Double crime in the Maginot Line
- Garrett, Otis
  - Mystery of the white room
- Goodwins, Leslie
  - Almost a gentleman
  - Girl from Mexico
- Goulding, Edmund
  - Dark victory
- Green, Alfred E.
  - Gracie Allen murder case
  - King of the turf
- Grinde, Nick
  - King of Chinatown
  - Sudden money
- Guitry, Sacha
  - Indiscretions
- Hackenschmied, Alexander
  - Crisis
- Hall, Alexander
  - Lady's from Kentucky
- Harlan, Richard
  - Cuando canta la ley
- Hawks, Howard
  - Only angels have wings
- Herman, Al
  - Down the Wyoming trail
  - Rollin' westward
  - Sundown on the prairie
- Hively, Jack
  - Panama lady
  - They made her a spy
- Hogan, James
  - Bulldog Drummond's secret police
  - Grand jury secrets
- Howard, George
  - Rookie cop
- Howard, William K.
  - Back door to heaven
- Hugon, Andre
  - Heroes of the Marne
- Hurst, Brian Desmond
  - Prison without bars
- James, Allen
  - Trigger Smith
- Jaque, Christian
  - Boys' school
- Jason, Leigh
  - Flying Irishman
- Johnson, Raymond
  - In old Montana
- Kane, Joseph
  - Frontier pony express
  - Rough riders' round-up
  - Southward ho
- King, Louis
  - Undercover doctor
- Kline, Herbert
  - Crisis
- Koster, Henry
  - Three smart girls grow up
- Kozintsev, Gregory
  - New horizons
- Lamont, Charles
  - Inside information
- Landers, Lew
  - Fixer Dugan
  - Girl and the gambler
- Lanfield, Sidney
  - Hound of the Baskervilles
- Lang, Walter
  - Little princess
- Lederman, D. Ross
  - Racketeers of the range
- Lee, Norman
  - Wanted by Scotland Yard
- Lee, Rowland V.
  - Sun never sets
- Leeds, Herbert I.
  - Mr Moto in Danger Island
  - Return of the Cisco kid
- Leisen, Mitchell
  - Midnight
- Leonard, Robert Z.
  - Broadway serenade
- Levering, Joseph
  - Law comes to Texas
  - Lone star pioneers
- Litvak, Anatole
  - Confessions of a Nazi spy
- Lubin, Arthur
  - Big town czar
  - Risky business
- Lynn, Henry
  - Mothers of today
- McCarey, Leo
  - Love affair
- McCarey, Raymond B.
  - Outside these walls
  - Torchy runs for mayor
- McDonald, Frank
  - First offenders
- McDonough, Joe
  - Pirates of the skies
- McGann, William
  - Sweepstakes winner
- Machaty, Gustav
  - Within the law
- Malasomma, Nunzio
  - Eravamo sette sorelle
- Marcharet, A.
  - Concentration camp
- Marin, Edwin L.
  - Maisie
  - Society lawyer
- Marten, Alexander
  - Without a home
- May, Joe
  - House of fear
  - Society smugglers
- Morse, Terry
  - On trial
- Musso, Jeff
  - The puritan
- Nelson, Sam
  - North of the Yukon
  - Texas stampede
- Neumann, Kurt
  - Unmarried
- Newfield, Sam
  - Outlaw's paradise
- Nichols, George Jr
  - Man of conquest
- Nigh, William
  - Mystery of Mr Wong
  - Streets of New York
- Nugent, Elliott
  - Never say die
- Olsson, Gunnar
  - Du gamla, du fria
- Palmeri, Amleto
  - Il corsaro nero
- Pehrsson, Emil A.
  - Skanör-Falsterbo
- Popkin, Leo C.
  - Reform school
- Potter, H. C.
  - Story of Vernon and Irene Castle
- Ratoff, Gregory
  - Rose of Washington Square
- Reed, Carol
  - Climbing high
- Reed, Theodore
  - I'm from Missouri
- Roach, Hal
  - Captain Fury
- Rogell, Albert S.
  - For love or money
- Rosen, Phil
  - Ex-champ
- Roshal, Gregory
  - Oppenheim family
- Ruggles, Wesley
  - Invitation to happiness
- St Clair, Malcolm
  - Jones family in Hollywood
- Salkow, Sidney
  - Street of missing men
  - Zero hour
- Sandrich, Mark
  - Man about town
- Santley, Joseph
  - Family next door
- Schertzinger, Victor
  - The Mikado
- Schunzel, Reinhold
  - Ice follies of 1939
- Scotto, Aubrey
  - I was a convict
- Seiler, Lewis
  - Kid from Kokomo
  - You can't get away with murder
- Seitz, George B.
  - Hardys ride high
  - 6,000 enemies
- Selander, Lesley
  - Heritage of the desert
- Sherman, George
  - Mexicali rose
  - Night riders
- Simon, S. Sylvan
  - Kid from Texas
- Smith, Noel
  - Code of the secret service
- Steiner, Ralph
  - The city
- Stevenson, Robert
  - Ware case
- Taurog, Norman
  - Lucky night
- Thiele, William
  - Bridal suite
- Thorpe, Richard
  - Tarzan finds a son
- Tinling, James
  - Boy friend
- Torres, Miguel C.
  - Juarez and Maximilian
- Trauberg, Leonid
  - New horizons
- Van Dyke, W. S. II
  - It's a wonderful world
- Van Dyke, Willard
  - The city
- Vassiliev, D. I.
  - Alexander Nevsky
- Vidor, Charles
  - Blind alley
  - Romance of the Redwoods
- Von Sternberg, Josef
  - Sergeant Madden
- Waggner, George
  - Wolf call
- Wahlberg, Gideon
  - Send home no 7
- Werker, Alfred
  - It could happen to you
- Whelan, Tim
  - Clouds over Europe
- Wilbur, Crane
  - Man who dared
- Wood, Sam
  - Goodbye, Mr Chips
- Wyler, William
  - Wuthering Heights

MUSIC

- Allen, Fleming
  - Wolf call
- Arlen, Harold
  - Love affair
- Arnaud, Leo
  - Broadway serenade
- Auric, George
  - L'Alibi
- Axt, Dr William
  - Kid from Texas
  - Tell no tales
  - Within the law
- Biondi, Remo
  - Some like it hot
- Buddie, William
  - Bridal suite
- Bullock, Walter
  - Little princess
- Burke, Johnny
  - East side of heaven
- Buttolph, David
  - The gorilla
- Choate, Ted
  - Rollin' westward
- Cicognini, Alessandro
  - Il corsaro nero
- Conrad, Con
  - Story of Vernon and Irene Castle
- Coslow, Sam
  - Society lawyer
- Dallin, Jacques
  - L'Alibi
- Davis, Jimmie
  - Down the Wyoming trail
- DeSylva, B. G.
  - Love affair
- Deutsch, Adolph
  - Kid from Kokomo
- Donaldson, Walter
  - Broadway serenade
- Drake, Milton
  - Singing cowgirl
  - Water rustlers
- Drigo, Riccardo
  - Let freedom ring

MUSIC—*Continued*

- Edens, Roger
  - Ice follies of 1939
  - Society lawyer
- Eisler, Hanns
  - The 400 million
- Feuer, Cy
  - Frontier pony express
  - I was a convict
  - S.O.S. tidal wave
  - Southward ho
  - Zero hour
- Forbstein, Leo F.
  - Confessions of a Nazi spy
  - Dark victory
  - Dodge City
  - Kid from Kokomo
  - You can't get away with murder
- Forrest, Chet
  - Broadway serenade
  - Let freedom ring
- Franklin, Arthur
  - Some like it hot
- Gordon, Mack
  - Rose of Washington Square
- Goulding, Edmund
  - Dark victory
- Guion, David W.
  - Rollin' westward
- Guizar, Tito
  - Cuando canta la ley
- Gutmann, Arthur
  - Bridal suite
- Hanley, James
  - Rose of Washington Square
- Harvan, Jaroslav
  - Crisis
- Hatley, Marvin
  - Captain Fury
  - Zenobia
- Hollander, Frederick
  - Invitation to happiness
  - Man about town
  - Midnight
- Ibert, Jacques
  - Heroes of the Marne
- Janis, Elsie
  - Dark victory
- Johnson, Hall
  - Zenobia
- Kahn, Gus
  - Bridal suite
  - Broadway serenade
- Kalmer, Bert
  - Story of Vernon and Irene Castle
- Kay, Edward
  - Mystery of Mr Wong
  - Streets of New York
  - Wolf call
- Kaylin, Samuel
  - Boy friend
  - Winner take all
- Kent, Walter
  - Singing cowgirl
  - Water rustlers
- Koehler, Ted
  - Love affair
- Korngold, Erich Wolfgang
  - Juarez
- Kraashaur, Raoul
  - Mountain rhythm
- Kriukov, Nikolai
  - Oppenheim family
- Krupa, Gene
  - Some like it hot
- Lane, Burton
  - Some like it hot
- Lange, Arthur
  - Let freedom ring
- Lange, Johnny
  - Down the Wyoming trail
  - Rollin' westward
- Lava, William
  - Night riders
- Lenoir, Jean
  - Double crime in the Maginot Line
- Lipstone, Louis R.
  - Heritage of the desert
- Loesser, Frank
  - Gracie Allen murder case
  - Heritage of the desert
  - Man about town
  - Some like it hot
- Macdonald, Ballard
  - Rose of Washington Square
- Malneck, Matty
  - Gracie Allen murder case
  - Man about town
- Mannheimer, Albert
  - Kid from Texas
- Manuel, Roland
  - Escape from yesterday
- Marvin, Frankie
  - Mountain rhythm
- Merlin, Milton
  - Kid from Texas
- Mockridge, Cyril J.
  - Hound of the Baskervilles
  - Return of the Cisco kid
- Monaco, James V.
  - East side of heaven
- Morros, Boris
  - Never say die
  - Sudden money
  - Unmarried
- Newman, Alfred
  - Wuthering Heights
- Nolan, Bob
  - North of the Yukon
  - Spoilers of the range
- Noriega, Nenette
  - Cuando canta la ley
- Pellis, Bert
  - Rollin' westward
- Pokrass, Samuel
  - Little princess
- Porter, Lew
  - Down the Wyoming trail
  - Rollin' westward
- Previn, Charles
  - Big town czar
  - East side of heaven
  - Family next door
  - For love or money
  - Risky business
  - Society smugglers
  - Sun never sets
  - Three smart girls grow up
- Prokofiev, Sergei
  - Alexander Nevsky
- Pye, Merrill
  - Broadway serenade
- Raab, Leonid
  - Broadway serenade
- Rainger, Ralph
  - Never say die
- Rathaus, Karol
  - Let us live
- Redner, L. H.
  - Down the Wyoming trail
- Rene, Leon
  - Let freedom ring
- Rene, Otis
  - Let freedom ring
- Revel, Harry
  - Rose of Washington Square
- Robin, Leo
  - Never say die
- Robison, Carlson
  - Down the Wyoming trail
- Roemheld, H.
  - You can't get away with murder
- Rose, Freddie
  - Mountain rhythm
- Ruby, Herman
  - Story of Vernon and Irene Castle
- Ruthven, Ormond
  - Kid from Texas
- Sanucci, Frank
  - Lure of the wasteland
  - Rollin' westward
- Schwartz, Lev
  - Concentration camp
- Sherman, Al
  - Singing cowgirl
  - Water rustlers
- Shostakovich, Dmitri
  - New horizons
- Silvers, Louis
  - Little princess
- Skinner, Frank
  - Sun never sets
- Snell, David
  - Calling Dr Kildare
- Sooter, Rudy
  - Rollin' westward
- Spencer, Tim
  - Spoilers of the range
- Steiner, Max
  - Dark victory
  - Dodge City
- Stoll, Georgie
  - Ice follies of 1939
  - Society lawyer
- Stoloff, M. W.
  - Blind alley
  - Let us live
  - Missing daughters
  - North of the Yukon
  - Outside these walls
  - Texas stampede
- Stothart, Herbert
  - Broadway serenade
- Straus, Oscar
  - Three waltzes
- Strauss, Johann Jr
  - Three waltzes
- Strauss, Johann Sr
  - Three waltzes
- Susskind, H. W.
  - Crisis
- Szajewiez
  - Without a home
- Tillman, Floyd
  - Down the Wyoming trail
- Tours, Frank
  - Almost a gentleman
  - King of the turf
- Toye, Geoffrey
  - The Mikado
- Ward, Edward
  - Broadway serenade
  - Maisie
  - 6,000 enemies
  - Society lawyer
- Waxman, Franz
  - Ice follies of 1939
- Webb, Roy
  - Five came back
  - Fixer Dugan
  - Flying Irishman
  - Girl from Mexico
  - Love affair
  - Panama lady
  - Racketeers of the range
  - Rookie cop
  - Sorority house
  - They made her a spy
- Wiener, Jean
  - Escape from yesterday
- Wright, Bob
  - Broadway serenade
  - Let freedom ring
- Young, Victor
  - Heritage of the desert
  - Man about town
- Zahler, Lee
  - Hidden power

PLAYS (Adapted)

- Bancroft, George Pleydell
  - Ware case
- Biro, Lajos
  - Hotel Imperial
- Brewer, George Emerson Jr and Bloch, Bertram
  - Dark victory
- Eis, E. and O., Kaus, Gina and Wilhelm, Hans
  - Prison sans barreaux (Prison without bars)
- Fallon, Thomas F.
  - Last warning (House of fear)
- Gilbert, W. S. and Sullivan, Arthur
  - The Mikado [operetta]
- Guitry, Sacha
  - Indiscretions
- Hay, Ian
  - Housemaster
- Lawes, Lewis E. and Finn, Jonathan
  - Chalked out (You can't get away with murder)
- Lazarus, Milton
  - Whatever goes up (Sudden money)
- Luchaire, Julien
  - Youth in revolt

- Mack, Willard
  - The dove (Girl and the gambler)
- Marchand, Leopold and Muller, Hans
  - Trois valses (Three waltzes)
- Potter, H. C.
  - What's a fixer for? (Fixer Dugan)
- Rice, Elmer
  - On trial
- Spence, Ralph
  - The gorilla
- Storer-Clouston, J.
  - His first offense (Bizarre bizarre)
- Strock, Ralph
  - Wanted by Scotland Yard
- Veiller, Bayard
  - Within the law
- Warwick, James
  - Blind alley
- Werfel, Franz
  - Maximilian and Juarez (Juarez)

SCREEN WRITERS

- Achard, Marcel
  - L'alibi
- Andrews, Robert D.
  - I was a convict
  - Streets of New York
- Atteberry, Duke
  - I'm from Missouri
- Austin, Guy K.
  - Rookie cop
- Bart, Jean
  - Juarez and Maximilian
- Belgard, Arnold
  - Zenobia
- Benoit-Levy, Jean
  - Youth in revolt
- Berthels, Ted
  - Du gamla, du fria
- Bibal, Robert
  - Double crime in the Maginot Line
- Biberman, Herbert
  - King of Chinatown
- Binyon, Claude
  - Invitation to happiness
- Blanchon, J. H.
  - Boys' school
- Blankfort, Michael
  - Blind alley
- Boylan, Malcolm Stuart
  - Lady's from Kentucky
- Brackett, Charles
  - Midnight
- Brand, Harry Max
  - Calling Dr Kildare
- Breslow, Lou
  - It could happen to you
- Bricker, George
  - They made her a spy
- Bright, John
  - Back door to heaven
- Brown, Rowland
  - Lady's from Kentucky
  - King of the turf
- Buchman, Harold
  - Outside these walls
- Buckner, Robert
  - Dodge City
  - Oklahoma kid
  - You can't get away with murder
- Burbridge, Betty
  - Night riders
- Butler, David
  - East side of heaven
- Butler, Frank
  - Never say die
- Butler, Hugo
  - Society lawyer
- Cady, Jerry
  - Five came back
  - Winner take all
- Carroll, Richard
  - Five came back
- Chodorov, Jerome
  - Juarez and Maximilian
- Cohen, Bennett R.
  - North of the Yukon
- Companeez, J.
  - L'alibi
- Conselman, William
  - East side of heaven
- Cram, Mildred
  - Love affair
- Cunningham, Jack
  - Union Pacific
- Dalrymple, Ian
  - Clouds over Europe
- Darling, Scott
  - Mystery of Mr Wong
- Daves, Delmar
  - Love affair
- De Benedetti, Aldo
  - Eravamo sette sorelle
- DeLeon, Walter
  - Union Pacific
  - Zenobia
- DeMille, William
  - Captain Fury
- Dickey, Marcel
  - Outlaw's paradise
- Dix, Marion
  - Climbing high
- Dixon, Peter
  - Down the Wyoming trail
- Dolan, Frank
  - Street of missing men
- Drake, Oliver
  - Racketeers of the range
- Duff, Warren
  - Oklahoma kid
- Duffy, Albert
  - Blind alley
- Duvivier, Julien
  - Escape from yesterday
- Edwards, Edgar
  - Special inspector
- Edwards, James G.
  - Mystery of the white room
- Eisenstein, Sergei
  - Alexander Nevsky
- Emmett, Robert
  - Across the plains
  - Trigger Smith
- Epstein, Marie
  - Youth in revolt
- Evarts, Hal G.
  - Tumbleweeds
- Faulkner, Virginia
  - Bridal suite
- Felton, Earl
  - Society smugglers
- Ferdinand, Roger
  - A man and his wife
- Ferris, Walter
  - Little princess
- Fields, Joseph A.
  - Girl and the gambler
  - Girl from Mexico
- Fitzgerald, Edith
  - Within the law
- Fitz-Richard, Arthur
  - Sun never sets
- Flavin, J. Edward
  - First offenders
- Foote, John Taintor
  - Broadway serenade
- Ford, Corey
  - Zenobia
- Fort, Garrett
  - Panama lady
  - Zero hour
- Fortune, Jan
  - Man of conquest
- Foster, Lewis R.
  - Some like it hot
  - Sudden money
- Franklin, Dean
  - Code of the secret service
- Franklin, Paul
  - Blue Montana skies
  - Spoilers of the range
- Furthman, Jules
  - Only angels have wings
- Gabriel, Gilbert
  - Hotel Imperial
- Gamet, Kenneth
  - You can't get away with murder
- Gandera, Felix
  - Double crime in the Maginot Line
- Gatzert, Nate
  - Law comes to Texas
  - Lone star pioneers
- Geraghty, Gerald
  - Blue Montana skies
  - Mexicali rose
  - Mountain rhythm
  - Southward ho
- Goldbeck, Willis
  - Calling Dr Kildare
- Goodrich, Frances
  - Society lawyer
- Gordon, Homer
  - In old Montana
- Gordon, Leon
  - Society lawyer
- Gottlieb, Alex
  - Ex-champ
  - Inside information
  - Mystery of the white room
- Gozzano, Sam
  - The scorched earth
- Granet, Bert
  - Fixer Dugan
- Grant, Morton
  - Rookie cop
- Grayson, Charles
  - For love or money
- Griffen, Eleanor
  - Street of missing men
- Guitry, Sacha
  - Indiscretions
- Hackett, Albert
  - Society lawyer
- Hall, Norman S.
  - Blue Montana skies
  - Boys' reformatory
  - Frontier pony express
- Harris, Ray
  - Story of Alexander Graham Bell
- Hartman, Don
  - Never say die
- Hartmann, Edmund L.
  - Big town czar
  - Ex-champ
- Hawks, Howard
  - Only angels have wings
- Hayward, Lillie
  - King of Chinatown
  - Unmarried
- Hecht, Ben
  - It's a wonderful world
  - Let freedom ring
  - Wuthering Heights
- Hill, Ethel
  - Little princess
- Hoerl, Arthur
  - Singing cowgirl
  - Water rustlers
- Hoffenstein, Samuel
  - Bridal suite
- Hoffman, Joseph
  - Boy friend
  - Jones family in Hollywood
- Horman, Arthur T.
  - For love or money
  - My son is a criminal
  - Society smugglers
- Horwin, Jerry
  - Rose of Washington Square
  - Sun never sets
- Houser, Lionel
  - Girl from Mexico
  - Tell no tales
- Houston, Norman
  - Heritage of the desert
- Howard, William K.
  - Back door to heaven
- Hugon, Andre
  - Heroes of the Marne
- Hume, Cyril
  - Tarzan finds a son
- Huston, John
  - Juarez
- Hyland, Frances
  - Charlie Chan in Reno
  - Winner take all
- Jackson, Felix
  - Three smart girls grow up
- Jacobs, Harrison
  - Heritage of the desert
- James, Rian
  - The gorilla
- Jamieson, Hazel
  - Reform school
- Jeanson, Henri
  - The curtain rises

SCREEN WRITERS—*Cont.*

- Jerome, Mark
  - Invitation to happiness
- Jevne, Jack
  - Captain Fury
- Johnson, Earl
  - Rookie cop
- Johnson, Nunnally
  - Rose of Washington Square
- Johnson, Raymond
  - In old Montana
- Johnston, Agnes Christine
  - Hardys ride high
- Jones, Grover
  - Captain Fury
  - Lucky night
  - Unmarried
- Juttke, R.
  - L'alibi
- Kahn, Gorden
  - Ex-champ
- Kanin, Michael
  - Panama lady
- Katz, Lee
  - Code of the secret service
  - Man who dared
- Keaton, Buster
  - Jones family in Hollywood
- Kelso, Edmund
  - Sundown on the prairie
- Kennedy, Margaret
  - Stolen life
- Kent, Robert E.
  - Charlie Chan in Reno
- Klein, Wally
  - Oklahoma kid
- Kohn, Ben G.
  - Pirates of the skies
- Kozintsev, Gregory
  - New horizons
- Kraly, Hans
  - Broadway serenade
- Krims, Milton
  - Confessions of a Nazi spy
- Larkin, John
  - Rose of Washington Square
- Lasky, Jesse Jr
  - Union Pacific
- Lawrence, Vincent
  - Lucky night
- Lederer, Charles
  - Broadway serenade
  - Within the law
- Lee, Connie
  - Mexicali rose
- Lee, Leonard
  - Street of missing men
- Leslie, Dudley
  - Housemaster
- Lipman, William R.
  - Undercover doctor
- Lipscomb, W. P.
  - Sun never sets
- Lipton, Lew
  - Broadway serenade
- London, Pauline
  - Tell no tales
- Lorentz, Pare
  - The city
- Ludwig, William
  - Hardys ride high
- MacArthur, Charles
  - Wuthering Heights
- Macaulay, Richard
  - Kid from Kokomo
- McCall, Mary C. Jr
  - Maisie
- McCarey, Leo
  - Love affair
- McConville, Bernard
  - Racketeers of the range
- McCoy, Horace
  - Undercover doctor
- MacDonald, Philip
  - Blind alley
- McGuire, William Anthony
  - Risky business
- McKenzie, Aeneas
  - Juarez
- McNutt, William Slavens
  - Unmarried
- Mahoney, Wilkie C.
  - Some like it hot
- Mankiewicz, Herman J.
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- Mannheimer, Albert
  - Kid from Texas
- Manning, Bruce
  - Three smart girls grow up
- Marchand, Leopold
  - Three waltzes
- Marcharet, A.
  - Concentration camp
- Markson, Ben
  - I was a convict
- Marlow, Brian
  - Unmarried
- Marquand, John W.
  - Mr Moto in Danger Island
- Maschwitz, Eric
  - Goodbye, Mr Chips
- Mayer, Edwin Justus
  - Midnight
- Menard, Wilman
  - 6,000 enemies
- Merlin, Milton
  - Kid from Texas
- Merton, Roger
  - Down the Wyoming trail
- Milhauser, Bertram
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- Milne, Peter
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- Moffitt, John C.
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  - Rollin' westward
- Natteford, Jack
  - Rough riders' round-up
  - Southward ho
- Nichols, Dudley
  - The 400 million
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  - Sundown on the prairie
- O'Donnell, Joe
  - Reform school
- Offner, Mortimer
  - Family next door
- O'Flaherty, Liam
  - The puritan
- Olesha, I.
  - Concentration camp
- Pagano, Ernest
  - Flying Irishman
- Pagano, Jo
  - Almost a gentleman
  - Rookie cop
- Paramore, Edward E. Jr
  - Man of conquest
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- Parks, Jackson
  - In old Montana
- Pascal, Ernest
  - Hound of the Baskervilles
- Pavlenko, Peter A.
  - Alexander Nevsky
- Perrin, Nat
  - Gracie Allen murder case
- Pertwee, Roland
  - Ware case
- Polesie, Herbert
  - East side of heaven
- Praskins, Leonard
  - Ice follies of 1939
- Prevert, Jacques
  - Bizarre bizarre
- Previn, Charles
  - Inside information
- Raison, Milton
  - Undercover agent
- Rankin, William
  - Street of missing men
- Rathmell, John
  - Southward ho
- Ray, Albert
  - Charlie Chan in Reno
  - Winner take all
- Reinhardt, Gottfried
  - Bridal suite
- Reinhardt, Wolfgang
  - Juarez
- Reis, Davy
  - Grand jury secrets
- Reis, Irving
  - King of Chinatown
- Reyher, Ferdinand
  - Outside these walls
- Richter, Henry
  - Skanör-Falsterbo
- Rigby, Gordon
  - Hidden power
- Rivkin, Allen
  - It could happen to you
  - Let us live
- Roberts, Stanley
  - Night riders
- Robinson, Casey
  - Dark victory
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  - The city
- Root, Wells
  - Man of conquest
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- Roshal, Serafima
  - Oppenheim family
- Royal, Charles Francis
  - Texas stampede
- Rubine, Irving
  - Torchy runs for mayor
- Ruskin, Harry
  - Calling Dr Kildare
- Ryan, Don
  - On trial
  - You can't get away with murder
- Ryerson, Florence
  - Ice follies of 1939
  - Kid from Texas
- Ryskind, Morrie
  - Man about town
- Salgari, Emilio
  - Il corsaro nero
- Samuels, Lesser
  - Climbing high
- Schertzinger, Victor
  - The mikado
- Schulz, Franz
  - Midnight
- Scott, Allan
  - Man about town
- Shane, Maxwell
  - S.O.S. tidal wave
- Sheean, Vincent
  - Crisis
- Sherman, Richard
  - Story of Vernon and Irene Castle
- Sherriff, R. C.
  - Goodbye, Mr Chips
- Shumate, Harold
  - Almost a gentleman
  - Man of conquest
- Silvers, Sid
  - The gorilla
- Silverstein, David
  - Almost a gentleman
- Simmons, Michael L.
  - Missing daughters
  - Romance of the Redwoods
- Snell, Earle
  - Torchy runs for mayor
- Spaak, Charles
  - Escape from yesterday
- Spence, Ralph
  - The gang's all here
- Sperling, Milton
  - Return of the Cisco kid
- Stanley, Leo
  - 6,000 enemies
- Stevenson, Robert
  - Ware case
- Stewart, Donald Ogden
  - Love affair
- Sturges, Preston
  - Never say die
- Sullivan, C. Gardner
  - Tumbleweeds
  - Union Pacific
- Sullivan, Ed
  - Big town czar
- Talbot, Monroe
  - Lure of the wasteland
- Tasker, Robert
  - Back door to heaven
- Taylor, Alfred
  - Tell no tales
- Thane, Maxwell
  - Grand jury secrets

- Thomas, Ted
  - On trial
- Torres, Miguel C.
  - Juarez and Maximilian
- Totman, Wellyn
  - Boys' reformatory
- Trampe, Ray
  - Boys' reformatory
- Trauberg, Leonid
  - New horizons
- Trivers, Barry
  - Boy friend
- Trotti, Lemar
  - Story of Alexander Graham Bell
  - Young Mr Lincoln
- Trumbo, Dalton
  - Five came back
  - Flying Irishman
  - Kid from Kokomo
  - Sorority house
- Uhthoff, Enrique
  - Cuando canta la ley
- Van Riper, Kay
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  - Let us live
- Wald, Jerry
  - Kid from Kokomo
- Ward, Luci
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- Webb, James
  - S.O.S. tidal wave
- West, Claudine
  - Goodbye, Mr Chips
- West, Joseph
  - Wolf call
- West, Nathanael
  - Five came back
- Weston, Garnett
  - Bulldog Drummond's secret police
- Wexley, John
  - Confessions of a Nazi spy
- Whittingham, Jack
  - Clouds over Europe
- Wilder, Billy
  - Midnight
- Williams, Brock
  - Clouds over Europe
- Wimperis, Arthur
  - Clouds over Europe
  - Prison without bars
- Woolf, Edgar Allan
  - Ice follies of 1939
  - Kid from Texas
- Wright, R. C.
  - The scorched earth
- Yawitz, Paul
  - Fixer Dugan
- Young, Clarence Upson
  - Girl and the gambler
- Young, Zelda
  - Reform school
- Ziffren, Lester
  - Boy friend

SHORT STORIES (Adapted)

- Bunner, H. C.
  - Zenobia's infidelity (Zenobia)
- Claxton, Oliver
  - Lucky night
- Croy, Homer
  - Sixteen hands (I'm from Missouri)
- Dinneen, Joseph F.
  - Murder in Massachusetts (Let us live)
- Mooney, Martin and Hershey, Burnet
  - 47th Precinct (Inside information)
- Street, Julian
  - I'm from Missouri
- Ulman, William A. Jr
  - A gun in his hand (Sergeant Madden)

DIRECTORY OF PRODUCERS

Alliance. Alliance Films Corp, 1270 6th Av, N.Y.
Amkino. Amkino Corp, 723 7th Av, N.Y.
Associated British. Associated British Picture Corp, Ltd, Film House, Wardour St, London, W. 1
Atlantic. Atlantic Pictures Corp, 1501 Broadway, N.Y.
Atlas. Atlas Pictures, Inc, 4376 Sunset Dr, Hollywood, Calif.
Avramenko. Avramenko Film Co, Ltd, 112 W 48th St, N.Y.

Beacon. Beacon Films, Inc, 729 7th Av, N.Y.
Beaumont. Beaumont Pictures, Inc, 846 E 6th St, Los Angeles, Calif.
Best. Best Film Co, Inc, 630 9th Av, N.Y.
British & Dominions. British & Dominions Film Corp, Ltd, Film House, 142 Wardour St, London, W. 1
British international. British International Pictures, Ltd, Boreham Wood, Elstree, Hertfordshire, Eng.
Burroughs-Tarzan. Burroughs-Tarzan Enterprises, Inc, 1270 6th Av, N.Y.; 8476 Sunset Blvd, Hollywood, Calif.

Capitani. Capitani-Films, Via XX, Settembre 3, Rome
Capitol. Capitol Film Productions, Ltd, 293 Regent St, London, W. 1
Celebrity. Celebrity Productions, Inc, 723 7th Av, N.Y.; 9713 Santa Monica Blvd, Hollywood, Calif.
Chesterfield. Chesterfield Motion Pictures Corp, 1540 Broadway, N.Y.; 6331 Hollywood Blvd, Hollywood, Calif.
Columbia. Columbia Pictures Corp, 729 7th Av, N.Y.; 1438 N Gower St, Hollywood, Calif.
Commodore. Commodore Pictures Corp, 1600 Broadway, N.Y.
Crescent. Crescent Pictures Corp, Talisman Studios, 4516 Sunset Blvd, Hollywood, Calif.
Criterion. Criterion Film Productions, Ltd, 28 Brook St, London, W. 1

Darmour. Larry Darmour Productions, 5823 Santa Monica Blvd, Hollywood, Calif.
Deka. Deka-Film, Berlin SW. 68, Hedemannstrasse 13
Disney. Walt Disney Productions, Ltd, 2719 Hyperion Av, Los Angeles, Calif.; 1270 6th Av, N.Y.
Diversion. Diversion Pictures, Inc, 1501 Broadway, N.Y.
Dublin. Dublin Film Co, 723 7th Av, N.Y.
DuWorld. DuWorld Pictures, Inc, 729 7th Av, N.Y.

Eastern service. Eastern Service Studios, 35-11 35th Av, Long Island City, N.Y.
Empress. Empress Pictures, Inc, 218 W 49th St, N.Y.
Esperia. Esperia Film Co, 1560 Broadway, N.Y.

Fine arts. Fine Arts Pictures, 7250 Santa Monica Blvd, Hollywood, Calif.
First national. See Warner
Fox. See 20th century-Fox
Franco-American. Franco-American Film Corp, 66 5th Av, N.Y.
French motion picture. French Motion Picture Corp, 126 W 46th St, N.Y.
Futter. Futter Corp, Ltd, 1426 N Beachwood Dr, Hollywood, Calif.; 1501 Broadway, N.Y.

Gainsborough. Gainsborough Studios, Poole St, Islington, N. 1., London
Gallic. Gallic Films, Inc, RKO Bldg, N.Y.
Garrison. Garrison Film Dist Co, 1600 Broadway, N.Y.
Gaumont British. Gaumont British Picture Corp, Ltd, 142-150 Wardour St, London, W. 1
General film. General Film Distributors, Ltd, 127-133 Wardour St, London, W. 1
General foreign sales. General Foreign Sales Corp, 729 7th Av, N.Y.
Goldwyn. Samuel Goldwyn, Inc, 7210 Santa Monica Blvd, Hollywood, Calif; 729 7th Av, N.Y.
Grand national. Grand National Pictures, Inc, 1270 6th Av, N.Y.; 7250 Santa Monica Blvd, Hollywood, Calif.
Guaranteed. Guaranteed Pictures Co, Inc, 729 7th Av, N.Y.

Hoffberg. J. H. Hoffberg Co, Inc, 729 7th Av, N.Y.

Ideal. Ideal Pictures Corp, 1600 Broadway, N.Y.
Imperial. Imperial Pictures, Inc, 729 7th Av, N.Y.
Inspiration. Inspiration Pictures, Inc, 729 7th Av, N.Y.
Invincible. See Chesterfield

Lenauer. Lenauer International Films, Inc, 202 W 58th St, N.Y.
Lenfilm. Lenfilm, Leningrad, U.S.S.R.
Libkow. Libkow Film, Marszalkowska 94, Warsaw
London film. London Film Productions, Ltd, Denham Studios, Denham, Middlesex, Eng.

MGM. Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y.; 7350 Washington Blvd, Culver City, Calif.
Major. Major Pictures Corp, 1040 N Las Palmas Av, Hollywood, Calif.; 2 W 45th St, N.Y.
Malmar. Malmar Productions, 244 W 49th St, N.Y.
Mascot. Mascot Pictures Corp, 1776 Broadway, N.Y.
Mayer. Mayer & Burstyn, 1481 Broadway, N.Y.
Mayflower. Mayflower Pictures Corp, Ltd, 115 Chancery Lane, London, W.C. 2; 1270 6th Av, N.Y.
Metropolis. Metropolis Pictures Corp, 45 John St, N.Y.
Metropolitan. Metropolitan Pictures Corp, 5106 Hollywood Blvd, Hollywood, Calif.
Million dollar productions. Million Dollar Productions, Inc, 1564 Broadway, N.Y.
Modern. Modern Film Corp, 729 7th Av, N.Y.
Monogram. Monogram Pictures Corp, 1270 6th Av, N.Y.; 4516 Sunset Blvd, Hollywood, Calif.
Moscow film studios. See Amkino

New star. New Star Films, Inc, 1560 Broadway, N.Y.
Nuovo mondo. Nuovo Mondo Motion Pictures, Inc, 630 9th Av, N.Y.

Odessco. Odessco Productions, Inc, Eastern Service Studios, 35-11 35th Av, Long Island City, N.Y.; 1501 Broadway, N.Y.
Olympic. Olympic Pictures Corp, 1600 Broadway, N.Y.
Orlob. Harold Orlob, 630 6th Av, N.Y.

Paramount. Paramount Pictures, Inc, 1501 Broadway, N.Y.; 5451 Marathon St, Hollywood, Calif.
Pioneer. Pioneer Pictures, Inc, 1041 N Formosa Av, Los Angeles, Calif.
Principal. Principal Productions, Inc, RKO Bldg, Radio City, N.Y.; 5255 Clinton Av, Hollywood, Calif.

RKO. RKO Radio Pictures, Inc, 1270 6th Av, N.Y.; 780 N Gower St, Hollywood, Calif.
Regal. Regal Distributing Corp, 729 7th Av, N.Y.
Reliable. Reliable Pictures Corp, 565 5th Av, N.Y.; 6066 Sunset Blvd, Hollywood, Calif.
Reliance. Reliance Pictures, Inc, 1501 Broadway, N.Y.
Republic. Republic Pictures Corp, 1776 Broadway, N.Y.; 4024 Radford Av, N Hollywood, Calif.
Roach. Hal Roach Studios, Inc, 8822 Washington Blvd, Culver City, Calif.; 1540 Broadway, N.Y.

Scandinavian talking pictures. Scandinavian Talking Pictures, Inc, 220 W 42nd St, N.Y.
Selznick international. Selznick International Pictures, Inc, 9336 Washington Blvd, Culver City, Calif.; 230 Park Av, N.Y.
Sherman. Harry Sherman Productions, Inc, 1040 N Las Palmas Av, Hollywood, Calif.; 1270 6th Av, N.Y.
Spectrum. Spectrum Pictures Corp, 729 7th Av, N.Y.
Sphinx. Sphinx Films Corp, 535 5th Av, N.Y.
Standard. Standard Pictures Productions, Inc, 7250 Santa Monica Blvd, Hollywood, Calif.
Sunray. Sunray Films, Inc, 220 W 42nd St, N.Y.
Supreme. Supreme Pictures Corp, 1501 Broadway, N.Y.; 1509 N Vine St, Hollywood, Calif.
Swiss-Praesens. Praesens Film A. G., Zurich, Switzerland
Syndicate. Syndicate Pictures Corp, RKO Building, Radio City, N.Y.

Talisman. Talisman Pictures Corp, 4516 Sunset Blvd, Hollywood, Calif.
Trekalog. Trekalog Films, Inc, 1270 6th Av, N.Y.
Treo. Treo Film Exchange, 630 9th Av, N.Y.
Tri-national. Tri-National Films, Inc, 250 W 57th St, N.Y.
20th century-Fox. 20th Century-Fox Film Corp, 444 W 56th St, N.Y.; 1714 N Western Av, Hollywood, Calif.
Twickenham. Twickenham Film Studios, Ltd. 111 Wardour St, London, W. 1

UFA. UFA Films, Inc, 729 7th Av, N.Y.
United artists. United Artists Corp, 729 7th Av, N.Y.; 1041 N Formosa Av, Los Angeles, Calif.
Universal. Universal Pictures Corp, 1250 6th Av, N.Y.; Universal City, Calif.

Van Beuren. Van Beuren Corp, 580 5th Av, N.Y.
Vedis. Vedis Films Inc, RK0 Bldg, N.Y.
Victory. Victory Pictures Corp, 1509 N Vine St, Hollywood, Calif.

Wanger. Walter Wanger Productions, Inc, 1045 N Formosa Av, Los Angeles, Calif.; 729 7th Av, N.Y.
Warner. Warner Brothers Pictures, Inc, 321 W 44th St, N.Y.; 5842 Sunset Blvd, Hollywood, Calif.
Warsaw. Warsaw Film Co, 723 7th Av, N.Y.
Wilcox. Herbert Wilcox Productions, Ltd, Denham Studios, Denham, Middlesex, Eng.
World. World Pictures Corp, 729 7th Av, N.Y.

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MOTION PICTURE REVIEW DIGEST

Vol. 4 **SEPTEMBER 25, 1939** **No. 39**

PUBLISHED BY THE H. W. WILSON COMPANY, 950 University Ave., New York City

Pictures Reviewed in This Issue

New films not previewed are listed by title in the regular alphabet.

A complete title index of all films reviewed during 1938 is found in the December 26, 1938 issue.

A summary of the favorable and unfavorable reviews directly follows the title of the film.

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Printed in U. S. A.

WHAT PICTURE SHALL I SEE TONIGHT?

Here are our *FORTY BUSY LITTLE CRITICS* scampering madly into theatres and out, day after day, giving each film a "thumbs up" or a "thumbs down" so that YOU do not waste your entertainment time and money! If one critic says the film is good, you might have doubts, but when FORTY critics rate a film, you can't have any doubts, can you?

Do our nation-wide critics give your neighborhood theatre's offering a rating of + +? Then grab your hat and run!

Do they rate it — —? Then curl up with your favorite detective story!

The point is that you need never doubt when you enter a motion picture theatre if you have first fortified yourself with the MOTION PICTURE REVIEW DIGEST. You need not worry about the picture Junior is seeing if you find out IN ADVANCE whether it is suitable for him.

On the back cover the MOTION PICTURE REVIEW DIGEST has made it easier for you to find the best films by listing the Outstanding Films of the Month as Selected by Forty Motion Picture Critics.

MOTION PICTURE REVIEW DIGEST

H. W. WILSON CO. 950 UNIVERSITY AVE., NEW YORK CITY

How to Use the Motion Picture Review Digest

Sample Entry

UNION PACIFIC. Paramount 125-135min My 5 '39

Cast: Barbara Stanwyck. Joel McCrea. Akim Tamiroff. Robert Preston. Lynne Overman. Brian Donlevy. Anthony Quinn. Fuzzy Knight

Director: Cecil B. De Mille

Screen writers: Jack Cunningham. Walter DeLeon. C. Gardner Sullivan. Jesse Lasky, Jr

Western melodrama. Based on a novel, Trouble Shooter, by Ernest Haycox. This is a saga of the linking of the country by rail from the east to the west. President Lincoln signed a bill for the spanning of the country by both the Central Pacific, to start from San Francisco, and the Union Pacific, to start from Omaha. Both roads met at Promontory Point, Utah, for the final ceremony—the driving of the golden spike on May 10, 1869. Side by side with the building of a railroad, the film tells the love story of Barbara Stanwyck, postmistress for the tracklayers, and Joel McCrea, trouble shooter over the thousands of Irish "Paddies" who by superhuman effort built the road through desert, prairie and mountains.

Audience Suitability Ratings

"A & Y: very good of kind; C: strong."
+ + **Christian Century** p655 My 17 '39

"Family. Outstanding. The production is well directed and acted, gruesomeness offset by bits of real humor. Though the picture is lengthy it holds the interest to the end. Referred to Committee on Exceptional Photoplays."
+ + **Wkly Guide** Ap 29 '39

Newspaper and Magazine Reviews

"It has come to the Paramount the veriest bit behind schedule. . . Other arias from the horse opera have made the song of the great open spaces unduly familiar. Still and all—and there is a great deal to its all—Mr. De Mille's little opus is a mighty fine movie, colorful, spectacular and of distinguished ancestry. 'The Iron Horse' sired it. Certainly it won't be damned in this morning's column. . . Mr. De Mille's picture has been generously and interestingly staged, so that its plus-two hour running time seems not too long, and the performances are almost uniformly good. . . So there it is—a big, old-fashioned De Mille show, and easily the best he has made in years." Frank S. Nugent
+ + **N Y Times** p31 My 11 '39

Trade Paper Reviews

"Because of its extraordinary exploitation value, this production probably will have fair boxoffice success. Paramount is backing the picture with an extensive sales campaign, which will probably put the film over in the first runs. But, actually, 'Union Pacific' is a poor picture. We believe it will bitterly disappoint many a cash customer. Western railroad building wrote a bawdy, spectacular and shady page into American history—one abounding in drama, romance and intrigue. Although the title conveys this sweeping theme of the struggle between man, fellowman and nature in the accomplishment of a momentous engineering venture, this exciting background is completely subordinated to a feeble, unconvincing romance, for which two reels would have been adequate. The film is overlong, slow moving and only one or two scenes are genuinely entertaining. Probably a lot of footage will be cut to speed up the slow spots. However, we doubt that this will help 'Union Pacific' much."
— + **Film Bulletin** p7 My 6 '39

◆

Starting at the beginning, the title of this picture is *Union Pacific*. The producing company is Paramount. It is 125 to 135 minutes in length depending on whether or not it has been cut after projection room showing. It was released on May 5, 1939.

The list of principal players, the director and screen writers will require no explanation.

Next comes a brief note describing the picture, its nature, plot and the novel upon which it is based. These notes are written by our staff.

Following the descriptive note, the excerpts from reviews begin. Following each review the source is given, with date of issue and number of the page on which the review appears.

It will be noticed that plus and minus signs usually precede the sources. These indicate the degree of favor or disfavor of the review *as a whole* (not just of the quoted excerpt). The meaning of the various combinations of these signs is as follows:

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

The signs are omitted when a review merely reports on a film without expressing a definite critical opinion.

In interpreting these signs, it will be well to remember that their precise significance will vary somewhat according to the source. In general there are three types of sources represented in the MOTION PICTURE REVIEW DIGEST: (1) audience suitability ratings by special reviewing organizations (women's clubs, religious groups and the like); (2) general newspapers and magazines and (3) trade papers. The purpose of the audience suitability ratings by the special reviewing organizations is chiefly to pass on questions of morality and propriety and to report on suitability for children of various ages. The purpose of the reviews in general magazines and newspapers is to inform the adult patron of artistic and entertainment qualities. The purpose of the trade paper reviews is to inform the exhibitor of probable commercial value.

Motion Picture Review Digest

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Audience Evaluation Publications

Am Legion Auxiliary—American Legion Auxiliary, Mrs Thomas J. Bonetto, 2819 Manhattan Av, Verdugo City, Calif
See Fox W Coast Bulletin

Books and Films, Mrs Ina Roberts, 6513 Hollywood Blvd, Hollywood, Calif
See Hollywood Spectator

Bulletin on Current Films—Bulletin on Current Films. National Council for Prevention of War, 532 17th St, N. W., Washington, D. C.

Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc, Mrs Leo B. Hedges, 2635 Mt Angelus Av, Los Angeles, Calif
See Fox W Coast Bulletin

Calif Fed of Business & Professional Women's Clubs—California Federation of Business and Professional Women's Clubs (Los Angeles District), Mrs Odessa Davis, 1552 S Canfield Av, Los Angeles, Calif
See Fox W Coast Bulletin

Calif Fed of Music Clubs—California Federation of Music Clubs, Mrs Grace W. Mabee, 1130 S Windsor Blvd, Los Angeles, Calif
See Fox W Coast Bulletin

Christian Century—Christian Century. $4. Christian Century Press, 440 S Dearborn St, Chicago

DAR—National Society Daughters of the American Revolution, Mrs Richard R. Russel, 1438 N Gardner St, Hollywood, Calif
See Fox W Coast Bulletin

E Coast Preview Committee—East Coast Preview Committee, Mrs William Dick Sporborg, 28 W 44th St, New York
See Fox W Coast Bulletin

Film Guide—Film Guide. A study plan prepared in Hollywood. 15c per copy; $2 for 20 forthcoming guides. Taft Bldg, Hollywood, Calif

Fox W Coast Bulletin—Fox West Coast Theatres Corporation Bulletin, Public Relations Dept, Fox West Coast Agency Corp, 1837 S Vermont Av, Los Angeles, Calif
(This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; Calif Fed of Music Clubs; DAR E Coast Preview Committee; Gen Fed of Women's Clubs (W Coast); Nat Bd of R; Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

Gen Fed of Women's Clubs (W Coast)—General Federation of Women's Clubs (West Coast), Mrs William A. Burk, 359 N Bronson Av, Los Angeles, Calif
See Fox W Coast Bulletin

Motion Pict R—Motion Picture Reviews. $1. Women's University Club, 943 S Hoover St, Los Angeles, Calif

Nat Council of Jewish Women—National Council of Jewish Women, Mrs Florine H. Wolfstein, 617 S Lucerne Blvd, Los Angeles, Calif
See Fox W Coast Bulletin

Nat Legion of Decency—National Legion of Decency. $2. National Legion of Decency, 485 Madison Av, New York

Nat Soc of New England Women—National Society of New England Women, Mrs David H. Ray, 1235 First Av, Arcadia, Calif
See Fox W Coast Bulletin

Parents' M—Parents' Magazine. $2. The Parents' Institute, Inc, 9 E 40th St, New York

Photoplay Studies—Photoplay Studies; Official Organ of the Photoplay Appreciation Movement. 15c per copy; $2 yr. Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York

S Calif Council of Fed Church Women—Southern California Council of Federated Church Women, Mrs M. F. Thomson, 1124 19th St, Santa Monica, Calif
See Fox W Coast Bulletin

Scholastic—Scholastic. $2. Scholastic Corp, Chamber of Commerce Bldg, Pittsburgh, Pa

Wkly Guide—Weekly Guide to Selected Pictures. $2.50 yearly; with Magazine, $1. National Board of Review of Motion Pictures, 70 5th Av, New York

Women's Univ Club, Los Angeles—Women's University Club, Los Angeles, Mrs Palmer Cook, 943 S Hoover St, Los Angeles, Calif
See Fox W Coast Bulletin

School Evaluations

Com on Motion Pict, Dept of Sec Ed, NEA—Committee on Motion Pictures, Department of Secondary Education, National Eduction Association, Room 1418, 1501 Broadway, New York

Newspapers and Magazines

Boston Transcript—Boston Evening Transcript $4. (Thursday and Friday). Boston Transcript Co, Inc, Pub, 324 Washington St, Boston

Christian Science Monitor. (Atlantic ed)— Christian Science Monitor. $9. Christian Science Publishing Society, 1 Norway St, Boston

Commonweal—Commonweal. $5. Commonweal Publishing Co, Inc, 386 4th Av, New York

Cue—Cue. $3. Cue Publishing Co, Inc, 6 E 39th St, New York

Film Wkly—Film Weekly. 3d per copy. Martlett House, 31 Bow St, London W C 2

Hollywood Spectator—Hollywood Spectator. $5. Hollywood Spectator Co, 6513 Hollywood Blvd, Hollywood, Calif (Books and Films is included in back of each issue)

Liberty—Liberty. $2. Macfadden Publications, Inc, Chanin Bldg, 122 E 42nd St, New York

Nation—Nation. $5. Nation, Inc, 20 Vesey St, New York

New Repub—New Republic. $5. Editorial Publications, Inc, 40 E 49th St, New York

N Y Herald Tribune—New York Herald Tribune. $17 (incl Sunday). N Y Tribune, Inc, 230 W 41st St, New York

N Y Times—New York Times. $17 (incl Sunday). New York Times Co, 229 W 43rd St, New York

New Yorker—New Yorker. $5. F-R Publishing Corp, 25 W 43rd St, New York

Newsweek—Newsweek. $4. Weekly Publications, Inc, 350 Dennison Av, Dayton, Ohio; Rockefeller Center, 1270 6th Av, New York

Photoplay—Photoplay. $2.50. Macfadden Publications, Inc, Chanin Bldg, 122 E 42nd St, New York

Stage—Stage. $3. (semi-monthly) Stage Publishing Co, Inc, 50 E 42nd St, New York. Discontinued publication.

Time—Time. $5. Time Inc, 330 E 22nd St, Chicago; 135 E 42nd St, New York

Trade Papers

Boxoffice—Boxoffice. $2. Associated Publications, 4704 E 9th St, Kansas City, Mo; 9 Rockefeller Plaza, New York

The Digest—The Digest. $10. The Digest Press, 5373 San Vicente, Los Angeles, Calif

Film Bulletin—Independent Exhibitors Film Bulletin. $3. Film Bulletin Co, 1239 Vine St, Philadelphia, Pa

Film Daily—Film Daily. $10. The Film Daily, 1501 Broadway, New York

Hollywood Reporter—Hollywood Reporter. $10. Wilkerson Daily Corp, Ltd, 6713 Sunset Blvd, Hollywood, Calif

Motion Pict Daily—Motion Picture Daily. $6. Quigley Publishing Co, Inc, Rockefeller Center, 1270 6th Av, New York

Variety—Variety. $10. Variety, Inc, 154 W 46th St, New York

Variety (Hollywood)—Variety. $10. (Daily). Daily Variety, Ltd, 1708-10 N Vine St, Hollywood, Calif

Explanations

After the title of the film, the producer is given, next the running time in minutes and then the date of release.

When the date of release is omitted, it has not been determined by the producer.

The running time as given is tabulated after projection room showings and is only an approximation of the actual release length in communities where state or local censorship may result in deletions. Where running times are variously given by our sources, two numbers are shown, as 90-105 min. For final information, consult your local exchange.

Under Cast, only leading members of the cast are listed.

In the reference to the magazine, the number of the page is first given, followed by the month, day and year.

Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of monthly and quarterly issues.

An index will be found at the end of the quarterly cumulated numbers which includes actors, actresses and directors for the productions indexed; also books, plays and short stories from which films have been adapted. In addition the index lists compilers of music, screen writers and dance directors. A complete annual index including all of the material mentioned above appears in the December cumulation; also a complete title index with reference to date or dates of issues wherein reviews appear.

Only those foreign films which are likely to be generally shown are listed.

For system of evaluating favor or disfavor of the reviews, see note at bottom of page 1.

The evaluating symbols indicate the degree of favor or disfavor of each review as a *whole,* not just of the quoted excerpt.

In evaluating films, the women's organizations use "mature" or "adults" when films are unsuited for children; "family" when suitable for all the members of a family; "young people" when suitable for adolescents from 14 to 18 years of age; "children" for those under 14.

Key to Abbreviations

a	adults
Ag	August
Am	American
Ap	April
assn	association
av	avenue
bd	board
blvd	boulevard
c	children (under 14 years)
Calif	California
Cath	Catholic
co	company
com	committee
Cong	Congress
D	December
dept	department
E	East
ed	edition, education
F	February
fed	federated -ion
gen	general
inc	incorporated
incl	including
inst	institute -ion
int	international
Ja	January
Je	June
Jl	July
Lit	Literary
ltd	limited
M	Magazine
min	minutes
mo	monthly
Mr	March
My	May
N	North, November
nat	national
no	number
N Y	New York
O	October
p	page
par	parent -s
Phila	Philadelphia
pict	picture
pub	publisher -ication
R	Review -s
Repub	Republic
S	September, South -ern
Sat	Saturday
sec	secondary
soc	society
sq	square
St	Street
univ	university
vol	volume
W	West
wkly	weekly
y	young people (14-18 years)

Motion Picture Review Digest

Devoted to the Valuation of Current Motion Pictures

September 25, 1939

ADVENTURES OF SHERLOCK HOLMES. 20th century-Fox 85min S 1 '39

Cast: Basil Rathbone. Nigel Bruce. Ida Lupino. Alan Marshal. Terry Kilburn. George Zucco. Henry Stephenson. E. E. Clive

Director: Alfred Werker

Music director: Cyril J. Mockridge

Screen writers: Edwin Blum. William Drake

Mystery melodrama. Based on play Sherlock Holmes by William Gillette. George Zucco, as Professor Moriarty, a murderous criminal, decides to try his cunning against his greatest adversary, Sherlock Holmes. He plans to steal the royal jewels from the Tower of London and hopes to gain his objective by first murdering two people. While Holmes is busy finding the murderer, he hopes to steal the royal jewels.

Audience Suitability Ratings

"Adults." Am Legion Auxiliary

"Suspenseful, but mild compared with certain radio skits. Adults." Calif Cong of Par & Teachers

"A well directed and excellently cast mystery story. . . Though the tactics used by Sherlock Holmes seem a little creaky as compared to modern methods, the picture is sufficiently thrilling to please those who enjoy mystery pictures. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Diverting, but illogical and unconvincing detective melodrama. Adults." DAR

"A very tense, exciting mystery endowed with a large, unusually strong cast and directed with clever, subtle finesse. . . A good story well presented, with plenty of suspense and excitement for all who enjoy the type. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Mature-family." Nat Council of Jewish Women

"Well directed, melodramatic murder mystery. Adults." Nat Soc of New England Women

"An excellent supporting cast and good direction add to the entertainment value of this interesting mystery picture. Mature." S Calif Council of Fed Church Women

+ **Fox W Coast Bulletin** Ag 26 '39

"General patronage."

Nat Legion of Decency S 14 '39

"A: good; Y: exciting; C: no."

+ **Parents' M** p58 O '39

"Family. Well done."

+ **Wkly Guide** S 2 '39

Newspaper and Magazine Reviews

"The legendary Sherlock Holmes detects his way through as absorbing and eerie a detective yarn as one is ever likely to see, played against a background of Victorian London that is as handsomely and vividly created as the scenery in any production I have seen this season." Bert Harlen

+ **Hollywood Spectator** p14 S 2 '39

"Extraordinary good sense and skill have gone into the making of 'Adventures of Sherlock Holmes.' The film is at once an exciting thriller and a faithful recreation of a famous literary figure. 'Hound of the Baskervilles,' which preceded this offering to the screen, wasn't in the same league. . . It is packed full of intriguing incidents and has been given a first-class treatment." Howard Barnes

+ **N Y Herald Tribune** p10 S 2 '39

"One can't help liking Moriarty, dastard though he is; one can't help liking the new Holmes film, either, with Basil Rathbone in the calabash and a swirl of fog standing by for its entrance cues. Delightful the way the fog follows Moriarty around; delightful, too, the equally synthetic melodramatics of the entire production." Frank S. Nugent

+ **N Y Times** p20 S 2 '39

"It's quite pleasant and agreeable, but it certainly doesn't belong among the mystery thrillers. Nigel Bruce's Dr. Watson really sets the pace for the whole affair with its amiable humor, and Basil Rathbone's Sherlock is beautifully in balance with it." John Mosher

+ **New Yorker** p73 S 9 '39

Trade Paper Reviews

"Every whit as good, and on some counts reflecting improvement over its predecessor, 'Hound of the Baskervilles,' this augurs well for a long, distinguished and profitable series of Sherlock Holmes-Doctor Watson adventures. Atmospherically authentic and produced on a top scale, it is packed with sufficient suspense, thrills and dry English humor to warrant top rating on any program."

+ **Boxoffice** p51 Ag 26 '39

"Excellent performance of the great sleuth by Basil Rathbone

+ **Film Daily** p6 S 5 '39

"'Adventures of Sherlock Holmes' is an attempted murder mystery on a high scale but with most of the thrills of the 'B' mystery thrillers missing, and as such becomes rather tame screen fare that will have a hard time pleasing those fans who like the chills and fever with their mystery, who bore easily with the improbabilities of such stories and who may feel that a fine cast was wasted on this 'A' version of the murder mystery series."

— + **Hollywood Reporter** p3 Ag 19 '39

Reviewed by Vance King

Motion Pict Daily p10 Ag 23 '39

"Latest screen treatment of Sir Arthur Conan Doyle's super-sleuth is about the neatest package in several attempts to make Sherlock Holmes exciting on the screen. It is considerably better than the last in this group and should prove a healthy buildup for others in this line of detective yarns. Picture will en-

ADVENTURES OF SHERLOCK HOLMES—*Continued*

joy moderate grosses despite the handicap of weakie predecessors and absence of marquee draw."

+ **Variety** p14 S 6 '39

"'Adventures of Sherlock Holmes' is a slick, ornate and cunningly involved who-perpetrated-it variation of the ordinary garden variety of murder mystery. Its defiance of logic in plot cause and effect and character behavior is shrugged off with the weird and exciting fascinations that hold unflagging attention. It has many more than the usual number of befuddling cross currents to challenge the wit and observation powers of the screen audience detectives, and in general fulfills very well the requirements of this type entertainment."

+ **Variety (Hollywood)** p3 Ag 19 '39

AMANGELDY. Amkino 79min Je 15 '39

Cast: Elubai Umurzakov. Shara Dzhandarbekova. Serke Kozhamkulov. Kurmanbek Dzhandarbekov

Director: Moissaye Levin

Screen writers: V. Ivanov. G. Musrepov

Historical drama. Filmed in Russia with English subtitles. A documentary treatment of the life of Amangeldy, a hero of the revolution who became a general and led his nomadic tribes of Mongols against the landlords.

Newspaper and Magazine Reviews

"It is in the mood of a documentary film and carried out with the dash and vehement melodrama of the western school of dramatics. . . There is a good deal of satisfactory adventure stuff in the fighting, escapes and patent-applied-for intrigue." Herbert Drake

+ **N Y Herald Tribune** p16 Je 16 '39

"It seems just a wee bit on the soporific side when stretched, by means of tribal gatherings, native ceremonies and even a few semi-romantic passages with a Kazakh glamour girl, inexorably to feature length. In fact, it is precisely the anthropological padding which, in the long run, becomes the really interesting and significant portion of the film. . . It is well to concentrate on the essential and eternal elements of the Asian spectacle when viewing films like 'Amangeldy,' which are compounded, rightly or wrongly, of politics and prejudice. With this mental reservation, they become enjoyable travelogues and documentaries, rich with information." B. R. Crisler

+ — **N Y Times** p27 Je 16 '39

"The name of Lenin is invoked whenever possible, and the piece lacks none of the earmarks of revolutionary reflection." John Mosher

New Yorker p81 Je 24 '39

Trade Paper Reviews

"Acting by Elubai Umurzakov, in the lead role, is satisfactory as with the rest of the cast. Editing and direction are poor. Particularly indicative of the latter is the slow pace."

— + **Variety** p20 Je 28 '39

ANDY HARDY GETS SPRING FEVER. MGM 87min Jl 21 '39

Cast: Lewis Stone. Mickey Rooney. Cecilia Parker. Fay Holden. Ann Rutherford. Sara Haden. Helen Gilbert

Director: W. S. Van Dyke II

Music: Edward Ward. David Snell

Screen writer: Kay Van Riper

Comedy. Seventh in the Hardy Family series. Andy's new romance is with the dramatic teacher in the high school. The fact that she is engaged comes as a blow to Andy, but he tosses his loss off lightly and returns to his former sweetheart.

Audience Suitability Ratings

"A: fine of kind; Y: excellent; C: good."

+ + **Christian Century** p959 Ag 2 '39

"Those who have followed the series may feel that the plot follows a familiar pattern, and that the picture lacks the original and hilarious touches of earlier productions. However, we do not wish to disparage the entertainment values of this picture. . . It's all good fun and nicely handled. Adolescents, 12-16: good; children, 8-12: yes, if interested. Family." Women's Univ Club, Los Angeles

+ **Fox W Coast Bulletin** Jl 15 '39

"Another delightful episode in this popular series. . . The picture is the best of the series. Highly commendable, especially for the older members of the family." Gen Fed of Women's Clubs (W Coast)

"It proves more interesting than its predecessors because of the excellent direction of a difficult subject and a cast which acts naturally and enters into the spirit of the story and its implications. A not-so-smart-aleck Andy pleases. Family." Nat Council of Jewish Women

+ **Fox W Coast Bulletin** Jl 22 '39

"Another delightfully entertaining Andy Hardy picture. Family." Am Legion Auxiliary

"Delightfully entertaining. . . Family." Calif Cong of Par & Teachers

"It would be difficult to say which picture in this popular series was the best, but this one would be listed well up on the list. Family." Calif Fed of Business & Professional Women's Clubs

"Good. A well-directed social comedy. Family." DAR

"An amusing and sympathetically enacted social comedy. . . Excellent and constructive family film." Nat Soc of New England Women

"Good clean entertainment for the family." S Calif Council of Fed Church Women

+ + **Fox W Coast Bulletin** Jl 29 '39

"It is all good fun and nicely handled. Adolescents, 12-16: good; children, 8-12: yes, if interested."

+ **Motion Pict R** p5 Ag '39

"General patronage."

Nat Legion of Decency Jl 27 '39

"A & Y: good; C: possible."

+ **Parents' M** p46 Ag '39

"Family. Human and amusing, and Mickey Rooney, by not mugging so much, is nearer to his top form."

+ **Wkly Guide** Jl 22 '39

Newspaper and Magazine Reviews

"Excepting 'You're Only Young Once' the first of this series to attain prominence, this one is the most entertaining. Mickey Rooney is subdued to the point that his talents go to work instead of his muggings and posings." John Gibbons

+ **Boston Transcript** p24 Jl 28 '39

"Movie goers might well be surprised at 'Andy Hardy Gets Spring Fever' for although it is the seventh in the series, and has practically the same fine cast, it still has the fresh entertainment values and the genuinely wholesome, realistic family touches of the other Hardy pictures. . . Kay Van Riper's screenplay has chuckling humor and sincere understanding that are reminiscent of Booth Tarkington's treatment of this delicate theme." Philip T. Hartung

+ **Commonweal** p340 Jl 28 '39

"Everybody expects this latest Andy Hardy picture to be at least as good as the others—if not better. They won't be disappointed. It is one of the funniest films in the series, alternating brightly and comically between adolescent humors with near-tragic overtones, and the simple, friendly, homey dramatic incidents that have made this batch of pictures one of the most popular and profitable in film history." Jesse Zunser

+ **Cue** p39 Jl 22 '39

"Universal appeal, and particularly gratifying to women and youngsters, and all who enjoy domestic situations. From a study angle there is much to observe in build-up, contrast, movement and balance." George Turner

+ **Hollywood Spectator** p9 Jl 22 '39

"Somehow or other this seventh Hardy legend doesn't seem quite as honestly real as its predecessors. A certain detailed human quality is missing. Maybe it's the direction." Beverly Hills

+ — **Liberty** p39 Ag 26 '39

"Master Mickey Rooney is growing up rapidly, but he has lost none of his precocious instinct for showmanship. . . He never fails to go the limit to get a laugh or a tear. The point is that he whips up considerable amusement in the proceedings, even though he lets the serious chapters of the show bog down rather badly. Certainly it is his show far more than it is Mr. Van Dyke's. Personally, I am getting a bit tired of the Hardy legend (this variation is billed as the lucky seventh), but I can't see any excuse for its continuation without the Rooney antics. If you get any sort of a bang out of the offering, I think you can chalk it up to them. . . 'Andy Hardy Gets Spring Fever' may be billed as the lucky seventh, but it is one of the weakest offerings in the whole series." Howard Barnes

+ — **N Y Herald Tribune** p14 Jl 19 '39

"[Although it has] a certain careless, assembly line attitude in the idea department, we may venture to predict that in the current chapter the Hardys will enchant the family-picture trade as usual. Mickey Rooney in the throes of puppy love and a class play simultaneously will almost inevitably prove too comical for this special audience to resist." B. R. Crisler

+ **N Y Times** p23 Jl 19 '39

"An early hope of mine that Mickey Rooney might grow more subdued with the years is now abandoned forever." John Mosher

New Yorker p72 Jl 22 '39

"Easily the best of the series so far, Andy's spring fever episode has the simplicity of structure, the clear-cut portrayal of nice American folk, and the Tarkingtonesque quality you've come to expect of these pictures."

+ **Photoplay** p89 O '39

"[It has such] a wealth of domestic detail, adolescent humor and sage head-shakings that hyperdomestic cinemaddicts will have a wonderful time. Those who dislike Mother's Day will be apt to feel that they have just been through it again."

Time p43 Jl 24 '39

Trade Paper Reviews

"This is No. 7 in the successful and popular series—and it is a natural in effect as well as numerically; amply endowed to completely satisfy Hardy Family fans. . . Possessing the same warmly human qualities which distinguished the preceding sextette, the most recent probably may be catalogued as second only to the record-shattering 'Love Finds Andy Hardy.' "

+ **Boxoffice** p25 Jl 15 '39

"It is one of the best of the series. The adult plot is kept in its proper place, the spotlight is centered on Mickey Rooney. The result is all-satisfying."

+ **Digest** p7 Jl 17 '39

"This latest in the Hardy series rings the bell not only because of the exceptionally fine human story and the featured work of Mickey Rooney, but because of the appearance of a girl named Helen Gilbert in the role of a schoolteacher."

+ **Film Daily** p5 Jl 12 '39

"This continues to advance the steadily growing prestige of the series, exerting the same hilarious and heart-tugging forces which is this group's unerring purpose and premium. It can be counted on to enlist both the enthusiasm of the Hardys' steady customers, and pull new reinforcements to their colors. . . Throughout, the picture is delightful, mirroring typical incidents which will bring back memories or call forth current parallels with such familiarity as to excite constantly growing interest and high amusement."

+ **Hollywood Reporter** p3 Jl 8 '39

Reviewed by Vance King

+ + **Motion Pict Daily** p1 Jl 11 '39

"This maintains the entertainment pace set by its predecessors, and will create happy boxoffices up and down the line."

+ **Variety** p12 Jl 12 '39

"This continues to sustain the standard of high family entertainment excellence. The box office value of the Hardys has been established. This one will thoroughly delight the confirmed patrons and will add its share of the steadily increasing customers."

+ **Variety (Hollywood)** p3 Jl 8 '39

ANGELS WASH THEIR FACES. First national 86min Ag 26 '39

Cast: Ann Sheridan. Billy Halop. Bernard Punsley. Leo Gorcey. Huntz Hall. Frankie Thomas. Ronald Reagan. Bonita Granville. Henry O'Neill. Eduardo Ciannelli

Director: Ray Enright

Music director: Leo F. Forbstein

Original story: H. Jonathan Finn

Screen writers: Michael Fessier. Niven Busch. Robert Buckner

Melodrama. Frankie Thomas and his sister Ann Sheridan move into a neighborhood where Frankie soon joins a gang of tough boys. Frankie, with a reform school record, is blamed for neighborhood fires started by racketeers.

Audience Suitability Ratings

"A: depends on taste; Y: no; C: by no means."

Christian Century p1118 S 13 '39

"General patronage."

Nat Legion of Decency S 7 '39

"A & Y: interesting; C: no."

+ **Parents' M** p58 O '39

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p17 Ag 19 '39

Trade Paper Reviews

"For those who played 'Angels With Dirty Faces' here is a sure-fire followup with the 'Dead End Kids' coming through again to make audiences laugh and cry, but most of all it is a good show."

+ **Boxoffice** p45 Ag 5 '39

"Great melodrama with 'Dead End Kids' delivering strong in novel story."

+ **Film Daily** p7 S 8 '39

"Newest 'Dead End' melodramatic adventure sacrifices plausibility for action, but Ray Enright's terrific melodrama pace makes it the sort of fare the average audience will eat up. Surefire boxoffice in spots where they like Ann Sheridan and the 'Dead End Kids,' and doubtlessly will do sturdy business in other houses."

+ — **Variety** p14 S 6 '39

B

BACHELOR MOTHER. RKO 81min Je 30 '39

Cast: Ginger Rogers. David Niven. Charles Coburn. Frank Albertson. E. E. Clive. Elbert Coplen, Jr. Ernest Truex

Director: Garson Kanin

Music: Roy Webb

Original story: Felix Jackson

Screen writer: Norman Krasna

Farce. Ginger Rogers, a shopgirl, finds a mother leaving a baby on the doorstep of a foundling home and is herself mistaken for the baby's unwed mother. Her employer and his son do not believe her protestations. Three fathers rise up to claim the child. In the end, Ginger marries the boss's son.

Audience Suitability Reviews

"A: very amusing; Y: amusing; C: harmless."

+ + **Christian Century** p1086 S 6 '39

"Good. Definitely adult. This highly entertaining, sophisticated farce could be given highest rating but for some laughable though not-in-good-taste dialogue." DAR

+ **Fox W Coast Bulletin** Jl 1 '39

BACHELOR MOTHER—*Continued*

"As seems to be inevitable in farce, some of the lines are susceptible of various interpretations, but in general the fun is quite harmless and the dialogue is deliciously clever. Adolescents: entertaining; children: confusing. Mature-family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** Jl 8 '39

"Adults." Am Legion Auxiliary

"Entertaining, sophisticated social comedy with highly amusing situations, able direction, excellent acting, and lines suitable only for adult audiences. Adults." Calif Cong of Par & Teachers

"A social comedy in a sophisticated style that has many whimsical situations. The humor is delightfully subtle and the clever musical motifs maintain the gay spirit of the story. . . Though a bit risque in spots, it is thoroughly amusing. Mature." Calif Fed of Business & Professional Women's Clubs

"A rarely entertaining comedy excellently presented and replete with refreshing, spontaneous and irresistible humor. While delicate situations are handled with finesse, mature humor makes this picture a bit doubtful for children's entertainment. Mature family." Gen Fed of Women's Clubs (W Coast)

"One of the best of its kind. Mature." Nat Council of Jewish Women

"Highly diverting light social comedy with apt dialogue and an abundance of laughable situations. An amusing comedy. Family." Nat Soc of New England Women

"An amusing and entertaining picture. Mature." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** Jl 22 '39

"Adults."
Nat Legion of Decency Jl 6 '39

"A: good; Y: sophisticated; C: no."
+ **Parents' M** p46 Ag '39

"Family. Outstanding. One of the most amusing comedies of the year, well directed and acted and full of first-class entertainment from start to finish. A really enjoyable family picture. Referred to the Committee on Exceptional Photoplays."
+ + **Wkly Guide** Jl 1 '39

Newspaper and Magazine Reviews

"It is a sprightly entertainment in which Miss Ginger Rogers proves once more that she can get along very nicely, thank you, even without Fred Astaire. . . It goes without saying that you will like Miss Rogers. . . In fact, you ought to like the whole thing." John K. Hutchens
+ + **Boston Transcript** p24 Jl 28 '39

"The sparkling lines and good acting in 'Bachelor Mother' are much fresher than its story's single theme, which is repeated until it is worn threadbare. . . Director Kanin manages to inject a feeling of benevolence and frolicsome humor that rises above the plot." Philip T. Hartung
+ — **Commonweal** p300 Jl 14 '39

" 'Bachelor Mother' belabors the idea [of the story] and the audience so vigorously, continuously, and monotonously, that both picture and audience are substantially weaker before it is all over. . . The thinness of the limping tale is all the more apparent when fine actors find it impossible to lift the script to the general level of forced hilarity attempted by the script writers." Jesse Zunser
— + **Cue** p44 Jl 1 '39

"Clever and cheerful comedy, full of neat situations and bright lines. Delightfully acted by Ginger Rogers nad David Niven. Good entertainment."
+ **Film Wkly** p31 S 2 '39

"Delightful comedy. . . For sheer cleverness it takes a place with 'My Man Godfrey' and 'The Awful Truth' as comedies we will remember. . . Exhibitors can go the limit in promising their patrons eighty minutes of almost continuous laughter."
+ **Hollywood Spectator** p7 Jl 8 '39

"This story must have disturbed Will Hays considerably. . . I give director Kanin the major share of the credit. . . This is not for little Willie." Beverly Hills
+ **Liberty** p51 Ag 12 '39

" 'You will laugh from beginning to end,' I was told. Well, I didn't. The picture, however, had interesting points. It is a splendid example of Hollywood at its ambitious, pleasant worst. . . The annoying part of the production is not so much the routine formula as its execution. Its farcical situations are not used to magnify human follies. Rather the reverse. The attempt is made to press the absurd into the framework of everyday reality. . . Instead of the sharp and witty satire which the theme contains, we get a collection of old gags." Franz Hoellering
— + **Nation** p154 Ag 5 '39

"What distinguishes this is a certain appealing belief in its own simplicities, a keeping of faith with its people, making their troubles felt as troubles and never letting them down into meanness or absurdity just for a laugh. The laughs are there all right, and so is sentiment; but there is maintained an almost colloidal balance between decent feeling and the tough ready wit of people who know their way around. . . There is a feeling you get from a movie only occasionally, that the company had a good time making it together, that it was one of those happy things from start to finish. Maybe it wasn't that way on the lot, but that is the way it is on the screen when you see it—and that's what you're there for." Otis Ferguson
+ **New Repub** p307 Jl 19 '39

"I recommend the new offering as a vastly satisfying entertainment. It is pretty much of a toss-up as to whether Mr. Kanin or Miss Rogers deserves the major credit for the screen sorcery involved in 'Bachelor Mother.' . . Fine dramatic craftsmanship would have made [it] a memorable screen comedy instead of the superb tour de force of acting and direction that it is." Howard Barnes
+ **N Y Herald Tribune** p14 Je 30 '39

" 'Bachelor Mother' is a merry jape which deserves something more than farce classification. . . It is comedy, simple if not always pure, and we must call it one of the season's gayest shows. . . A merry comedy has come tripping, all new and brightly shining and full of the most unexpected nonsense. It hardly seems possible that the theme has been handled so often before." Frank S. Nugent
+ + **N Y Times** p17 Je 30 '39

"This [is a] masterpiece. Expect for a momentary exhibition of jitterbug convulsions, Miss Rogers does not dance for us, but with vast sincerity interprets the emotions of a peculiarly misunderstood shopgirl." John Mosher
+ + **New Yorker** p64 Jl 1 '39

"An often satirical froth, the witty script bubbles down to a single comic theme played with infinite variations. Some of them are repetitive, but the majority make for diverting nonsense, expertly played."
+ **Newsweek** p32 Jl 10 '39

"Garson Kanin, Hollywood's youngest director, has turned out a gem here—the kind that really sparkles. The film is smart, subtle, sophisticated. There's a laugh a line, and a line a second. The idea's new too."
+ + **Photoplay** p63 S '39

" 'Bachelor Mother,' despite a title calculated to arouse the curiosity of censor boards, is as wholesome and comic a twitting as bastardy has ever received. . . The picture is fresh, bright, human, hilarious, but its production was a series of crises."
+ **Time** p27 Jl 10 '39

Trade Paper Reviews

"Here is as delectable a summer dish of light romantic comedy as you'll probably find anywhere. Not screwball, not hokum, but perfectly attuned to the facets of Ginger Rogers' sly comedy talents and arranged to invest David Niven with a fresh and delightfully new personality. . . It possesses reams of originality, literally stumbles over its laughs, bulges with

affectionate twists and accommodates a grand supporting cast."
+ + **Boxoffice** p19 Jl 1 '39

"Probably one of the most thoroughly competent jobs of straight farce production that the screen has seen. It is pure farce, unlegitimitized, and it is a continuous succession of chuckles and laughs that were drowned out by the preview audience. . . Solid safe fun that they will talk about. Not for the kiddie days."
+ + **Digest** p10 Je 30 '39

"Absolutely perfect is the most fitting description for this tantalizing RKO comedy—somewhat on the screwball side—with a human touch that cycle lacked. From start to finish it is bright, amusing and delightful entertainment." David J. Hanna
+ + **Film Bulletin** p4 Jl 15 '39

"One of the gayest light farces of the season, and one that probably produces more laughs than any farce this year. High praise, but it earns it. At the Music Hall the audience was in a constant ripple of laughter, and that is a select audience in the afternoon that doesn't laugh too easily. Ginger Rogers proves herself a light comedienne of real ability."
+ + **Film Daily** p8 Jl 3 '39

"'Bachelor Mother' is a modernized, chromium-plated, custombuilt and beautifully streamlined version of 'Bringing Up Baby.' It's brilliant. It has 'class.' It has punch. It has a sock in every foot, and boxoffice written all over it in neon lights. Ultra in its smartness, 'Bachelor Mother' is nevertheless not to be construed [as] strictly sophisticated 'upper crust' entertainment."
+ + **Hollywood Reporter** p3 Je 28 '39

Reviewed by Roscoe Williams
+ + **Motion Pict Daily** p3 Jl 5 '39

"'Bachelor Mother' will play a sweet tune at the summer box offices. It's a broad farce-comedy, decidedly human in texture, and studded with laugh situations and dialog. Carries some rather spicy lines aimed for the adult trade, but broad enough in implication to catch fancy of general audiences. Story itself is a rather ordinary Cinderella yarn, gaining substance and strength through adroit direction, excellently tempoed lines and situations, and topnotch cast performances."
+ + **Variety** p14 Jl 5 '39

"A vastly amusing, adult picture, dealing hilariously with what are sometimes called the facts of life. Its brilliant dialog sometimes ventures daringly toward forbidden ground for the screen, but so bland, so beguiling and in such good taste is the experiment that censorship was a little relaxed for the comedy as it came to the California preview audience. As a piece of comedy writing, direction, production and delivery it has seldom been excelled for popular appeal. Given the proper impetus of selling and exploitation, it should do smash business, with a certain avalanche of verbal advertising to amplify the marquee bid."
+ + **Variety (Hollywood)** p3 Je 28 '39

BAD LANDS. RKO 65min Ag 11 '39

Cast: Robert Barrat. Noah Beery, Jr. Guinn Williams. Andy Clyde. Paul Hurst

Director: Lew Landers

Music: Roy Webb

Screen writer: Clarence Upson Young

Melodrama. The time is Arizona in 1875. The story concerns itself with a sheriff and a posse of nine men, who are trapped by a band of Indians in a mountain pass while they are tracking down a murderer. Slowly the men are killed off after horrible experiences and finally only the strong-willed sheriff survives.

Audience Suitability Ratings

"Dull, uninteresting western melodrama, relieved only by some good characterizations. Matter of taste. Adults." Calif Cong of Par & Teachers

"Depressing, rather monotonous melodrama, but an evident effort to produce a significant Western-type picture. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adults." DAR

"A slow-moving, exhausting but purposeful picture, marked by the impressive, forceful characterization of a sturdy, fearless sheriff and his interesting troupe of varied types of desert characters, individually excellent. . . Strong fare. Adults." Gen Fed of Women's Clubs (W Coast)

"An excellent cast seems wasted on so dull and trite a story which, however, can boast of good direction and some lovely photography. Family but not for young children." Nat Council of Jewish Women

"A grim melodrama in which men struggle with savages and nature itself, in trackless waste lands. Action is slow and the deliberate suspense is at times almost unendurable. Many will find the film too harrowing for entertainment. Adults." Nat Soc of New England Women

"A poor story. Sad and morbid. Adults." S Calif Council of Fed Church Women

"This is an anomaly: a Western picture without sufficient action. An attempt has been made to emphasize character, but interest is divided among so many people that it trickles very thin. . . The film is too slow-moving to maintain suspense, while dirge-like music gives no impression of danger, serves only for added retardation. Adolescents: dull; children: no. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bulletin Ag 5 '39

"General patronage."
Nat Legion of Decency Ag 3 '39

"A: good; Y: too tense for many of this age; C: no."
+ **Parents' M** p58 S '39

"An unusual story. Well done. Family."
+ **Wkly Guide** Jl 29 '39

Newspaper and Magazine Reviews

"Adults and young people. Grim Western melodrama."
Christian Science Monitor p15 S 9 '39

"It is strong stuff, pardner." Jesse Zunser
Cue p47 Ag 12 '39

"The striking plot pattern of 'The Lost Patrol' has been applied to a Western in the new offering. . . It assembles these familiar ingredients of the horse opera in a grim and rather intriguing narrative. Not that the production holds a candle to its memorable prototype. On numerous occasions it is only too evident that it was made hastily and on a slim budget. For all of that, this variation on an ancient theme is several notches above the conventional show of its kind." Howard Barnes
+ **N Y Herald Tribune** p12 Ag 9 '39

"The memory of the filmgoer is proverbially short, but not quite short enough to permit the film to pass without noting its resemblance —although on a considerably reduced dramatic scale—to that other RKO picture of five years ago, 'The Lost Patrol.'. . Any comparison with 'Lost Patrol' would of course, place the new film at a hopeless disadvantage. It measures up neither in the caliber of its performance nor in the skill of its writing and direction. But regarded simply as a horse opera, inexpensively produced and fired pointblank at the action-story trade, it can be let off gently as being a notch or two above most of the sagas about the boys from Bloody Gulch and Dry Mesa." B. R. Crisler
+ — **N Y Times** p15 Ag 9 '39

"When you walk out of this you'll be pretty bewildered."
— **Photoplay** p90 O '39

Trade Paper Reviews

"With a different locale and slight changes in plot development, this is an almost exact duplicate of the successful 'Lost Patrol' made by the same company several years ago and will undoubtedly be recognized as such by many of those who enjoyed the earlier picture. Given a smaller budget and a much less impressive cast, however, it can classify only as a he-man Western, in which category it will probably serve satisfactorily."
+ — **Boxoffice** p39 Jl 28 '39

"An inexpensively produced outdoor film, geared strictly to the action trade, 'Bad Lands'

BAD LANDS—*Continued*

is bound to suffer from its lack of draw names. The cast is entirely capable, however, with several of the familiar character players doing much to inject life into this dreary desert drama. Will entertain western fans and pass muster when coupled with a comedy on minor duals."

+ — **Film Bulletin** p18 Ag 26 '39

"Strong dramatic story is suspenseful and filled with action."

+ **Film Daily** p7 Ag 28 '39

"In 'Bad Lands,' RKO has a tense drama that leans a bit on the gruesome side. It is evenly paced from the opening gun until the final fadeout and is literally packed with suspense. The picture has no names to boast in the cast, but will give general satisfaction to its audiences as the second feature on a dual bill."

+ **Hollywood Reporter** p3 Jl 21 '39

Reviewed by Gus McCarthy

+ **Motion Pict Daily** p5 Jl 25 '39

"A motley collection of male characters in a western drama of the Arizona wastelands, which is, to that country, what 'Lost Patrol' was to the Sahara except that the comparison otherwise ends there. 'Bad Lands,' falling into the western groove, should do fairly well, anyway."

+ — **Variety** p16 Ag 16 '39

"It may be of vast importance to psychologists, but transferred to celluloid and sold as entertainment the score becomes zero. Such is case of 'Bad Lands' a courageous step in the search for something new in screen fare, perhaps, but a step that well may be charged off to unsuccessful experimentation."

— **Variety (Hollywood)** p3 Jl 21 '39

BEAU GESTE. Paramount 114-120min S 15 '39

Cast: Gary Cooper. Ray Milland. Robert Preston. Brian Donlevy. Susan Hayward. J. Carrol Naish. Albert Dekker. Broderick Crawford

Director: William A. Wellman

Music: Alfred Newman

Screen writer: Richard Carson

Adventure story. Based on novel of same title by Percival Christopher Wren. This is a second filming of the classic novel. Originally produced in 1926 as a silent film with Ronald Colman starred, it was a great success. The film in flashback technique tells of the heroic defense made by a small band of French Foreign Legionnaires in resisting four separate attacks by Arabs on the Sahara Desert. Brian Donlevy portrays a sadistic, brutal sergeant. Cooper, Milland and Preston are three brothers who flee from England when one is wrongly accused of stealing a gem.

Audience Suitability Ratings

"Excellent. Suspenseful, absorbing drama. Constructive ethics. Fine acting, direction, and photography; Brian Donlevy exceptional. Family." DAR

+ + **Fox W Coast Bulletin** Jl 22 '39

"An absorbing, dramatic version of the once popular silent film, 'Beau Geste' emerges just as tense, just as exciting and just as suspenseful as its predecessor. Mature family." Nat Council of Jewish Women

+ **Fox W Coast Bulletin** Jl 29 '39

"An excellent cast, well chosen, well directed, with appropriate musical effects and lovely scenery help to make this a very good picture. Mature." Am Legion Auxiliary

"The scenes of extreme cruelty and brutality limit its suitability to adult audiences. Adults." Calif Cong of Par & Teachers

"A stirring picture. Mature." Calif Fed of Business & Professional Women's Clubs

"There is too much brutality. Follows the original story closer than many pictures do. Adults." Calif Fed of Music Clubs

"Exceptionally fine and universal in appeal is this screen presentation of the beloved old classic. . . Engrossing entertainment for older audiences, but too cruel for young children. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"This tale of romantic adventure and family loyalty is vividly presented although the plot, according to modern cinema requirements, seems far-fetched and overdrawn. Adults." Nat Soc of New England Women

"The realism of the latter sequences vividly exemplifies man's inhumanity to man, and stresses cruelty to the snapping point, producing an exhausting reaction to the average viewer. Adults." S Calif Council of Fed Church Women

"The early part of the picture does not compare favorably with the latter half but is a necessary explanation of the succeeding action. On the whole, the picture is most entertaining. Adolescents: very exciting; children: no. Mature-family." Women's Univ Club, Los Angeles

+ + **Fox W Coast Bulletin** Ag 5 '39

"General patronage."

Nat Legion of Decency Ag 10 '39

"A: good; Y: too tense for many of this age; C: no."

+ **Parents' M** p58 S '39

"Sumptuous in production with fighting on a spectacular scale. Family."

+ **Wkly Guide** Jl 29 '39

Newspaper and Magazine Reviews

"If you saw it in the old days, you naturally won't feel again all the wonder and surprise that accompanied it then; but it will still carry a certain suspense unless you have a remarkable gift for plot details. If you are of the generation which will be seeing it for the first time, you are very lucky." John K. Hutchens

+ **Boston Transcript** p20 S 1 '39

"Adults and young persons."

Christian Science Monitor p19 S 2 '39

"Paramount could afford to be brave about running off for the critics the old silent 'Beau Geste' a few days before showing them the new version; for what with improvements in technique and acting, comparisons, which aren't quite cricket, favor the talking picture. . . It is just as exciting drama today as it was in the twenties. What's more, this story, packed with action, mystery, thrills and romance, is still actor-proof." Philip T. Hartung

+ + **Commonweal** p380 Ag 11 '39

"It is good adventure stuff untrammeled by squeamishness, or love. . . It is colorful and filled with action. Acting honors go to Brian Donlevy." Jesse Zunser

+ **Cue** p41 Ag 5 '39

"A screen classic faithfully re-made. Rather slow to get down to business, but exciting and vigorous later on. The acting is efficient, and the film as a whole quite effective."

+ **Film Wkly** p31 Ag 12 '39

"There are some good entertainment values in the talking picture version but the production has not quite shaped up to what one might expect from the expense and preparation involved, as well as the worth of the story. Especially are those who have seen the silent picture likely to be disappointed." Bert Harlen

+ — **Hollywood Spectator** p7 Ag 5 '39

"In brief, it's all spectacular, thrilling, and really dramatic. And Brian Donlevy is a delightful pathological brute." Beverly Hills

+ **Liberty** p39 Ag 26 '39

"'Beau Geste' is the trashy Foreign Legion story again in a crude and feeble presentation." Franz Hoellering

— **Nation** p205 Ag 19 '39

"Paramount's 1939 'Beau Geste' is like meeting up with an old schoolmate who has become the town idiot. . . The weakness here has something to do with the heart's having gone out of a thing—characters being booted around like old tomato cans, every dramatic effect being thrown bodily into your face, and no time or concern being left for such minor things as plausible motives or reason. . . Unless his good films of the past were pure luck or two other guys, I don't know what William Wellman was doing here as director." Otis Ferguson

— + **New Repub** p20 Ag 9 '39

"The remake of 'Beau Geste' is a spectacular and exciting show, but I don't think it compares with the 1926 silent version. . . Where dialogue might have been expected to strengthen the personal drama, the opposite is true. It is only in the straight action passages, describing the Foreign Legion, brutal discipline, attempted insurrection and desert warfare, that the film recaptures the fine vigor and suspense of the original. When it focuses on the gallant and sentimental gestures of the Geste brothers, it is singularly lacking in conviction or emotional appeal. What was once a memorable motion picture is little more than a conventional desert melodrama in this new treatment. For those who did not see the earlier version, the spectacle and excitement will doubtless suffice to make 'Beau Geste' an engrossing entertainment." Howard Barnes

+ — **N Y Herald Tribune** p10 Ag 3 '39

"In the current remake, it is still good cinema—the absurd nobility, brotherly devotion and self-sacrifice of the Geste tribe are still unflagging ingredients for action melodrama. On the other hand, the law of diminishing returns has got in its dirty work over the years: since 1926 the Foreign Legion motif has been so sadly overworked, so cruelly abused, that today the original may itself take on some of the irritatingly reminiscent quality of an imitation. . . On the whole, it is perhaps an unfortunate thing for Beau Geste the Second that Beau Geste the First was so distinguished, for Mr. Wellman's film seems dominated by the tremendous shadow of its predecessor." B. R. Crisler

+ **N Y Times** p15 Ag 3 '39

"Probably 'Beau Geste' won't be done many times again. . . Too much of the material of the story dates so sadly already, and even the most strenuous and reliable elements of the situation are just those which have become drearily familiar to us with the passing of the years and the passing of an endless number of imitations of the first 'Beau Geste.' . . I am not sure, either that Gary Cooper is quite as spry a Beau Geste as Ronald Colman was in his Legion days. . . This is a 'Beau Geste' which belongs to the villain, Mr. Donlevy, and not to the hero, Mr. Cooper." John Mosher

+ — **New Yorker** p63 Ag 5 '39

"It is still a reliable springboard for colorful screen melodrama. More demanding in activity than acting, the film receives competent performances from a hard-working cast. It graphically demonstrates the great strides made in screen technique since the advent of sound."

+ **Newsweek** p41 Ag 7 '39

Photoplay p64 O '39

"In an attempt to give voice to the silent classic . . . [it] follows its original so relentlessly that it resembles nothing so much as a talking mummy. Archeologists will recognize scene for scene . . . while younger cinemaddicts are following less than breathlessly the mystery. . . Both will be apt to find the fraternal devotion of the Gestes rather mawkish. Actor Gary Cooper something short of the Beau ideal. . . It illustrates the truth that, in recapturing some of the virtues of their original, remakes usually develop vices all their own."

— + **Time** p33 Ag 14 '39

Trade Paper Reviews

"It thrilled millions as a best seller and a silent picture of more than a decade ago and loses none of its universal appeal through the streamlining of modern and ultra-spectacular production treatment, returning to the screen as a solid hit, the destiny of which, as a money picture, appears certain."

+ + **Boxoffice** p39 Jl 29 '39

" 'Beau Geste' will be a money-maker. There is such inherent vitality in this story that, given anything in the way of expensive production, it seems impossible to imagine how it could fail. But the film will be a disappointment to exhibitors who remember the silent version, and to many patrons whose memory is also long. Because it is an irritating feeling to realize that after thirteen years the picture business has not progressed so that it can improve on a previous job, but, in fact, cannot quite measure up to it."

+ **Digest** p10 Jl 24 '39

"It is one of the grandest and most entertaining shows your correspondent has seen in a long, long time. Here is a flawless production, in which story, acting and direction rise to the great heights the screen is capable of achieving, but so rarely does. . . It is an altogether superlative job." David J. Hanna

+ + **Film Bulletin** p4 Jl 29 '39

"Splendid picturization of novel highlighted by exciting battle scenes rates as box office honey."

+ + **Film Daily** p7 Jl 24 '39

"Paramount's 'Beau Geste' should meet a healthy response at the boxoffice in all situations. This remake of the 1926 silent hit has strong marquee strength in cast and it should build subsequent business on the basis of word of mouth from patrons who are certain to find this story an absorbing tale."

+ **Hollywood Reporter** p3 Jl 19 '39

Reviewed by Gus McCarthy

+ + **Motion Pict Daily** p7 Jl 20 '39

"Current offering will not equal the success of the first version, although it may do a little better than normal business on the reputation of the original and the top billing of Gary Cooper. . . Adverse word-of-mouth, especially the women, is the major negative aspect. In reaching for the spectacular, the human qualities of the story have been mainly sidetracked. The women—and many men—may not go for the highly focused brutality of warfare."

+ **Variety** p15 Jl 26 '39

"Perhaps more than any other picture twice made, this one will be compared in the minds of legions of patrons with its silent version, one of the memorable features of yesteryears. From the standpoint of playing, narration, production there seems little to choose between them, unless recollection betrays too much. It is still a grand story of brother love under fire, a gallant and theatrical melodrama packing a wealth of vivid entertainment, and has the stuff for hefty boxoffice against all current competition."

+ + **Variety (Hollywood)** p3 Jl 19 '39

BEHIND PRISON GATES. Columbia 62min Jl 28 '39

Cast: Brian Donlevy. Jacqueline Wells. Joseph Crehan. Paul Fix

Director: Charles Barton

Screen writers: Arthur T. Horman. Leslie T. White

Prison melodrama. Brian Donlevy, a detective, enters a state penitentiary as a convict. He hopes to find the criminals who robbed a bank and hid the proceeds. Donlevy has a tough time when he is discovered to be a detective but escapes in the end.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Ag 10 '39

"A: fair; Y & C: no."

+ — **Parents' M** p58 O '39

Newspaper and Magazine Reviews

"The gates of the prison picture continue to yawn for the unwary; in fact, even the unwary are beginning to yawn. . . But while, at the moment, our only feeling is that it's wonderful to breathe the air of freedom again, we are bound in all fairness to admit that we have done tougher sketches in our time; although, on the other hand, it is well to remember that we have a long prison-picture record." Ben R. Crisler

+ — **N Y Times** p9 Ag 21 '39

Trade Paper Reviews

"Prison melodrama cut from the standard pattern which should fit the need of subsequent spots in rounding out a suitable program. It is a fairly compact job with the exception of too much emphasis on prison mannerisms, such as speaking out of the side of one's mouth."

+ — **Boxoffice** p47 Ag 5 '39

"Realistic acting and capable direction add credibility to this melodramatic prison film, good secondary program fare. The opening scene shows a carefully-planned, but unsuc-

BEHIND PRISON GATES—*Continued*

cessful, prison break and from this point the spectator's interest is held throughout the hour-long unreeling." Frank Leyendecker
+ **Film Bulletin** p6 S 9 '39

"Strong melodrama of prison crime war with Donlevy delivering impressively."
+ **Film Daily** p7 S 8 '39

"Prison drama fare not exhausted yet apparently. Usual threadbare convict stuff this time has enough twist to groove it for fair support rating on dual programmers. Brian Donlevy is the only one in cast strong enough to lure boxoffice trade."
+ — **Variety** p20 Ag 23 '39

BLACK LIMELIGHT. Associated British-Alliance 60min Je 24 '39

Cast: Raymond Massey. Joan Marion. Walter Hudd. Henry Oscar. Elliot Mason. Dan Tobin

Director: Walter C. Mycroft

Screen writer: Dudley Leslie

Murder mystery. Based on the play of the same title by Gordon Sherry. A fugitive from a Scotland Yard dragnet, accused of killing his mistress, spends most of his time dodging the police around his home. The real murderer is finally exposed by the fugitive's loyal wife. Filmed in England several years ago.

Audience Suitability Ratings

"Objectionable in part."
Nat Legion of Decency Jl 13 '39

"Mature. Good acting, and effective atmosphere."
+ **Wkly Guide** Jl 22 '39

Newspaper and Magazine Reviews

"The British, as a rule, order their murder-mystery films along more credible and entertaining lines than 'Black Limelight.' . . It is hard for us Americans to think of Mr. Massey as a murderer even when he turns up unshaven and sneering. Our Scotland Yard pals have let us down in 'Black Limelight.' "
— + **N Y Herald Tribune** p8 Je 26 '39

"Raymond Massey's role in 'Black Limelight,' is indeed, a 'far cry' from his 'Abe Lincoln in Illinois.' . . Although as a murder mystery, 'Black Limelight' betrays its hand rather pointedly early in the game, it has a certain documentary interest as a study of what happens to people mixed up in a big murder case in England. . . This being a British film, Scotland Yard is made out to be quite stupid, instead of omniscient, as in our own politer productions." B. R. Crisler
— + **N Y Times** p12 Je 26 '39

Trade Paper Reviews

"An over-melodramatic British film that deserves attention only because of the presence of Raymond Massey. Unfortunately, Massey is not at his best due to the calibre of the production but it will prove interesting to the followers of the theatre as a case study of a fine actor struggling through a poor performance."
— + **Boxoffice** p29 Jl 8 '39

"A very absorbing murder mystery intelligently plotted with some surprise twists and an abundance of suspense. It is competently acted by the entire cast."
+ **Film Daily** p11 Jl 6 '39

"Whatever chance this one might have had in the American market has been materially diminished by the picturization of 'Love From a Stranger.' But Raymond Massey's series of stage and film successes here and his current appearance in 'Idiot's Delight' [in England, 1938] should give 'Black Limelight' a leg-up as a drawing attraction. Except in relatively small cities or in spots where the opposition isn't too strong, it cannot be classified as top of bill, but should make an effective second feature here [U.S.]."
+ — **Variety** p26 Je 29 '38

BLONDIE TAKES A VACATION. Columbia 68min Jl 20 '39

Cast: Penny Singleton. Arthur Lake. Larry Simms. Donald Meek. Donald McBride

Director: Frank R. Strayer

Music director: M. W. Stoloff

Original story: Karen DeWolf. Robert Chapin. Richard Flournoy

Screen writer: Richard Flournoy

Comedy. Third in the Blondie series. Based on a comic strip by Chic Young. This time Blondie, Dagwood and Baby Dumpling find adventure on a vacation when they try to save the hotel of an old couple. A rival resort hotel has taken most of the business but Blondie and Dagwood soon fix that.

Audience Suitability Ratings

"Good. Diverting family comedy; exaggerated story, but plausible enough for the cartoon favorites to make you forget your troubles. Family." DAR

"It's all good fun. Adolescents, 12-16: good; children, 8-12: yes. Family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** Jl 22 '39

"A most entertaining episode in this interesting series, replete with good wholesome fun and, as usual, adorable Baby Dumpling takes the honors. Family." Gen Fed of Women's Clubs (W Coast)

"A diverting comedy. Excellent direction and an able, likable cast. Family." Nat Council of Jewish Women

"An amusing comedy providing plenty of laughs. Good fun for the family." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** Jl 29 '39

"General patronage."
Nat Legion of Decency Ag 10 '39

"A, Y & C: good."
+ **Parents' M** p58 S '39

"Family. This series is building nicely in entertainment value."
+ **Wkly Guide** Ag 5 '39

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p17 Ag 19 '39

"Its buoyancy and the likeableness of its characters make it enjoyable entertainment of the unpretentious kind. The story is broadly farcical, but you should have no trouble in abandoning yourself to it." Bert Harlen
+ **Hollywood Spectator** p7 Jl 22 '39

"It's all just as amusing as the other films in this comic-strip hit series. The situations worked up (skunks invading hotel resort, as an example) have that fine lack of intelligence and incredible bad taste that make the funnies America's favorite literature."
Photoplay p89 O '39

Trade Paper Reviews

"This is the third and most ingratiating of the series. Its simple, homey humor and the phenomenal comedy of four-year-old Larry Simms as the offspring of the Bumsteads should build increased patronage as well as completely satisfy those who are already 'Blondie' fans."
+ **Boxoffice** p69 Jl 22 '39

" 'Blondie' is in danger of becoming a formula, but we will give the producers one more chance to throw their dice before we become too critical. The current issue has the timely advantage of a summery theme, it has the gags and situations suggested by the popular comic strip, and it still has a remarkable baby—Larry Simms. . . Great family fare."
+ **Digest** p8 Jl 17 '39

"Despite a very flimsy plot, which becomes quite thread-bare before it runs its course, 'Blondie Takes a Vacation' contrives to be approximately as funny as the prior two pictures in this Columbia series."
+ — **Film Bulletin** p19 S 9 '39

"It is tailored to the same pattern as its predecessors. It is a safe assumption that it will give equal satisfaction, with the possible addition that it may intrigue another portion of interest because of its seasonal flavor. The film is plotted on hokey gags, double-takes, cuteness and phoney situations which ordinarily form the backbone of screen brevities. . . It is a pretty pallid frame for a feature, but by dint of unwavering efforts on the part of the [cast] the picture moves along merrily between frequent drab stretches."
+ — **Hollywood Reporter** p3 Jl 15 '39

Reviewed by Roscoe Williams
+ — **Motion Pict Daily** p7 Jl 18 '39

"Lightly textured, with admixture of hokey and dramatic situations, picture proves acceptable support for the key duals, and will satisfy nicely in the family houses."
+ — **Variety** p12 Jl 19 '39

"Maintaining standard set by its predecessors in this series, 'Blondie Takes a Vacation' is timely fare. Not only is its theme appropriate to season, but steady flow of laughter it generates will cause customers to forget temporarily out-of-doors temperatures."
+ **Variety (Hollywood)** p3 Jl 15 '39

BULLDOG DRUMMOND'S BRIDE. Paramount 55-57min Je 30 '39

Cast: John Howard. Heather Angel. H. B. Warner. Reginald Denny. E. E. Clive. Eduardo Ciannelli

Director: James Hogan

Screen writers: Stuart Palmer. Garnett Weston

Mystery story. Based on novel Bulldog Drummond and the Oriental Mind by H. C. (Sapper) McNeile. Another in the Drummond series. In each of the foregoing films Drummond was kept from marrying his fiancée. In this one he succeeds but finds himself enmeshed in a bank robbery and a murder in a town in France. This is the last of the series to be filmed in Hollywood. The series will continue with a new Drummond and production in England.

Audience Suitability Reviews

"Children would be the only ones that would enjoy this picture, but it is not the type they should see. The only thing one can say about a picture like this is that it does give employment to some people. Adults, if any." Am Legion Auxiliary

"Fast moving, but unconvincing, mystery melodrama. The crude comedy has been too long outmoded to amuse any audience. Adults." Calif Cong of Par & Teachers

"An absurd mystery-melodrama in which a fairly capable cast flounders helplessly because of farcical, slapstick treatment. Adults." Calif Fed of Business & Professional Women's Clubs

"Cops and robbers again with antics that any eight-year-old boy might dream up. The cast spoiled any good that might have been present. Family." Calif Fed of Music Clubs

"Mediocre. Mature-family." DAR

"A very mediocre chapter in the life of the amateur detective, Bulldog Drummond. The production is excellent but the story lacks credence to the point of the ridiculous. Family." Nat Council of Jewish Women

"The film has little to recommend it to any audience. Adults." Nat Soc of New England Women

"The whole is well acted and will appeal to lovers of mystery in serial form. Adults." S Calif Council of Fed Church Women
— + **Fox W Coast Bulletin** Jl 8 '39

"This latest episode in the 'Bulldog Drummond' series is also the poorest. Adolescents, 12-16: too poor; children, 8-12: worthless."
— **Motion Pict R** p4 Ag '39

"General patronage."
Nat Legion of Decency Je 22 '39

"A & Y: mediocre; C: no."
— + **Parents' M** p58 S '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 Ag 26 '39

"Bulldog Drummond, intrepid hero of a thousand scary adventures and hair-breadth escapes, was once (in the shadow of Ronald Colman) a thoroughly entertaining and romantic fellow. But, alas, those days are gone. Bulldog has now become, in the last umpteen installments of this worn-out serial, a mild fellow who hops-skips-and-jumps lackadaisically through his hour of screen adventures, continually escaping matrimony just in time to fall into a series of synthetic dangers that fool nobody—least of all his increasingly skeptical audiences. . . The series as a whole has been getting weaker and weaker—and this is by far the dullest. You can skip it." Jesse Zunser
— **Cue** p45 Jl 15 '39

"We hope that Drummond and Phyllis will live happily ever after—without a camera man. Goodby, Bulldog Drummond!" Franz Hoellering
Nation p156 Ag 5 '39

"This new chapter in one of the screen's super-cycles is super-soporific. The scenarists seemed to have thought that marrying their hero, after all those false starts, would be ample substitute for exciting melodrama. If so, they were wrong. The Drummond-Clavering nuptials . . . are no more than a dull climax for a dreary show. Catch-as-catch-can comedy has always marred the items in the 'Bulldog Drummond' series, but never more seriously than in this instance." Howard Barnes
— **N Y Herald Tribune** p12 Jl 13 '39

"It's a shade sillier than most of the other 'Drummonds' have been. The usual people are in it. . . 'Son of Bulldog Drummond' next?" Frank S. Nugent
— **N Y Times** p17 Jl 13 '39

Photoplay p86 S '39

Trade Paper Reviews

"A mild bit of melodrama for the mystery fans, done with a mock air of seriousness. It shapes up as average fare for average duals."
+ — **Boxoffice** p71 Je 24 '39

"The picture is O. K. hokum and will be enjoyed by most dyed-in-the-wool thriller fans. A few insides into the fine art of perfect crimes given by Eduardo Ciannelli and the humorous antics of Reginald Denny and E. E. Clive are among the better points of the film."
+ **Digest** p10 Je 30 '39

"It is the last and weakest of the series. . . Bulldog Drummond was the center of several amusing crime melodramas, but his recent adventures in hurriedly-produced programmers have gradually lessened in entertainment value. This, and its forerunner, 'Bulldog Drummond's Secret Police' have reached new lows in absurdity and Paramount has wisely decided to discontinue the series." Frank Leyendecker
— **Film Bulletin** p18 Jl 29 '39

"A pleasing addition to the Bulldog Drummond series should do okay at the box office."
+ **Film Daily** p10 Jl 6 '39

"Unable to make up its mind, for a time, whether to play 'Bulldog Drummond's Bride' as straight melodrama with comedy or out and out slapstick, Paramount turns to the latter and emerges with a picture that will evoke a lack of enthusiasm from the followers of suave, adventurous Captain Hugh Drummond's escapades."
— + **Hollywood Reporter** p3 Je 29 '39

Reviewed by Gus McCarthy
Motion Pict Daily p4 Jl 10 '39

"Rather slender story, with fillout of chases to eke an even 55 minutes' running time, 'Bulldog Drummond's Bride' is geared for slotting in the lower brackets of the secondary duals. Carries insufficient strength to support in the keys, or as a solo in the neighborhoods. Strictly filler fodder. . . Story is weak and ineffectual, and is more of a cops-and-robbers theme than the display of ingenuity by Drummond to solve a mysterious crime."
— + **Variety** p14 Jl 5 '39

BULLDOG DRUMMOND'S BRIDE—*Continued*

"This final American-made edition of series is on par with its predecessors, and suitable for second spot on dualers. . . Howard's performance is up to standard, while Miss Angel puts new vim into role in which she has been seen so often."
+ **Variety (Hollywood)** p3 Je 29 '39

C

CALLING ALL MARINES. Republic

Announced for release S 28 '39 (Not yet previewed)

CAREER. RKO 78min Jl 7 '39

Cast: Anne Shirley. Edward Ellis. Samuel B. Hinds. Leon Errol. John Archer. Alice Eden

Director: Leigh Jason

Music director: Russell Bennett

Screen writers: Bert Granet. Dalton Trumbo

Drama. John Archer and Alice Eden, winners of the Gateway to Hollywood contest conducted by Jesse L. Lasky appear in this film. Edward Ellis portrays a small town storekeeper who loses out in his first love affair to Samuel B. Hinds. Years later Ellis' son encounters similar trouble. Based on a novel of same title by Phil Stong.

Audience Suitability Ratings

"A: dull; Y: little interest; C: no."
— **Christian Century** p983 Ag 9 '39

"Mature-family." Am Legion Auxiliary

"Rather sentimental social drama. The picture is well enacted and adequately produced and is pervaded by a wholesome and constructive Americanism. Mature-family." Calif Cong of Par & Teachers

"The picture is acted and directed with sincerity and understanding, although side plots and characters somewhat detract from the unity of the central idea. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Confused treatment, slow tempo, a few interesting bits, and one inconsistent melodramatic mob scene. Mature-family." DAR

"Interesting. Adults." Gen Fed of Women's Clubs (W Coast)

"An interesting, though sugar-coated, tale. Family." Nat Council of Jewish Women

"Realistic social drama of small town life. . . Comedy of the town tipplers is well done but is too prolonged. Adults." Nat Soc of New England Women

"There are many interesting and effective touches, and the farm and winter scenes are beautifully photographed. Mature." S Calif Council of Fed Church Women

"As a cross section of life in a community, it it undoubtedly good, but a plot which follows the divergent courses of a half dozen people is apt to lack unity. In spite of this obvious fault, it is an interesting picture, after the manner of many of the family pictures which are currently popular, and could easily be carried into a series. Adolescents: entertaining; children: mature. Mature-family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** Jl 15 '39

"General patronage."
Nat Legion of Decency Jl 13 '39

"A & Y: good; C: no interest."
+ **Parents' M** p46 Ag '39

"Family."
Wkly Guide Jl 8 '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 Jl 8 '39

"One with some ideas and moments of outstanding emotional poignancy, though the film is not in all respects top-notch fare. Family audiences especially should like it, except for some prolonged and unnecessary episodes of drunkenness." Bert Harlen
+ **Hollywood Spectator** p6 Jl 22 '39

"The story gets a little out of hand, being cluttered up with the prohibition antics of two alcoholic village types. But when Edward Ellis, as the forthright merchant, gets his innings, the yarn takes on a vitality and a validity it loses at other moments." Beverly Hills
+ — **Liberty** p39 Ag 26 '39

"A certain homespun and nostalgic charm, in no small measure due to Robert Sisk's expert window dressing and the acting of Edward Ellis, places 'Career' as an event among minor film presentations of this year."
+ **N Y Herald Tribune** p10 Jl 28 '39

"The practice of repeating upon the formula of a previously successful film is such a common and insidious one in Hollywood that a critic who has suffered much therefrom hesitates to encourage it by so much as a nod of recognition. But the fact that 'Career' patently duplicates the theme and general spirit of last year's 'A Man to Remember' even down to the inclusion of Edward Ellis and Ann Shirley in the cast, cannot prevent one from granting that it is, on the whole, an honest, worthwhile picture." Bosley Crowther
+ **N Y Times** p14 Jl 26 '39

"Although 'Career,' staged on a modest scale, remains a modest offering, it has its superior moments as a homespun and sympathetic cross section of life in a small Iowa town circa 1931. . . The ambling narrative, gathered together by a climactic bank crash and a near lynching, in itself offers unremarkable screen material; but some honest characterizations and the validity of the film's small-town observation make for fairly provocative drama."
+ — **Newsweek** p23 Jl 24 '39

"You will enjoy this for the performances, particularly if you enjoy the homey type of film."
Photoplay p55 Ag '39

"Unfortunately for Alice Eden and John Archer, who acquit themselves well in this, the story of 'Career' suggests that a *Gateway to Hollywood* contest for screenwriters might also be a good idea."
Time p54 Jl 17 '39

Trade Paper Reviews

"Anne Shirley contributes a fine performance and the newcomers show promise."
Boxoffice p19 Jl 1 '39

"A homespun program feature. Any exhibitor who played 'A Man to Remember' can gauge this one in its correct spot. . . At its best for the midwest or rural sections, and where interest was aroused in the Lasky Air Contest. Family fare."
+ **Digest** p13 Jl 10 '39

"Studded with human touches and intermingling the laughs and the tears, 'Career' is good entertainment for the family. Similar in background and story vein to the highly-praised 'A Man to Remember', this film should have a wider box office appeal because of the publicity from Jesse Lasky's Talent Search. Picture is a 'natural' for feminine audiences and the word-of-mouth should be helpful." Frank Leyendecker
+ **Film Bulletin** p6 Jl 15 '39

"This is the Jesse Lasky Gateway to Hollywood tieup picture, with the girl and boy winners given featured roles. The boy John Archer shapes up very well, and looks as if he can go far with proper handling. We cannot say as much for the girl given the screen name of Alice Eden, who strikes this reviewer as being quite negative. However, the interest of the film does not depend on the work of these two amateurs. Edward Ellis is there, carrying the story with competence."
+ — **Film Daily** p5 Jl 12 '39

" 'Career' is first rate entertainment which has every indication of proving itself unusually fruitful at the boxoffice. . . It falls accurately into the peculiar category of RKO's earlier 'A Man to Remember.' "
+ **Hollywood Reporter** p3 Jl 3 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p6 Jl 6 '39

"Looks fair for boxoffice, especially in the neighborhoods and lesser keys. . . It's a small town flick, one which will have a certain amount of appeal in the hinterlands. It holds record of being the first 'B' to be given such a tremendous selling campaign."
+ — **Variety** p12 Jl 12 '39

"The picture has a number of plus elements which lift it above the ordinary run of its budget level, and it should fare very well all the way up and down the line as excellent family entertainment."
+ + **Variety (Hollywood)** p3 Jl 3 '39

CHARLIE CHAN AT TREASURE ISLAND. 20th century-Fox 71-73min S 8 '39

Cast: Sidney Toler. Cesar Romero. Pauline Moore. Sen Yung. Douglas Fowley. June Gale. Douglas Dumbrille

Director: Norman Foster

Music director: Samuel Kaylin

Screen writer: John Larkin

Mystery. Based on character created by Earl Derr Biggers. When Chan seeks to unravel the mystery behind Dr Zodiac, a blackmailing psychic, he is threatened with death. After three suicides and a murder Chan solves the crime in a theatre at San Francisco's World's Fair.

Audience Suitability Ratings

"Adults." Calif Cong of Par & Teachers

"An exciting spine-chilling murder-mystery with motivation a bit vague. Adults." Calif Fed of Business & Professional Women's Clubs

"The cast is an able one with all parts well played. Entertaining for all who enjoy the type. Family." Gen Fed of Women's Clubs (W Coast)

"An excellent cast and deft direction. Family." Nat Council of Jewish Women

"A good Charlie Chan mystery with unexpected turns of plot and well maintained suspense. Good acting, without horrors, and a surprise denouement. Mature-family." Nat Soc of New England Women

"Full of tense and exciting moments. . . Of great interest are the scenes of the plot around San Francisco Bay. Family." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** S 2 '39

"General patronage."
Nat Legion of Decency S 14 '39

"A & Y: for Charlie Chan fans; C: no."
Parents' M p58 O '39

"Family. An interesting mystery."
Wkly Guide S 9 '39

Newspaper and Magazine Reviews

"A Charlie Chan number that goes in for many ghostly effects in the abode of a fake spiritualistic medium. Good entertainment of its kind." Bert Harlen
+ **Hollywood Spectator** p17 S 2 '39

"It is full of the Chinese detective's familiar proverbs and a few murders that will hardly make one flinch. The best thing we can say for the film is that it was able to deceive us to the end, keeping the murderer well in disguise. This seems something of a feat in a not very mysterious mystery yarn, or else we're pretty dumb at solving this sort of thing. . . It seems, though, that Mr. Chan has served Hollywood about long enough, even to be worthy of a place on a double bill." Robert W. Dana
+ — **N Y Herald Tribune** p10 S 2 '39

Trade Paper Reviews

"It keeps the audience guessing who is the mysterious killer. This one has Treasure Island in San Francisco's World's Fair as a background and the suspense is well manifested."
+ **Boxoffice** p45 Ag 12 '39

"Suspense and thrills for the fans in Charlie Chan murder mystery."
Film Daily p5 S 11 '39

"It's standard entertainment insofar as the Chans go and the fans for this series will find plenty in it to chill their spines and jerk their nerves. The standout in the show is a newcomer to this reviewer, Pauline Moore, in a part that must have been fairly difficult for her to play, being a newcomer, but she came through with it in grand style."
+ **Hollywood Reporter** p3 Ag 17 '39

Reviewed by Vance King
+ **Motion Pict Daily** p7 Ag 22 '39

"With Chan's gumshoeing abilities now well known to film audiences after about 25 episodes, solution is secondary to the story unwinding through maze of weird and spooky episodes. Picture is rather slow in spots, but holds up generally to pace set by previous Chan adventures to satisfy the murder mystery fans in the subsequent runs as supporting feature."
+ — **Variety** p20 Ag 23 '39

"Feature, by far the best of the Chans to date, will provide mystery tale enthusiasts with new thrills, and should go a long way toward broadening already healthy patronage enjoyed by group. Suspense, action and comedy are used in generous quantities by John Larkin in moulding his excellent original story and screen play."
+ **Variety (Hollywood)** p3 Ag 17 '39

CHICKEN WAGON FAMILY. 20th century-Fox 63min Ag 11 '39

Cast: Jane Withers. Leo Carrillo. Marjorie Weaver. Spring Byington. Kane Richmond. Hobart Cavanaugh

Director: Herbert I. Leeds

Music director: Samuel Kaylin

Screen writer: Viola Brothers Shore

Comedy. Based on the novel of same title by Barry Benefield. A southern family using a mule team and a traveling home manages a living by bartering with the native farmers. When the wife and children tire of their nomadic existence and urge the father to give them a permanent home in New York, all sorts of complications start.

Audience Suitability Ratings

"It has much amusement and entertainment. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"The picture is light entertainment, but the story lacks punch and the absurd chain of events seems altogether too far-fetched. Family." Calif Fed of Business & Professional Women's Clubs

"A good story with fine photography. Family." Calif Fed of Music Clubs

"Mediocre. Despite a catchy theme song and a good cast, this hysterically acted screen version of Benefield's novel is disappointing. The story seems to condone Fipanny's sharp practices. Adults." DAR

"Barry Benefield's delightful story makes only mildly entertaining screen fare. Though the cast is a good one, the characterizations are not convincing. Family." Gen Fed of Women's Clubs (W Coast)

"A mildly entertaining comedy with a certain gayety and gypsy atmosphere which is refreshing; comedy and pathos are nicely blended. Ethically unsound since all progress made by the family is through dishonest methods. Family." Nat Council of Jewish Women

"A boring, tiresome picture with a silly implausible thread of plot. Most of the actors are ill at ease in their roles. The direction is feeble. Jane Withers' performance is too blatant. Much gleeful stealing and sharp business practices. Ethics are too easy-going for children. Adults." Nat Soc of New England Women

"At times it is noisy but it has moments of pathos and romance. The business ethics displayed are questionable. Mature." S Calif Council of Fed Church Women
Fox W Coast Bulletin Ag 26 '39

CHICKEN WAGON FAMILY —*Continued*

"General patronage."
Nat Legion of Decency Ag 24 '39

"A, Y & C: good."
+ **Parents' M** p58 S '39

Newspaper and Magazine Reviews

"Mildly entertaining. Family."
— + **Christian Science Monitor** p15 Ag 26 '39

"Jane Withers is growing rapidly, as Twentieth Century may have well discovered by this writing, and there is a genuine need for stories worthy of her growing talents. 'Chicken Wagon Family' is unfortunately not one of these. . . If there need be any proof that even the best director cannot struggle with a hopeless story then let the work of Herbert Leeds stand as testimony." Robert Joseph
+ — **Hollywood Spectator** p19 S 2 '39

Trade Paper Reviews

"Whether or not Jane Withers fans accept this with complete satisfaction is a bit dubious, as it is a far cry from the standard brand of Withers pep and comedy—placing considerably more emphasis on story and characterizations, and less reliance on the moppet's customary bag of tricks. Obviously Jane's rapid growth is confronting her employers with a serious story problem, and a good many audiences may consider this particular experiment an unfortunate one."
— + **Boxoffice** p71 Ag 19 '39

" 'Chicken Wagon Family,' inherently a good story, was not exactly a happy selection for Jane Withers, but after getting away slowly from the barrier, and having trouble on the back stretch, it manages to pull up at the wire for show money. It is not exactly weak, it just isn't a top note in the Withers series."
+ — **Digest** p10 Ag 16 '39

"More on the serious side than for her previous pictures, Jane Withers, who is again coupled with Leo Carrillo, registers as the actual boss of her family in [the film.] . . The picture is slow in starting, but after director Herbert I. Leeds get the Fipanny family out of the country and into the city, it takes on new life. And from there on to the final fadeout, Leeds sets the pace at a merry clip."
+ **Hollywood Reporter** p3 Ag 12 '39

"When 20th-Fox several years ago acquired the rights to Barry Benefield's novel, 'Chicken Wagon Family,' it did so with idea of using it as a vehicle for the late Will Rogers. As such it might have stood as a memorable picture. Rewritten to fit Jane Withers, however, it loses much of the philosophical humor, much of the pathos contained in its printed version. Young satellite strives hard, as do Leo Carrillo and other members of supporting cast, but result just doesn't jell in manner that matches the original work."
— + **Variety (Hollywood)** p3 Ag 12 '39

A CHILD IS BORN. Warner Announced for release S 30 '39 (Not yet previewed)

CLOUDS OVER EUROPE. Columbia 82min Je 15 '39

Cast: Laurence Olivier. Valerie Hobson. Ralph Richardson. George Merritt

Director: Tim Whelan

Original story: Brock Williams. Jack Whittingham. Arthur Wimperis

Screen writer: Ian Dalrymple

Spy melodrama. Formerly called Q Planes. Filmed in England as the first release of Columbia's new British program. Richardson plays a Secret Service ace detective who discovers that British planes have been pulled down by the use of a ray from a foreign ship and that pilots are being held prisoners. Olivier portrays a test pilot who undertakes a dangerous mission to the enemy's ship.

Audience Suitability Ratings

"A & Y: excellent; C: good."
+ + **Christian Century** p863 Jl 5 '39

"Excellent. Family." DAR
+ + **Fox W Coast Bulletin** Jl 8 '39

"General patronage."
Nat Legion of Decency Je 29 '39

"A & Y: very good; C: no."
+ + **Parents' M** p46 Ag '39

"Family. Full of amusing but rapid dialogue which may be hard for American audiences to catch, but good acting and speedy action supply swell entertainment."
+ + **Wkly Guide** Je 24 '39

Newspaper and Magazine Reviews

Reviewed by John K. Hutchens
Boston Transcript p18 Jl 13 '39

"The film is a good spy melodrama, but what makes it remarkable is the comedy contribution of Mr. Richardson. Adults and young people."
+ **Christian Science Monitor** p15 Jl 15 '39

"With everyone worked up over events surrounding the sinking of the Squalus and the Thetis, 'Clouds Over Europe' is most timely. . . On the whole, the picture is bogged down by unintelligible talking and dialing of instruments." Philip T. Hartung
— + **Commonweal** p259 Je 30 '39

"It is a compact, lively and well-written mystery. . . Fairly routine in plot, the picture nevertheless maintains a smart pace, and is enormously aided by the thoroughly competent performances of Laurence Olivier, Ralph Richardson and Valerie Hobson." Jesse Zunser
+ — **Cue** p44 Je 17 '39

"Comedy-drama which is both comic and dramatic—as satisfying a little picture as has been given us this season. . . By all means for the entire family; clean, wholesome, dramatic, funny. Interesting to film study groups as a demonstration of the wise mixture of comedy and drama."
+ **Hollywood Spectator** p8 Jl 8 '39

"The picture often achieves the excellence of suspense and characterization of the best thriller of the past season, Hitchcock's 'Lady Vanishes,' but it is Ralph Richardson who steals the show with his precise, witty, and unforced presentation of a personality quite different from his own. It is easy to predict that Major Hammond will appear again and again. Special mention must be made of the expert direction of Tim Whelan, who hits the mark in every scene." Franz Hoellering
+ + **Nation** p25 Jl 1 '39

"The film was made in England, where there is a general lack of the technique for smoothing over high events and small talk. Where Alfred Hitchcock can use a fast-action formula to hang character and comedy on, in addition to every ounce of suspense the traffic will bear, these people have used a Hollywood-Hitchcock formula to hang themselves on. . . They are learning though, and there are a few laughs and thrills in the picture. I prefer going to 'The Lady Vanishes' for the second time, and 'I Met Him in Paris' for the third. . . The movies are always wonderful, but don't say I sent you." Otis Ferguson
— + **New Repub** p252 Jl 5 '39

"This business of making American films in England is all to the good. 'Clouds Over Europe' is not the sort of show you are apt to remember for very long. It is not in the same class with 'The Citadel' or 'Goodbye, Mr. Chips.' As a matter of fact, it is a hokum melodrama which has a bit more than its quota of highly improbable situations. Nevertheless, it represents a great many of the virtues in Anglo-American collaboration on motion picture producing. First-rate performing, authentic backgrounds, pace and cumulative suspense are nicely blended to make a disarming and entertaining photoplay." Howard Barnes
+ **N Y Herald Tribune** p16 Je 16 '39

"It is one of the wittiest and pleasantest comedies that have come a-capering to the American screen this season. It has nothing whatsoever to do with clouds over Europe or No. 10 Downing Street or the burden of empire. . . Ralph Richardson has created a character

whose further exploits should be compulsory screen material. . . The picture is more than that: in these dog days it should be required reading for every moviegoer." Frank S. Nugent
+ + **N Y Times** p27 Je 16 '39

"There is violence in 'Clouds Over Europe,' but rather a bigger allotment of very British small talk and that special brand of British whimsy which makes us here think at times that at least one of the clouds over England is this particular kind of humor. Ralph Richardson, given most of the humor to handle, may just baffle us as a Scotland Yard man." John Mosher
— + **New Yorker** p88 Je 17 '39

"Although the mystery is nil and the action limited to a bang-up climax, Laurence Olivier and Valerie Hobson are excellent in romantic roles, and Ralph Richardson—whose fine work in such films as 'South Riding' and 'The Citadel' has made him increasingly popular in this country—gives a delightful impersonation."
+ **Newsweek** p34 Je 19 '39

"This is sparkling mystery. . . A bing-bang climax may seem a shade fantastic, but the witty lines and delicious byplay offer full compensation."
+ **Photoplay** p86 S '39

"'Clouds Over Europe' 1) elbow-digs at British stuffocracy sufficiently to get a nod from most Anglophobes; 2) contains the sort of British acting calculated to warm an Anglophile's heart; and 3) has enough thrill, pace and lovestuff to stay on the top side of any U. S. double bill."
+ **Time** p45 Je 26 '39

Trade Paper Reviews

"This is an English picture that the carriage trade will enjoy just as much as any that Hollywood has to offer. The problem, of course, concerns the great mass of American theatregoers, and whether they will accept the 'veddy veddy' British atmosphere of the picture and its players without having the inducement of a well-known Hollywood star. . . Where there is a top American draw on the marquee, this is a good adventure yarn that will satisfy."
+ **Digest** p11 Jl 10 '39

"A very bright and lively melodrama done in a British studio with a competent cast, the treatment being on the comedy side when the heavy heroics are not in order. Hence it makes a nice bit of summer fare, due mostly to the deft comedy touches of Ralph Richardson."
+ **Film Daily** p11 Je 19 '39

"Smart and breezy it will be a welcome relief from formula-patterned domestic product currently bulking in the American market. . . It should give a good account of itself at the boxoffices, particularly in those bookings which require adult entertainment. Opposed to these recommendations, 'Clouds Over Europe' will call down some criticism for frequently mushy sound, rapid and English-accented dialog which sometimes borders on incoherence to the American ear."
+ **Hollywood Reporter** p3 Jl 1 '39

"Columbia has an easy winner in 'Clouds Over Europe' which, despite the solemnity of its title, is strictly for comedy, albeit with a hint or two of anti-German propaganda tucked away. Even in the final rescue sequence, melodramatically carried to the timber line of hokum, there is a refreshing tongue-in-cheek attitude. Whole thing is bright, breezy and flavorsome. . . Picture is shy on names familiar to American audiences, but Laurence Olivier, by his work in 'Wuthering Heights' among others, and a tendency to catch on as a matinee idol on this side, is probably a pretty good boxoffice asset. This is not his picture, however. The acting honors go—and at a gallop—to Ralph Richardson. . . Excellent summer diversion."
+ + **Variety** p16 Je 21 '39

"Sufficiently potent to overcome its only two handicaps—a serious title and lack of American box office names—'Clouds Over Europe' is a comedy that will delight all brands of audiences on this side of the Atlantic. Riding a melodramatic story thread, picture's entire course is pointed to single objective—mirth. And that it accomplishes in fullest measure."
+ **Variety (Hollywood)** p3 Jl 1 '39

COAST GUARD. Columbia 72min Ag 4 '39

Cast: Randolph Scott. Frances Dee. Ralph Bellamy. Walter Connolly. Warren Hymer

Director: Edward Ludwig

Screen writers: Richard Maibaum. Albert Duffy. Harry Segall

Melodrama. Life in the U. S. Coast Guard forms the background of this story of two service men, one reckless and one reliable. They both love the same girl and the reckless one wins her.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Ag 24 '39

"A & Y: entertaining; C: no."
+ **Parents' M** p58 O '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 S 9 '39

"If you are willing to overlook a static story, you will find some of the aviation scenes exciting, though highly improbable. . . This is about as stereotyped a service film as you can find, and a better-than-average cast and some exciting air shots just put it a notch above the run-of-the-mill Class 'B' pictures."
+ **N Y Herald Tribune** p8 Ag 28 '39

"The heroism of United States forces on land and sea is proved (or should be) by the fact that every branch of the service has been exposed to the same movie plot with, as yet, no signs of cracking up. . . [This film] has the Standard Service Plot." Ben R. Crisler
+ — **N Y Times** p17 Ag 28 '39

Trade Paper Reviews

"This action-packed and stirring melodrama glorifying the United States Coast Guard should find its favor mostly in the suburbans. Although some of the situations are implausible, there is considerable interest sustained in the raging storm scenes."
+ **Boxoffice** p71 Ag 19 '39

"This Columbia melodrama was sent back for added footage in an effort to make it something bigger than was originally intended. Unfortunately, it is still what it was originally intended to be—a pretty good action melodrama. It's still a programmer, because the plot is quite obvious and the production is quite 'B.' Indiscriminate action fans will find plenty to please them, but it is just fair dual bill material for the better class theatres."
+ — **Film Bulletin** p19 S 9 '39

"The hokem is piled on thick, and some people will sniff. But for the children and sentimentalists, a pushover."
+ — **Film Daily** p7 S 7 '39

Reviewed by Charles S. Aaronson
+ **Motion Pict Daily** p6 S 5 '39

"Class 'B' romantic action-melodrama with above-average marquee strength. Heart throb content should appeal to the sentimentalists, while the thrill stuff should panic the urchins. But realists will find it incredible and any Coast Guardsmen who wander in will have the cold shudders. Picture should draw fairly well on names and hokem action, but it's manifestly a programmer for the duals."
+ — **Variety** p14 Ag 30 '39

COLORADO SUNSET. Republic 64min Jl 31 '39

Cast: Gene Autry. Smiley Burnette. June Storey. Barbara Pepper. Larry Crabbe

Director: George Sherman

Original story: Luci Ward. Jack Natteford

Screen writers: Betty Burbridge. Stanley Roberts

Western melodrama with music. Gene and a group of his pals send Smiley out to buy a cattle ranch but he purchases instead a dairy farm. When the local farmers are coerced into joining a crooked protective association, Gene Autry and his pals step in and capture the gang.

COLORADO SUNSET—*Continued*

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 10 '39

Newspaper and Magazine Reviews

Reviewed by Beverly Hills
Liberty p50 S 9 '39

Trade Paper Reviews

"Honestly written, humorous, teeming with action and designed to satisfy most ages, this Western passes muster in a substantial way. Big factor is the soundness of the story, which is carried out to a turn by an earnest cast, headed by Gene Autry."
+ — Boxoffice p47 Ag 5 '39

"Lively and interesting story gives Autry nice break for heroics and singing."
+ Film Daily p9 Ag 2 '39

Reviewed by Edward Greif
+ Motion Pict Daily p6 Jl 28 '39

"On a par with previous Autry Westerns, the film will prove pleasing fare for Autry and other sagebrush fans. . . Direction leaves something to be desired with the working in of tunes from Autry and the Texas Rangers. Several times they are allowed to abruptly break the continuity."
+ — Variety p25 Ag 2 '39

CONQUESTS OF PETER THE GREAT.

Amkino 96min Ag 24 '39

Cast: Nikolai Simonov. Alla Tarasova. Nikolai Cherkassov. M. Zharov

Director: Vladimir Petrov

Screen writers: Alexei Tolstoy. V. Petrov. N. Leshchenko

Film biography. Produced in Russia with English subtitles. This continues the biography begun some time ago with Peter the First. In this, Peter the Great repulses the army of Sweden at the Battle of Poltava. This was a turning point in the history of Russia as domination of the Baltic was won from the Swedes.

Newspaper and Magazine Reviews

"The photography and acting are superb at all times, but the film is far too long, and the ideological Soviet ending, which sacrifices the force of what might have been an unusual film naval battle by giving the Swedes no glory at all, dissipates the cumulative effect of a drama that is constantly interesting. . . Like Hollywood, the U. S. S. R. believes in huge spectacles, and this certainly is one, with hordes of extras and tremendous scope. As a revealing and interesting interpretation of history, 'Conquests of Peter the Great' is thoroughly enjoyable." Robert W. Dana
+ N Y Herald Tribune p8 Ag 25 '39

"It is another sprawling, physically impressive, brilliantly performed but dramatically maladroit product of the Soviet studios. Although its component scenes are almost invariably arresting, either through sheer size of the canvas or the power of the performances, the picture as a whole is so lacking in continuity, pace and direction that the question seems to be whether it was intended as drama or encyclopedia. . . Students will find it an interesting re-enactment of history." Frank S. Nugent
+ N Y Times p17 Ag 24 '39

"Russian ability to surprise the world does not always betray itself in its movies. Certainly not in 'Conquests of Peter the Great.' I may be a little sharp because of a certain sense of disappointment I felt in this film, which fails so much to be the equal of its predecessor, 'Peter the First.' . . There are handsome battle scenes again. . . The effect, however, is unsatisfactory, unevenly arranged, and often tedious." John Mosher
— + New Yorker p56 S 2 '39

Trade Paper Reviews

"The attitude of this Russian historical epic would indicate that its producers had in mind the Soviet counterpart of a Hollywood 'prestige' picture. Its vastness, native color, a few excellent characterizations and spectacular battle scenes command attention, but dramatic conflict and other essentials that make mass entertainment, even among Soviet sympathizers, are singularly lacking."
+ — Boxoffice p35 S 2 '39

"Not quite as dramatic and fervent as its predecessor and chopped up episodically to take in the renowned versatility of Czar Peter I, production stands out as a triumph of histrionics for Nikolai Simonov. Film may be timely in view of its indirect allusions to current events, but is limited in scope to art and foreign language houses."
+ Variety p19 Ag 30 '39

CONSPIRACY. RKO 59min Ag 22 '39

Cast: Allan Lane. Linda Hayes. Robert Barrat. Charles Foy. J. Farrell MacDonald

Director: Lew Landers

Original story: John McCarthy. Faith Thomas

Screen writer: Jerome Chodorov

Spy melodrama. Allan Lane portrays an American radio operator who becomes involved with a beautiful spy, Linda Hayes. The scene is a sort of Ruritania and references are made to concentration camps, "mad dogs" who run the country, etc.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 31 '39

"Adults."
Parents' M p58 O '39

Newspaper and Magazine Reviews

"It appears to be an overdrawn account of oppression in an unnamed totalitarian state. Anyway, the story is thin, characterizations shallow." Bert Harlen
— Hollywood Spectator p17 S 2 '39

"The truth is that this new offering is as make-shift a little production as the 'quickies' have recently turned out. It is unpretentious, to be sure, but it is also highly undramatic. Except for a few chase sequences, which Lew Landers has staged with considerable effect, there is nothing to recommend the photoplay. What suspense might have been built up out of a screwball narrative has been dissipated." Howard Barnes
— N Y Herald Tribune p12 Ag 23 '39

"It belongs to the pulpwood school of cinema fiction where anything goes so long as it goes fast enough. It is a good specimen of its kind, briskly written and not badly played, and we found everything in order but its geography. . . A bland little thriller in which everything was implausible." Frank S. Nugent
+ — N Y Times p19 Ag 23 '39

Trade Paper Reviews

"There is a slight possibility that this may get by as filler material in remote exhibition situations, but audiences generally won't be inclined to accept such a wild and woolly story of international intrigue, which does not measure up to program standards in any respect. The script is a ridiculous and confusing hodgepodge, production details are under average, and direction by Lew Landers is equally spotty."
— Boxoffice p35 S 2 '39

"Except for strictly action houses, and possibly Saturday matinees at that, 'Conspiracy' serves little purpose. Director Lew Landers and the cast are thrown for a loss by a story that might have made a serial, but is not feature ranking. It would begin to appear that the picture industry can make more poor pictures out of the spy formula than almost any other of the hardy perennials."
— Digest p11 S 1 '39

"It is all pretty well mixed up, hazy in plot motivation, and a jumble of causes. But the action is there, and also the thrills. Linda Hayes shows to advantage, and as a comparative newcomer looks as if she can develop into something really important, for she has looks, intelligence, charming manner and a good voice."
— + Film Daily p6 S 5 '39

" 'Conspiracy' is a mediocre melodrama based on a composite picture of the various dictator-ridden countries. It will go for the Saturday matinee trade. Picture is one continuous chase from the opening shot to the final fadeout. Production has no names in the cast to boast of and it is apparent that the budget allotted it was very skimpy."
— + **Hollywood Reporter** p3 Ag 22 '39

Reviewed by Roscoe Williams
— **Motion Pict Daily** p7 Ag 24 '39

"Trim fast-action melodrama with no names to elevate it past secondary portion of double setup. At times, 'Conspiracy,' looks like a screen test for Linda Hayes and Allan Lane, but for the most part Director Lew Landers sacrifices heavy emotion for an energetic pace that keeps the plot thread unraveling at a steady clip. Wavering story trend at outset and failure to identify the locale of picture are minor weaknesses."
+ — **Variety** p14 Ag 30 '39

"Hokish, unbelievable screen play and amateurish direction and performance combine to relegate 'Conspiracy' to filler classification. Picture will detract from rather than add to prestige of its three featured players, Allan Lane, Linda Hayes and Robert Barrat, through no fault of their own, and gives poor show-casing to Miss Hayes, who makes debut as leading woman."
— **Variety (Hollywood)** p3 Ag 22 '39

COWBOY QUARTERBACK. Warner 56min Jl 29 '39

Cast: Bert Wheeler. Marie Wilson. William Demarest. William Gould

Director: Noel Smith

Music: Howard Jackson

Screen writer: Fred Niblo, Jr

Western melodrama. A Montana cowboy, Bert Wheeler, is signed up by a professional football team. He is very successful until he gets mixed up with some city slickers. This is a remake of Elmer the Great with Joe E. Brown. Based on play Elmer the Great by Ring Lardner and George M. Cohan.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Jl 27 '39

"A: mediocre; Y & C: no."
— + **Parents' M** p58 S '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p13 Ag 12 '39

Trade Paper Reviews

"Warner has dusted off the old story of the hayseed with lots of natural ability who is signed by a big league ball club and dressed it up in football attire. . . It must be reported the new costume doesn't fit so well. There are large patches that go beyond pure burlesque, and spots where it is short on comedy."
— + **Boxoffice** p27 Jl 8 '39

"It is a sad attempt at comedy. . . Only thing to recommend in this picture is that it will fill in the time between the running of the main feature on the bill."
— **Hollywood Reporter** p3 Ag 18 '39

"Warners got its signals crossed in an inept football comedy whose only distinction lies in the fact that it's hustling along the forthcoming grid season. Okay for the duals."
— + **Variety** p14 Ag 8 '39

"It will fit in nicely on bottom bracket of duals, for which it was evidently aimed. Players, headed by Bert Wheeler, work hard to achieve recognition and hero-worshippers will have plenty to arouse their enthusiasm."
+ **Variety (Hollywood)** p3 Ag 18 '39

D

DANS LES RUE. See Song of the streets

DAUGHTER OF THE TONG. Times-State rights 56min

Cast: Evelyn Brent. Grant Withers. Dorothy Short. Dave O'Brien

Director: Raymond K. Johnson

Screen writer: George H. Plympton

Gangster melodrama. Grant Withers, a G-man, is called in to aid on a smuggling case involving Chinese aliens. He discovers that the head of the gang is a woman, Evelyn Brent.

Trade Paper Reviews

"Sub-standard screen entertainment and hardly worthy of consideration as program fare. As the title suggests, Oriental intrigue is supposed to play an important part in the proceedings. But what goes on is as outdated as a Model-T car. A poor script nullifies whatever acting efforts might have been projected by the conscientious performers."
— **Boxoffice** p53 Ag 26 '39

"As a program filler in the neighborhood houses this picture will serve the purpose as it has enough action to hold together an inept plot."
— + **Film Daily** p7 Ag 28 '39

"A shoddy production of a G-man yarn, some of the more serious phases of which develop into unwanted audience laughs, notably the hammy way in which some of the fist fights are staged. Only for the very smallest of dates. Poor photography appears to be one of the major faults of [this company's] pictures."
— — **Variety** p16 Ag 16 '39

DAUGHTERS COURAGEOUS. Warner 100-107min Jl 22 '39

Cast: John Garfield. Claude Rains. Jeffrey Lynn. Fay Bainter. Priscilla Lane. Rosemary Lane. Lola Lane. Gale Page. Donald Crisp. May Robson

Director: Michael Curtiz

Screen writers: Julius Epstein. Phillip Epstein

Drama. Based on the play, Fly Away Home, by Dorothy Bennett and Irving White. While this film contains the same cast as Four Daughters, it is not a sequel to that film. Fay Bainter, mother of the girls, prepares to remarry after her husband, Claude Rains, has been away from home for 20 years. He returns and takes part in the family problems, interferes in a daughter's romance but at the end leaves with John Garfield, a wanderer like himself.

Audience Suitability Ratings

"A: good of kind; Y & C: mostly good."
+ **Christian Century** p969 Ag 2 '39

"Good. Mature-family." DAR
+ **Fox W Coast Bulletin** Je 17 '39

"The philosophy inspiring the theme of this picture is a little difficult to evaluate. It is somewhat confused by emphasizing material security in contrast to the insecurity of life where love is given to a man who is lovable and charming but irresponsible and undependable. . . The situations are amusing, but fail to seem plausible and the characters lose force by appearing to great disadvantage at times, thus failing to hold audience sympathy. On the other hand the distinguished cast makes for entertainment. . . Much of the dialogue is clever and the action entertaining, but judicious cutting would improve the film. Adolescents, 12-16: little value; children, 8-12: no." Women's Univ Club, Los Angeles
+ — **Fox W Coast Bulletin** Je 24 '39

"An excellent cast cleverly directed, and very good dialogue make this picture excellent entertainment. Mature-family." Am Legion Auxiliary

DAUGHTERS COURAGEOUS—*Cont.*

"Highly entertaining social drama presented with an excellent cast and skillful direction. Adults." Calif Cong of Par & Teachers

"Grand entertainment—perhaps not quite as human and true as was its predecessor, 'Four Daughters.' This picture is a bit more whimsical and the role played by John Garfield more artificial. Mature." Calif Fed of Business & Professional Women's Clubs

"Family." Calif Fed of Music Clubs

"An excellent picture, human and appealing. . . Highly entertaining. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Mature-family." Nat Council of Jewish Women

"Attractive settings, delightfully photographed, a strong constructive story, well acted and directed, make this social drama a most enjoyable film. . . Family, exclusive of young children." Nat Soc of New England Women

+ + Fox W Coast Bulletin Jl 1 '39

"Objectionable in part."

Nat Legion of Decency Je 22 '39

"A & Y: good; C: no interest."

+ Parents' M p46 Ag '39

"Family. Should be popular with all audiences."

+ Wkly Guide Je 24 '39

Newspaper and Magazine Reviews

"There is rather more of the comedy and less of the sentiment in this. . . The generally expert air of the whole matter is enhanced by the always excellent Fay Bainter." John K. Hutchens

+ Boston Transcript p18 Jl 7 '39

"Adults and mature young people."

Christian Science Monitor p15 Jl 8 '39

"Warner Brothers' efforts to recapture the success of last year's 'Four Daughters,' by using the same cast and a similar 'family' theme, falls rather flat. 'Daughters Courageous' works too hard over its series of rapid-fire wisecracks and its obvious solution. Director Michael Curtiz and the cast do as well as they can with a screenplay that lacks sincerity and depth of characterization. . . It's too bad that motivations throughout weren't considered more carefully; this cast is worthy of something better than all this shallowness." Philip T. Hartung

— + Commonweal p259 Je 30 '39

" 'You'll find this a pleasant, occasionally lagging, but mostly interesting, wholesome and typical record of the various romantic moments in the lives of the members of the Masters family. . . The picture is well produced, and pleasantly acted." Jesse Zunser

+ Cue p44 Je 24 '39

"Recommended to study groups as a lesson in the intelligent direction of dialogue. . . The picture is not for children, but young people and adults will find it clean and interesting. Exhibitors will not have box-office names for their marquees, but will be justified in exploiting it as good entertainment. It is human, simple and has its amusing moments."

+ Hollywood Spectator p6 Jl 8 '39

" 'Daughters Courageous,' although it has a scrambled plot and is considerably too long, is an amusing lightweight show. If you found 'Four Daughters' to your liking you are almost certain to be entertained by this offering. Like its predecessor, the film is at its best when it is not concerned directly with the daughters. John Garfield is back again playing an embittered young man and stealing the show every time he comes on the screen." Howard Barnes

+ N Y Herald Tribune p8 Je 24 '39

"It is a thoroughly pleasant entertainment—howbeit reminiscent—with a thoroughly pleasant cast to grace it. Mr. Rains is the best part of it, but Fay Bainter as the mother, Priscilla Lane as the liveliest of the daughters, Mr. Garfield as the intruder, Donald Crisp as the solid citizen, and the others are scarcely less deserving. Possibly the picture lacks the surprise of 'Four Daughters,' but there is only that margin between them." Frank S. Nugent

+ N Y Times p12 Je 24 '39

"The average good, honest American family has always rather awed movie people, as well it might, and their deference only too often leads to a slight dullness, which in this case may exasperate some, perhaps misled by the title to expect something ten times more strenuous and thrilling than 'Captains Courageous.' " John Mosher

+ — New Yorker p80 Je 24 '39

"While much of the narrative seems to be motivated by the authors' wishful winking at reality, the film's effect is spirited and youthful, with a good cast making the most of the story's emotions. In any case, 'Daughters Courageous' is successful enough to justify the Warners in planning at least two 'sequels.' "

+ Newsweek p28 Jl 3 '39

Photoplay p54 Ag '39

"Not a carbon copy, not a sequel, yet not entirely a fresh and uninfluenced cinema, 'Daughters Courageous' has a coltish, unaffected charm, considerable wit, an ill-concealed admiration for its two picaresque but impossible male mainstays."

+ Time p35 Jl 3 '39

Trade Paper Reviews

"The story has a familiar twang, but a very capable cast coupled with a workmanlike writing job make it as fine a picture as one can desire."

+ Boxoffice p71 Je 24 '39

" 'Daughters Courageous' may not measure up to the spontaneous inspiration that created 'Four Daughters.' But as far as audiences are concerned, the picture can be taken with pleasure."

+ Digest p16 Je 20 '39

"Comparisons between 'Daughters Courageous' and 'Four Daughters' are inevitable. If anything, this second Warner production is superior. Although it lacks the pathos of last season's hit, the picture benefits by a sounder, convincing and refreshingly unusual story beautifully rounded out by dialogue and situations of great sympathy and warmth." David J. Hanna

+ + Film Bulletin p6 Jl 1 '39

"A production with a high voltage of sentimental and romantic appeal, written to charm the American women of all ages from those of high school age experiencing their first flutterings of male-attraction to the mothers with grown daughters watching them getting ready to start homes of their own. For this 'Four Daughters' family follows the sure-fire formula of that film classic of quadruple heart-appeal which slew the ladies of the nation a year ago. This one will trump it in hearts for the old box office slam."

+ + Film Daily p6 Je 16 '39

"Warners return 'Four Daughters' to the screen with a close-knit parcel of familiar [ingredients] and in a fashion which will quite possibly advance the fortunes of the producers and the various members of the clique. The boxoffice rewards of the play appear amply assured both because of the predecessor and the intrinsic value of this moving drama."

+ Hollywood Reporter p3 Je 15 '39

+ + Motion Pict Daily p6 Je 15 '39

"There's a ready-made audience eager to see this film which is a followup although not a sequel, to Warners' 'Four Daughters' which was released last August and met with universal favor, critical praise and boxoffice draft. . . Few of the situations [in the film] can stand up under too close scrutiny, but the flavor of the film as a whole is entertaining, amusing, and occasionally emotional."

+ Variety p16 Je 21 '39

"A fresh and captivating heart interest tale cleverly laced with comedy, rich in character and material and brilliantly executed in every phase, 'Daughters Courageous' is top flight entertainment. Using the same cast of principals, it carries on the sentimental and professional interest created in 'Four Daughters'—a continuity which Warners apparently intend to forward further as a screen tradition. At the box office it should do even better than its predecessor because it is in some respects a more solid and meritorious production."

+ + Variety (Hollywood) p3 Je 15 '39

THE DAY THE BOOKIES WEPT. RKO Announced for release S 15 '39 (Not yet previewed)

DEAD MEN TELL NO TALES. Alliance 70min Jl 23 '39

Cast: Emlyn Williams. Sara Seegar. Hugh Williams. Marius Goring. Lesley Brook

Director: David MacDonald

Screen writers: Walter Summers. Stafford Dickins. Emlyn Williams

Mystery melodrama. Filmed in England. Based on a novel, The Norwich Victims, by Francis Beeding. In 1920 the old Vitagraph studio made a picture with the same title but a different story. Emlyn Williams plays a dual rôle—that of a French loan-shark and murderer and also that of a headmaster in a boys' school.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency My 18 '39

"A: good mystery; Y & C: no."
+ **Parents' M** p59 O '39

"Mature."
Wkly Guide My 13 '39

Newspaper and Magazine Reviews

"Murder mystery film with gruesome details but an ingenious plot. Adults and young people."
Christian Science Monitor p15 Je 10 '39

"The effort, several notches below Empire standard, serves as a vehicle for Emlyn Williams, who comes pretty close to restoring our faith in the English as the leading horror merchants. But not even Mr. Williams can turn the trick in a picture obviously made in the 'quickie' manner. True, several times the amateur sleuth will get the creeps and if he can follow the low-pitched dialogue, a few laughs, but generally the debit side overshadows the credits."
+ — **N Y Herald Tribune** p8 Jl 24 '39

"If you can pardon Mr. Williams's penchant for the dual role (the Sacha Guitry side of his nature) and just make the one little effort necessary to imagine that anybody could successfully perform the duties of a headmaster in a boys' school at Norwich, and, at the same time, those of a murderous money lender known as Louis Friedberg, in London, then you will find no hitch at all in your enjoyment of Mr. Williams's expertly enacted melodrama." Ben R. Crisler
+ **N Y Times** p9 Jl 24 '39

"Although the mystery element is perfectly obvious from the beginning, I don't suppose I should breathe a word which might seem to disclose any secrets. That there aren't any secrets, actually, is the real trouble with the story, a fault which it overcomes, however, with some variety of incident and malevolence." John Mosher
+ — **New Yorker** p57 Jl 29 '39

Trade Paper Reviews

"Possessing a good selling title, an effectively creepy performance by talented Emlyn Williams and enough treatment to brighten its more gruesome aspects, this mystery thriller should keep fans who like chills with entertainment in a fairly constant state of jitters. After it's all over an observer might remark that it is positively too fantastic."
+ **Boxoffice** p47 Ag 5 '39

"One of the best of the murder mysteries of the season, and a fine example of the British studios' skill in handling this type of taut suspense and deft characterization."
+ **Film Daily** p6 Ag 3 '39

"A blood-and-thunder contribution by England that has its drawbacks but can stand up alongside the average 'B' of its type in America. The title should mean something on marquees, although the names of the artists won't. . . There is plenty of action in Alliance's murder mystery but also a lot of dialog, some of it a bit windy. Emlyn Williams, who plays a dual role as distant as the two poles, wrote some of the dialog. Not so much may be said for his dialog and that of the two adaptors, but of outstanding importance is his work as a character actor. On the latter count he handicaps as a strong prospect for Hollywood."
+ **Variety** p27 Jl 26 '39

DEATH GOES NORTH. Warwick 63min Jl 22 '39

Cast: Edgar Edwards. Sheila Bromley. Jameson Thomas. Dorothy Bradshaw

Director: Frank MacDonald

Screen writer: Edward R. Austin

Murder mystery melodrama. The Canadian Northwest Mounted Police are called in to solve a series of murders and attempted stranglings. The young heroine who owns timber lands cannot make any profits because of rival lumber men who want her to sell out.

Trade Paper Reviews

"And the audience goes out on this one. Produced as a quota quickie for one of the major companies, the only authentic thing about it is its Canadian flavor. Aside from that, it bears little resemblance to anything that may be constituted as dramatic entertainment."
— **Boxoffice** p45 Ag 12 '39

"For a picture made for the neighborhood trade, this one shapes up as very fine entertainment. It carries an atmosphere of novelty with its Canadian actors in authentic Canadian scenery in the northwoods."
+ **Film Daily** p6 Jl 27 '39

"There is one bright spot in an otherwise mediocre production. That is the outstanding work of the dog, Rin-Tin-Tin, Jr. Will do all right as secondary filler on duals, but might get better results if Rin, Jr., got stronger marquee billing. . . Picture is handicapped in the first half by bad photography, lighting or laboratory print work. Sound recording could have been better also."
— + **Variety** p27 Jl 26 '39

DEATH OF A CHAMPION. Paramount 67min S 1 '39

Cast: Lynne Overman. Virginia Dale. Joseph Allen, Jr. Donald O'Connor. Susan Paley

Director: Robert Florey

Original story: Frank Gruber

Screen writers: Stuart Palmer. Cortland Fitzsimmons

Mystery story. Three people are murdered after a mysterious slaying of a champion dog at a dog show. Lynne Overman, a book agent who is a self-styled human encyclopedia, solves the crime.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 31 '39

"A & Y: entertaining; C: no."
+ **Parents' M** p59 O '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p19 S 2 '39

"It is a bad mystery film drama. . . Frankly, 'Death of a Champion' is pretty dull spoofing." Robert W. Dana
— + **N Y Herald Tribune** p12 Ag 24 '39

"The comic talents of Lynne Overman are considerable, and considerably are they drawn upon in order to render 'Death of a Champion' the tolerably amusing murder-circus it is." Ben R. Crisler
+ — **N Y Times** p17 Ag 24 '39

Trade Paper Reviews

"An extremely novel murder mystery, laid against a dogshow background and introducing Lynne Overman as a wisecracking amateur sleuth in the forerunner of a new series, this measures up to program standards in every respect."
+ **Boxoffice** p35 S 2 '39

DEATH OF A CHAMPION—*Continued*

" 'Death of a Champion' is not very hot stuff, even in the 'B' bracket. It is one that can be passed up without any great loss, if you have any privileges left under your contract, or saved for a spot Saturday matinee filler. . . Direction didn't have much chance with the screenplay provided, but at that, Robert Florey shouldn't have tackled it if he didn't see a chance to keep it intelligible and even paced."

— **Digest** p17 S 1 '39

"This must be marked down as just one of those 'time-killers' for dual bill houses. Starting with the powerful story idea of the murder of a blue ribbon dog, this strange concoction proceeds to murder three people and attempts to stir up a lot of excitement over practically nothing at all. Entertainment values are very close to nil and its boxoffice value will probably correspond."

— **Film Bulletin** p8 S 9 '39

"Entertaining comedy of Lynne Overman peps up routine murder mystery."

+ — **Film Daily** p7 S 7 '39

"It is a humorous murder mystery that will fit favorably into the niche for which it is intended—that of the second feature on a dual bill. . . Definition of the characters involved in the plot were rather clumsily described by the writers, which makes it a little difficult to follow at times."

+ — **Hollywood Reporter** p4 Ag 25 '39

Reviewed by Roscoe Williams

+ — **Motion Pict Daily** p7 Ag 28 '39

"It unreels as run-of-the-mill fare. . . A fair dualer in total. . . Direction is smooth once it gets past the initial few minutes wherein the laying of the plot is a confused bouncing around of events utilizing stock and newsreel shots of various dog shows and winners."

+ — **Variety** p14 Ag 30 '39

"Spotty direction, which at times, permits unfoldment of a not-too-potent story to sag to point of boredom, dooms 'Death of a Champion' to filler bracket. While it may serve for juvenile matinees in neighborhoods, it will not rate as entertainment in adult circles."

— **Variety (Hollywood)** p3 Ag 25 '39

DUST BE MY DESTINY. Warner 88min S 16 '39

Cast: John Garfield. Priscilla Lane. Alan Hale. Frank McHugh. Billy Halop. Bobby Jordan. Charley Grapewin. Henry Armetta

Director: Lewis Seiler

Screen writer: Robert Rossen

Crime melodrama. Based on novel of same title by Jerome Odlum. Garfield portrays a cynical and hardened vagrant who has served a prison term for a crime he did not commit. Picked up by police as a vagrant in a southern town, he is sent to the county workfarm and falls in love with Priscilla Lane. Garfield has a fight with Priscilla's step-father and kills him. The couple marry and are hunted for murder. When she gives him up, he gains his acquittal.

Audience Suitability Ratings

"An engrossing social drama. . . John Garfield gives a memorable performance. Adults." DAR

+ **Fox W Coast Bulletin** Ag 19 '39

"Adults."

Nat Legion of Decency S 7 '39

"A & Y: thoughtful; C: no."

Parents' M p59 O '39

"Family."

Wkly Guide S 2 '39

Newspaper and Magazine Reviews

"John Garfield and Priscilla Lane give such appealing performances in 'Dust Be My Destiny' that they almost make this melodrama convincing. Things go from very bad to much worse as the cards are obviously stacked against embittered Joe [Garfield]. You can't believe the false story any more than can the sneering audience in the film believe in the wedding that unites Joe and Mabel on the stage of a cheap theatre." Philip T. Hartung

+ — **Commonweal** p481 S 15 '39

"This is strong melodramatic stuff—occasionally illogical, frequently over-theatrical, but just as frequently tense and gripping in its swift, episodic story. . . The film, repetitious and exaggerated as it often is, nevertheless manages to be good melodrama, and has in addition the benefit of excellent performances by Garfield and Priscilla Lane."

+ — **Cue** p38 S 9 '39

"Meandering and confusing as to intent, though possessed of an unwholesome bitterness. Some good performances." Bert Harlen

— + **Hollywood Spectator** p15 S 2 '39

"The movie itself, though not the romance, ends in a courtroom with a nice, if wordy, acquittal, but before that there are some incidents of strenuous activity, gangster interludes, and, as a matter of fact, some pretty sentiment, cleverly directed and presented by both the young people concerned with a fair degree of grace and quite a bit of conviction." John Mosher

+ **New Yorker** p72 S 9 '39

"While not very plausible as sociology or drama, this episodic melodrama achieves considerable excitement and suspense, aided by the sincere performance of John Garfield and Priscilla Lane."

+ — **Newsweek** p42 S 11 '39

Trade Paper Reviews

"Powerful and completely engrossing melodrama which merits acclaim as the most striking celluloid indictment of social injustice since 'I Am a Fugitive.' An adroitly wrought screenplay provides a welcome mitigation of the theme's austerity through the injection of a vein of comedy and romance without detracting one whit from the strength of the feature, which is entertainment from start to finish and for all ages and classes."

+ **Boxoffice** p71 Ag 19 '39

"It would seem rather difficult, if not impossible for Warner Brothers to fail of reaching heights when playing one of their patented formula yarns. . . Neither do they fail completely in 'Dust Be My Destiny.' But neither do they come through with flying colors. So we will split the difference: In most spots the picture will make plenty of money, because the theme in Warner hands always has, and because John Garfield and Priscilla Lane turn in grand jobs. There are spots where its tenuous, never-ending, repetitious story will get wide yawns."

+ — **Digest** p12 Ag 16 '39

"Although inferior to other Warner Brothers social dramas, 'Dust Be My Destiny' is sufficiently interesting and entertaining to satisfy less discriminating audiences. Chief fault lies in the story—a rambling affair which never quite accomplishes its purpose until the closing sequence. However, the good performances, the finale and several other punchy, forceful moments compensate for these defects." David J. Hanna

+ — **Film Bulletin** p18 Ag 26 '39

"Add 'Dust Be My Destiny' to the long and growing list of prison-break, crime stories of Warners. It's a long story, a long picture; one that reaches great entertainment heights and the depths of boredom, improbable in almost all its entirety, but with it all a fair show."

+ — **Hollywood Reporter** p3 Ag 12 '39

Reviewed by Vance King

+ **Motion Pict Daily** p6 Ag 15 '39

"It is a criminal melodrama, with sufficient action and suspense in over-all content to carry through as a strong programmer. Where starring combination of John Garfield and Priscilla Lane . . . have built sufficient following, picture will mean that much more. Although story is overlong and episodic, these deficiencies are partially overcome by excellent performances of Garfield and Miss Lane."

+ **Variety** p14 Ag 16 '39

"Chunk-of-life drama, with accent on the tear-jerking side, 'Dust Be My Destiny' provides sufficient entertainment to fulfill the support spot requirements in majority of situa-

tions. . . Good performances by a dozen players in suport of Garfield and Priscilla Lane, and vigorous, straight-forward drive of the story under Lewis Seiler's direction keep it well above the average for this type of active, exciting melodrama."
+ **Variety (Hollywood)** p3 Ag 12 '39

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EACH DAWN I DIE. Warner-First national 92min Ag 19 '39

Cast: James Cagney. George Raft. Jane Bryan. George Bancroft. Maxie Rosenbloom. Stanley Ridges. Alan Baxter. Victor Jory

Director: William Keighley

Screen writers: Norman Reilly Raine. Warren Duff. Charles Perry

Prison drama. Based on the novel of same title by Jerome Odlum. James Cagney portrays a newspaperman who is framed by unscrupulous politicians because he has uncovered their crooked work. In prison, he becomes embittered because he is unable to get a pardon. He meets an underworld leader, George Raft, who double-crosses him but in the end Raft dies and Cagney regains his freedom.

Audience Suitability Ratings

"A: depends on taste; Y & C: by no means."
Christian Century p1007 Ag 16 '39

"Good. A tense, absorbing prison story. Sound ethics. Confused story denouement; excellent cast and direction. Mature family." DAR

"It is difficult to find justification for this picture outside of the fact that James Cagney and George Raft are given an opportunity to appear in he-man, human-nature-in-the-raw parts in which they both excel. It is full of unbridled brutality and distorted social values. The prison is manned by a depraved staff and is as degrading and vicious as the worst prisons of the deep South some years ago. It is bad material, well acted and well produced. Adolescents, 12-16 & children, 8-12: impossible. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bulletin Jl 22 '39

"The members of a capable cast are excellent in their characterizations, but the brutality of prison punishment for infractions of inhumanly stringent rules, the merciless hate, the gruesome killings all contribute to a picture that is not only revolting but is also destructive of social values. Adults." Calif Cong of Par & Teachers

"A tense, emotionally exhausting melodrama. Adults." Calif Fed of Business & Professional Women's Clubs

"Exceptionally efficient direction has united the elements of this story into a unit of powerful realism. Adults." Gen Fed of Women's Clubs (W Coast)

"A tense, brutal prison melodrama, convincingly acted and directed with virility and sustained suspense. Adults." Nat Council of Jewish Women

"Entertainment this film certainly is not! It seems to be a compilation of all the worst prison conditions which have ever prevailed in any penitentiary. The purpose of this hour of unrelieved horror is not clear. Limited audiences of adults only." Nat Soc of New England Women

"For those interested in 'prison films' this particular one will prove outstanding. An excellent cast, well directed. Adults." S Calif Council of Fed Church Women
Fox W Coast Bulletin Jl 29 '39

"Objectionable in part."
Nat Legion of Decency Ag 3 '39

"A: good; Y & C: no."
+ **Parents' M** p58 S '39

"Mature."
Wkly Guide Jl 22 '39

Newspaper and Magazine Reviews

"As a diatribe against injustice the film is more forceful in its physical aspects than in its argument. . . Objection may be made to the guards' brutality and to occasional overly-smart lines. . . But only praise can be dealt out for the well controlled scenes." Philip T. Hartung
+ **Commonweal** p359 Ag 4 '39

"With the capable help of deadpan George Raft, Jimmy Cagney whips this prison story out of its plot-rut into vital, vivid, continually exciting melodrama. . . Warner Brothers—who have made con, stir, shiv, dick, bull, and other underworld terms familiar to every American fireside—are experts at this sort of thing. In 'Each Dawn I Die' they shoot the works." Jesse Zunser
+ **Cue** p41 Jl 29 '39

"A profoundly exciting melodrama, but one that incorporates some stirring emotional scenes, the whole fiercely attacking the misery and degeneration to which convicts assertedly are subjected in our prisons. Distinguished for the skill with which it is told. Pretty grim stuff for the kids, though." Bert Harlen
+ + **Hollywood Spectator** p10 Ag 5 '39

"The Warners are specialists in cell symphonies. Their jailhouse melodramas have power and punch. . . It is a brutal, sordid, cruel story." Beverly Hills
+ **Liberty** p53 S 2 '39

"The story is of the kind that you would have to see to disbelieve. . . The action, the treadmill background, the incidental relations of the men, are brought over with the kind of vividness we expect of pictures. But the writing is as fantastic and out of joint as the muddy poetics of its title." Otis Ferguson
+ — **New Repub** p20 Ag 9 '39

"The Warners have lost none of their knack at prison melodramatics. 'Each Dawn I Die' is a grim and exciting screen show. The plot is conventional enough, but it has been saved by a rattling good production. . . It is a knockout melodrama, cut to pattern, but so artfully cut to a melodramatic pattern that it stands up staunchly on its own account." Howard Barnes
+ **N Y Herald Tribune** p4 Jl 22 '39

"It is painful to have to report that it is of secondary quality. Tough as the Cagney-Raft combine was bound to be, it is not nearly so tough as the task of having to serve out a term in at least one Warner prison picture every month. . . The story is one of the most wildly implausible of the year, but Mr. Cagney almost plays it plausibly, while Mr. Raft ably seconds him." B. R. Crisler
+ — **N Y Times** p12 Jl 22 '39

"It's a Cagney prison piece and it goes the limit. No, I am inclined to take that back. It goes so far only and then shies off a bit, gets hazy in spots with a kind of spiritual irradiation, and softens at last for a finale of happy romance. I have noticed a tendency of late in the Warner Brothers' underworld productions to instill a touch of the higher feeling. I am not sure the touch helps. One perceives a certain vagueness here and there throughout 'Each Dawn I Die' and connoisseurs of underworld life may complain thereat. Balancing these coddled incidents, there is enough force, I think to place the film in the first class among prison studies." John Mosher
+ **New Yorker** p57 Jl 29 '39

"Both Cagney and Raft high-light the film with performances that rank with the best in their careers. In fact, the costars and their exceptionally able supporters . . . offset the film's theatrical realism with forthright characterizations. In theory the film works up a froth of moral indignation against crooked politicians and a vicious penal system; actually the film's producers succeed chiefly in demonstrating that a reliable theme of yesteryear, revitalized with vivid action and sustained by skillful acting, is a sure-fire formula for screen entertainment."
+ **Newsweek** p30 Jl 31 '39

EACH DAWN I DIE—*Continued*

"The impact of this should knock you out of your seats, if you're not off prison pictures for life."
+ **Photoplay** p65 O '39

"It is the most authentic and exciting prison picture since 'The Big House' (1930), one of the noisiest sound tracks ever heard outside an airplane epic, enough slugging, shooting, bullyragging and brutality to make the most hardened criminal think twice before tangling with the law. In addition to its crackling screen play, its sharp camera eye, 'Each Dawn I Die' is made memorable by the easy mastery of its two principals."
+ + **Time** p22 Jl 31 '39

Trade Paper Reviews

"A prison yarn and very strong stuff with the sensational and melodramatic emphasis constantly directed toward the heavy side. . . It is man's meat. 'Each Dawn I Die' is gruesome and, while it is occasionally spotty in its dramatic impact, by and large it comes out as a forceful and punchy attraction."
+ **Boxoffice** p69 Jl 22 '39

"The Warner Brothers still hold the monopoly on knowledge of how to do a prison picture. They know all the tricks and plot turns—they repeat them without a blush—and they lay it on thick. They pull no punches. The film will stand up in the parade. Its box office value will be enhanced by the marquee names of Cagney and Raft, the fine direction, and a cast picked by experts in underworld types; its box office value will be weakened where they have begun to grow a bit tired of going to prison with the Warner Brothers."
+ **Digest** p7 Jl 24 '39

"Specialists in prison dramas, the Brothers Warner have made 'Each Dawn I Die' among the better pictures of its type. . . The story is packed with punch and thrills—the kind that spell first rate mass entertainment. . . George Raft and James Cagney vie for top honors, giving performances that will please their fans. Their combined followings and the exploitation opportunities offered by this Warner opus will make 'Dawn' a box office hit." David J. Hanna
+ + **Film Bulletin** p6 Jl 29 '39

"This prison drama is distinguished by a strong and logical story that gives James Cagney and George Raft opportunities to go to town with some heavy dramatics. Both acquit themselves impressively."
+ **Film Daily** p7 Jl 18 '39

" 'Each Dawn I Die' is one of the best pictures to come out of this industry in many a day. It's a typical Warners' dramatic socko that hits as hard as any picture you have ever seen. It's a stark, heavy two-fisted melodrama from the first to the last foot, with hardly any relief during an inch of its unreeling. It should click with the top grossers of the day and push above 99 percent of them. It's all real movie meat, and a hundred yards wide."
+ + **Hollywood Reporter** p3 Jl 18 '39

Reviewed by Gus McCarthy
+ + **Motion Pict Daily** p1 Jl 21 '39

"This is the first on the Warner lot for George Raft. He is co-starred with James Cagney, and it is a happy combination, indicating that the change of production setting may be beneficial both to Warners and Raft. . . It's melodramatic fare which should draw fairly well on the strength of the male stellar names. . . Story structure is a bit thin in spots despite the best efforts of William Keighley, who isn't always able to cover up."
+ — **Variety** p12 Jl 19 '39

"Grim and powerful prison melodrama, grooved for widest popular appeal, is 'Each Dawn I Die.' Names, story, nature of the material and performances that will be talked about give it a natural box office hit setup."
+ **Variety (Hollywood)** p3 Jl 18 '39

ELSA MAXWELL'S HOTEL FOR WOMEN. 20th century-Fox 122min Ag 4 '39

Cast: Ann Sothern. Linda Darnell. James Ellison. Jean Rogers. Lynn Bari. June Gale. Joyce Compton. Elsa Maxwell. John Halliday. Katharine Aldridge. Alan Dinehart

Director: Gregory Ratoff

Music: Elsa Maxwell

Music director: David Buttolph

Original story: Elsa Maxwell. Kathryn Scola

Screen writers: Kathryn Scola. Darrell Ware

Comedy drama. The story deals with the problems of beautiful girls who are commercial ad models. Linda Darnell comes to New York to resume a broken romance with a young architect from her home town. He has become a social success and rebuffs the girl who goes to live at a women's clubhouse. She decides to try for a job as a model and shortly rises to a spectacular success. The young architect, jealous of her, falls in love again after a complication involving a shooting.

Audience Suitability Ratings

"A: depends on taste; Y: too sophisticated; C: no."
Christian Century p1086 S 6 '39

"Good. Highly diverting comedy. Adults." DAR
+ **Fox W Coast Bulletin** Jl 29 '39

"A very clever, human-interest story with lots of snappy dialogue. Mature." Am Legion Auxiliary

"Entertaining for adults." Calif Cong of Par & Teachers

"The picture has a sparkle and is spotted with brisk dialogue, but it is Ann Sothern who puts new life into a trivial story. Mature." Calif Fed of Business & Professional Women's Clubs

"A lavishly produced picture, endowed with some fine characterizations, sparkling dialogue, humor, sophistication and homely philosophy. Highly diverting entertainment for mature audiences. Adults." Gen Fed of Women's Clubs (W Coast)

"In spite of its 'True Story' flavor, the picture is most enjoyable. Adults." Nat Council of Jewish Women

"A well written story, tersely directed, carefully and beautifully photographed, and made very much alive by vigorous and realistic acting. Adults." Nat Soc of New England Women

"An amusing picture, highly sophisticated, modern and featuring female players. The dialogue is clever and very amusing. Good entertainment for adults." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** Ag 5 '39

"Adolescents, 12-16: much too sophisticated; children, 8-12: no."
Motion Pict R p5 Ag '39

"Adults."
Nat Legion of Decency Ag 10 '39

"Adults."
Parents' M p58 S '39

"Mature. Lively and bright in the 'columnist' style, with Elsa Maxwell appearing briefly with advice and wisecracks."
+ **Wkly Guide** Ag 5 '39

Newspaper and Magazine Reviews

"Unsavory. Moments of humor do not offset its disqualifications. Adults."
— **Christian Science Monitor** p13 Ag 12 '39

"Those who expect something scintillatingly smart from Elsa Maxwell are going to be disappointed with this film. Even Gregory Ratoff's direction fails to make anything unusual out of the shoddy story." Philip T. Hartung
— + **Commonweal** p400 Ag 18 '39

"Miss Darnell, as the heroine of the proceedings, is pretty and capable, and will undoubtedly make a good screen actress some day. Miss Maxwell scintillates, but in a minor key." Jesse Zunser
Cue p39 Ag 26 '39

"New York viewed as a glittering world of wit, opulence, and success, abounding in furs, flowers, night clubs and all the trimmings. Escapist drama par excellence." Bert Harlen
+ **Hollywood Spectator** p8 Ag 5 '39

Reviewed by Beverly Hills
Liberty p44 S 16 '39

"Elsa Maxwell isn't as much in evidence in the film as one is led to expect. In fact, I rather think one would like to see a bit more of the lady and regrets that she has chosen this especial experiment for a display of reticence." John Mosher
New Yorker p55 S 2 '39

"This is a flimsy Cinderella story. The picture has its moments—but not for men."
+ — **Newsweek** p25 Ag 14 '39

"New Linda Darnell should turn into a bright star, and Ann Sothern is very good indeed, but the story is ground out between occasional amusing lines of dialogue."
+ — **Photoplay** p89 O '39

Time p33 Ag 14 '39

Trade Paper Reviews

"Eye-filling is the word for this saga of glamour girls in the big city. In keeping with the quantity of feminine pulchritude on exhibit, the production is ornately decorated. . . Dramatically, it is a pretty weak story."
+ **Boxoffice** p39 Jl 29 '39

"Darryl Zanuck comes up with a refreshingly novel showmanship idea in presenting 'Elsa Maxwell's Hotel for Women,' a picture that will be one of those 'pauses for refreshment' to box offices thirsty for some gayety and frivolity."
+ **Digest** p7 Ag 1 '39

"Not unlike a well directed orchestra, the film starts off with the baton beat of pep, personality and rhythmic perfection—qualities it never loses throughout the entire film. It is a picture bound to appeal to the masses."
+ **Film Bulletin** p8 Ag 12 '39

"Yi-pi! Here's one for the book. A glamour picture, if there was ever one. As glamorous a piece of sock entertainment as has been delivered in quite a while. . . You may take it that your reviewer liked the film. Audiences should go out talking about it. The picture should hang up swell grosses returning 20th-Fox plenty of dough."
+ + **Hollywood Reporter** p3 Jl 28 '39

Reviewed by Gus McCarthy
+ + **Motion Pict Daily** p6 Ag 2 '39

"The story has been told over and over again on the screen for many years. . . It is an old-fashioned and decidedly obvious Cinderella yarn. . . Picture is fluffed up with a generous display of latest fashions; some incidental comedy and smart cracks by Ann Sothern; and direction that lifts many passages far above the script material provided. . . On its own, without much in the way of general marquee values, it will get by neatly as a strong program supporter in the duals. Where exploitation energy is exerted to hypo the Elsa Maxwell angle—if it means anything outside of the metropolitan centers—picture may carry through for nominal grosses."
+ — **Variety** p18 Ag 2 '39

"A picture of exceptional charm and vivid entertainment qualities, capable of a cleanup in the metropolitan first runs and a show which will fascinate women audiences down to the remotest hamlet. Fresh and novel in treatment and in its combination of subject matter, superlatively played and directed, smart and scintillating in dialog and situation, it also has many potent exploitation angles."
+ **Variety (Hollywood)** p3 Jl 28 '39

END OF A DAY. Regina 105min S 11 '39

Cast: Victor Francen. Louis Jouvet. Michel Simon. Madeleine Ozeray. Gabrielle Dorziat

Director: Julien Duvivier

Screen writers: Julien Duvivier. Charles Spaak

Drama. Filmed in France with English subtitles. In a home for retired actors a group of men and women relive past triumphs and youthful successes. There is an aged Don Juan who almost persuades a girl to commit suicide; an actor of the classical school who never achieved the fame he merited; and one who spent his whole career being an understudy.

Newspaper and Magazine Reviews

"This French film, with English titles, won't be overly popular; its plot is too fragile and blurred to win the masses. But for acting, masterful direction and exquisite photography it ranks high. . . Julien Duvivier has directed this realistic, human story with stirring beauty and understanding. The revolt in the Home, the wedding scene and the funeral are like Daumier pictures brought to life by movement and sound." Philip T. Hartung
+ **Commonweal** p481 S 15 '39

"It is a powerful and moving film. 'End of a Day' is at once a stirring tribute to the theater by its lusty young relative and an engrossing cinematic experience. The gifted Julien Duvivier has written and staged it with great skill, sincerity and feeling and it has been played superbly by a cast which is as familiar with the world of the footlights as that of Kleig lights. . . The Filmarte is off to a good start again, with a fine and poignant French motion picture." Howard Barnes
+ + **N Y Herald Tribune** p20 S 12 '39

"The distinction of opening each new season at the Filmarte traditionally is reserved for a distinguished French film. . . The Filmarte is making no exceptions this season, come hell or high water. Once again it is putting its best footage forward and, in 'End of a Day' it is presenting one of the great films of any screen year, an enduring and eloquent work that cannot fail of consideration when those cinematic bookkeepers, the New York film critics, start toting up the year's bests next January. . . Few films from abroad have been so wittily written (or so well translated by the dialogue scribes), and few films, whether from abroad or here, have so well interpreted the joys and sorrows of the stage." Frank S. Nugent
+ + **N Y Times** p28 S 12 '39

Trade Paper Reviews

"With this battery of draw names, it would have a good chance at success in France ordinarily, though the story cannot be called strictly commercial. But add the direction of Julien Duvivier, with his finesse for understanding and producing human reactions, and this film is a draw most anywhere."
+ **Variety** p16 My 3 '39

EVERYTHING'S ON ICE. RKO-Lesser 65min O 13 '39

Cast: Irene Dare. Roscoe Karns. Edgar Kennedy. Lynne Roberts. Eric Linden. Mary Hart

Director: Earle C. Kenton

Music: Victor Young. Paul Webster. Milton Drake. Fred Stryker

Music director: Lud Gluskin

Screen writers: Adrian Landis. Sherman Lowe

Comedy with music. Roscoe Karns discovers that his niece, Irene Dare, has unusual skating ability. He signs her up for a Palm Beach night club. There is a romance between Lynne Roberts and Eric Linden which Karns is always disrupting but in the end Linden is disclosed as a millionaire and all is well.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency S 14 '39

EVERYTHING'S ON ICE—*Continued*

Trade Paper Reviews

"Six-year-old Irene Dare, given her first starring opportunity, makes the most of it in a pleasing bundle of entertainment capitalizing on the current popularity of ice-skating as a film subject. Producer Sol Lesser has surrounded her with better-than-average production and a number of scintillating skating routines which more than compensate for the run-of-the-mill story."
+ **Boxoffice** p25 S 9 '39

"Skating enthusiasts and women generally will find much to amuse and interest them in love story revolving around a skating rink."
+ **Film Daily** p6 S 7 '39

"Lesser has given his little star [Irene Dare] thoughtful consideration in the presentation of this unknown quantity and has done a job that will draw applause from the audiences for her phenomenal figure skating. . . The story is an amusing affair."
+ **Hollywood Reporter** p3 Ag 31 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 S 6 '39

" 'Everything's on Ice' is a trial balloon picture, and title bids for public acceptance of the moppet Irene Dare for future appearances. When little Irene is displaying her technique on the blades, she's interesting. But youngster is self-conscious in reading of lines, and screen presence is obviously amateurish. . . Moppet's initial film story is not too strong a showcase, and indicates Lesser will have trouble getting the right kind of stories as background for pictures exploiting little Irene's prowess on the blades."
+ — **Variety** p14 S 6 '39

"It emerges from production mill as not merely another programmer, but rather as a worth-while supporting feature for any dualer. La Dare, only six and one-half years old, proves herself as capable at histrionics as she is at cavorting on silver blades."
+ **Variety (Hollywood)** p3 Ag 31 '39

F

FAST AND FURIOUS. MGM Announced for release S 29 '39 (Not yet previewed)

FEUD OF THE RANGE. Metropolitan-Webb 55min Ja 15 '39

Cast: Bob Steele. Richard Cramer. Gertrude Messinger. Frank La Rue

Director: Harry S. Webb

Western melodrama. A western bad man starts a range feud just to stir up trouble and in order to seize property. Steele steps in and stops him.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency My 4 '39

Trade Paper Reviews

"Hoary Western that won't pull much business. Picture is an incredibly poor sagebrusher, and will cost Bob Steele most of his following. Only for houses where fans are insatiable for any sort of Western, good, bad or indifferent."
— **Variety** p12 Jl 19 '39

FIFTH AVENUE GIRL. RKO 77-83min S 22 '39

Cast: Ginger Rogers. Walter Connolly. Verree Teasdale. Kathryn Adams. Tim Holt. James Ellison. Franklin Pangborn. Louis Calhern

Director: Gregory La Cava

Music: Russell Bennett

Screen writer: Allan Scott

Farce comedy. Connolly portrays a millionaire who is shunned by his indifferent family. On his birthday he meets an unemployed and sophisticated working girl, Ginger Rogers, and asks her to help him celebrate. Later he employs her to make his wife, who has been going out with younger men, jealous and to aid his polo-playing son and frivolous daughter.

Audience Suitability Ratings

"Mediocre. Jarring notes re Labor vs. Capital, Communist chatter, dubitable triangle-cure for a Reno-bound marriage mark this unconvincing farce. Adults." DAR
— + **Fox W Coast Bulletin** Ag 26 '39

"An excellent cast, a refreshing story combined with the direction of a very capable director all make this picture an outstanding, entertaining social comedy. . . The sly laughter poked at the would-be proletarian chauffeur seems the best solution for treatment of these disgruntled yearners for Utopian economics. Adults." Am Legion Auxiliary

"Excellent selection of mirth-provoking incidents, keen satire on isms and anti-capitalistic notions prevalent today make this delightful adult entertainment. . . Exceptionally well cast and well directed. Adults." Calif Cong of Par & Teachers

"Light satirical comedy. Adults." Calif Fed of Business & Professional Women's Clubs

"A most delightful satirical farce marked by excellent characterizations, highly amusing situations, and clever, pertinent dialogue that pokes fun at today's many absurd economic offerings. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"A smoothly directed, mildly amusing social comedy. Mature-family." Nat Council of Jewish Women

"An amusing social comedy ably directed, with smart dialogue and clever characterizations. Adult fare." Nat Soc of New England Women

"Mature." S Calif Council of Jewish Women
+ **Fox W Coast Bulletin** S 2 '39

"Adults."
Nat Legion of Decency Ag 31 '39

"A: good; Y: sophisticated; C: no."
+ **Parents' M** p59 O '39

"Family. A light and amusing comedy. Not as good as some of Ginger's pictures, with overmuch dialog, but full of good bits for all its patchiness."
+ **Wkly Guide** Ag 26 '39

Newspaper and Magazine Reviews

"Like a refreshing breeze on a mid-summer's day comes 'Fifth Avenue Girl,' one of those spirited comedies that will win no prizes for depth, but make you light hearted and thankful for its clever lines, smart direction and lively performances. . . Gregory La Cava, who directed 'My Man Godfrey' which this resembles, does not allow Allan Scott's wisecracking screenplay to drag long enough for audiences to think about its old-fashioned theme, but keeps them in a state of hilarity." Philip T. Hartung
+ **Commonweal** p439 S 1 '39

"It has a sound enough formula. And generally entertaining, too. . . Gregory La Cava, who made 'My Man Godfrey' three years ago, should know. He very nearly duplicates the story in 'Fifth Avenue Girl.' . . The film is really quite amusing, witty, well played, and gaily written—nearly, if not quite as entertaining as Mr. La Cava's earlier 'My Man Godfrey.' I would consider that high praise." Jesse Zunser
+ **Cue** p38 Ag 26 '39

"The names of Ginger Rogers and Walter Connolly should mean something at the box-office and exhibitors need have no hesitation in promising a highly diverting piece of screen entertainment. Motion picture appreciation classes should note the excessive amount of dialogue and determine for themselves whether they approve it. Despite the action of the millionaire in picking up a poor girl in the park and taking her home with him, the story is as clean as a hound's tooth and has nothing for the most biting censor to get his teeth into."
+ **Hollywood Spectator** p11 S 2 '39

"Everyone is at the mercy of a weak script. . . There are the pleasant comedy stretches we expect of a Ginger Rogers' film. It fails to be a 'Bachelor Mother' because it will get raucous and mean to people to get a laugh—which like as not sounds hollow when it comes. . . I couldn't say it was a bad picture. I won't say it is a good picture. I'm not talking, see?" Otis Ferguson

New Repub p132 S 6 '39

"The great Gregory La Cava has not made his best film in 'Fifth Avenue Girl,' but he has turned out an exceedingly entertaining one. Although he has settled for a familiar fable, which has worn threadbare with repeated telling on the screen, he has succeeded in giving it new and amusing accents. With Ginger Rogers giving a superb portrayal of the title role, the Merlin of the motion-picture directors has worked genuine magic on the show. It is not a memorable photoplay, by any means, but it is a gay and tasteful comedy of manners." Howard Barnes

+ **N Y Herald Tribune** p8 Ag 25 '39

"Although this is no part of the stern, critical attitude, we confess a charitable disposition these days toward anything that serves as an anodyne, however fleeting, to such seasonal discomforts as the heat and Hitler. The Music Hall is cool and comfortable; 'Fifth Avenue Girl,' which it presented yesterday, is cheerful and cheerfully unimportant. It may not be a strikingly good comedy, but then it isn't militantly bad either; so we have no compunction about putting our name on a non-aggression pact." Frank S. Nugent

+ **N Y Times** p12 Ag 25 '39

"In 'Fifth Avenue Girl' Miss Rogers doesn't dance, which is a pity, and she saunters through the whole quite slight but rather comical piece with a nonchalance which is, I have no doubt, the epitome of artistry." John Mosher

+ **New Yorker** p63 Ag 26 '39

"In attempting a reverse variation of his often-imitated 'My Man Godfrey,' Gregory La Cava fails to achieve that movie's screwball comedy peak. Aided by Ginger Rogers' facile talent for clowning, however, the director converts a stereotyped story into a thoroughly engaging film."

+ **Newsweek** p42 S 11 '39

"To spectators who saw neither 'My Man Godfrey' nor any of the variants of it since mimeographed in Hollywood, 'Fifth Avenue Girl' may well seem one of the best pictures of the year."

+ **Time** p47 Ag 28 '39

Trade Paper Reviews

"Chalk up another fine-grained performance for versatile Ginger Rogers, this time in a delightfully satirical farce which subtly laughs at the rich, those who envy them and current sociological theories."

+ **Boxoffice** p51 Ag 26 '39

"Sophisticated entertainment, but with a Cinderella background that will hit with all classes. You will be happy to meet the customers at the door as they come out."

+ **Digest** p14 Ag 24 '39

"As seen at the preview, this needs some cutting. With the draggy spots eliminated, 'Fifth Avenue Girl' would be a bright, breezy comedy with a human element that should have vast popular appeal. Story is clever, the dialogue amusing and the production topnotch. Coming as it does close on the heels of 'Bachelor Mother,' will carry in the majority of locations on the strength of Ginger Rogers' name. Only action houses will find it below par." David J. Hanna

+ **Film Bulletin** p18 Ag 26 '39

"Sparkling comedy makes refreshing screenfare that will please any type of audience."

+ **Film Daily** p17 Ag 22 '39

"Ginger Rogers' solo career advances another vital step upward, and without benefit of her nimble feet, in 'Fifth Avenue Girl.' It is unquestionably a worthy successor to her recent 'Bachelor Mother,' and to many it may prove difficult to choose between the two. All of which points up the conclusion that Pandro S. Berman has another hit picture in this newcomer. This, too, is on the zany side. But it has enough ingredients on the plausible, or at least understandable side, to give it a sound and quite earthy skeleton structure. All in all, it is a painstakingly clever and highly finished production."

+ + **Hollywood Reporter** p3 Ag 17 '39

Reviewed by Edward Greif

+ **Motion Pict Daily** p4 Ag 18 '39

"Following close on release of 'Bachelor Mother,' this one confirms impressions of the latter picture that Ginger Rogers holds something more than dancing prowess to maintain her status as a box office personality. . . It is a cleverly devised comedy drama; expertly guided by Gregory La Cava, and having as foundation one of the best scripts of socko dialog that has come out of Hollywood in several months. Although comedy predominates, it is deliberately underplayed throughout. It's a new La Cava directorial trick that generates surprises. Picture is due for healthy business, with holdovers the rule rather than exception in deluxers and general runs. It carries smart appeal for the sophisticates, yet with every passage understandable to general audiences."

+ + **Variety** p14 Ag 23 '39

"Gregory La Cava's lush and satiric work of comic pathos gives RKO another definite winner and Ginger Rogers another bright mark on her score card. It is a fine piece of high farce, ably expounded by an enthused cast. And while it will offer its fullest delights to the cultivated trade, the picture has enough comic latitude both in the writing and the performances to guarantee plenty of entertainment for everyone, even well over into the secondary situations."

+ + **Variety (Hollywood)** p3 Ag 17 '39

FIGHTING GRINGO. RKO 59min S 8 '39

Cast: George O'Brien. Lupita Tovar. Lucio Villegas. William Royle. Glenn Strange. Slim Whittaker. LeRoy Mason. Mary Field

Director: David Howard

Music director: Roy Webb

Screen writer: Oliver Drake

Western melodrama. This is the last of RKO's O'Brien Westerns for the 1938-39 season. A crooked banker-rancher steals a ranch from an old man. O'Brien and his pals free the old man of a trumped up murder charge and get the ranch back.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency S 7 '39

"A: fair; Y & C: good."

+ — **Parents' M** p59 O '39

Newspaper and Magazine Reviews

"A standard George O'Brien Western, with perhaps a little more ridin' and shootin' than usual." Bert Harlan

+ **Hollywood Spectator** p17 S 2 '39

Trade Paper Reviews

"Gun-toting George O'Brien and his brave buckaroos follow the prescribed ritual in outsmarting the villain and bringing justice to the range. A formula Western, with a slight garnishment of Spanish sauce, it will please the outdoor fans who like to see everybody killed but the cameraman."

+ **Boxoffice** p35 S 2 '39

"George O'Brien isn't going any particular place, but at least it can be said that he is standing still, and not slipping back, as long as they stick to formula and trick it up with enough of the riding, tooting, shooting stuff."

+ — **Digest** p8 S 1 '39

"The latest of the George O'Briens follows a familiar groove, neither rising nor falling below the level of others in the series. Its chief virtue is the work of O'Brien, Lupita Tovar, LeRoy Mason and Mary Field, and some picturesque scenery and excellent Mexican music; its chief fault is lack of freshness and novel twists in its writing, and complete absence of comedy moments."

+ — **Hollywood Reporter** p3 Ag 23 '39

FIGHTING GRINGO—*Continued*

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p7 Ag 25 '39

"It hangs plenty of riding, shooting and fighting on a formula tale to maintain standard of its five predecessors. While story doesn't measure up to others, fans of O'Brien and oaters won't notice discrepancy due to large doses of excitement."
+ — **Variety (Hollywood)** p3 Ag 23 '39

FIGHTING RENEGADE. Victory-Katzman 54 min S 1 '39

Cast: Tim McCoy. Joyce Bryant. Ben Corbett. Ted Adams

Director: Sam Newfield

Screen writer: William Lively

Western melodrama. Tim McCoy disguises himself as a Mexican bandit in order to aid a scientific expedition which hopes to find Indian burial relics for museums.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 24 '39

Trade Paper Reviews

"As Westerns go this is just satisfactory. The story is handled in slapdash fashion. The one slightly redeeming feature is the injection of action fore and aft of the running time."
+ — **Boxoffice** p25 S 9 '39

"Tim McCoy, disguised in a Mexican bandit—'de best damn caballero'—role, pretty familiar stuff by now, attempts to dress up Western bad man formula by cloaking the proceedings in a pseudo-scientific expedition. Idea had possibilities. Writer has mangled theme so badly, however, that final result is nothing more than the usual roundup of band of desperadoes and killers. There's riding and shooting action of sorts, but nothing to excite more than ordinary interest for action fan houses."
— **Variety** p19 S 6 '39

FIRST LOVE. Universal Announced for release S 29 '39 (Not yet previewed)

FIVE CAME BACK. RKO 74min Je 23 '39

Cast: Chester Morris. Lucille Ball. Wendy Barrie. John Carradine. Allen Jenkins. Joseph Calleia. C. Aubrey Smith

Director: John Farrow

Music: Roy Webb

Original story: Richard Carroll

Screen writers: Jerry Cady. Dalton Trumbo. Nathanael West

Melodrama. The plot involves a group of "Grand Hotel" characters on a Carribean plane which is forced down by storms in a jungle. Only half the group may be taken back on the plane and a searching appraisal is made of each passenger's character before the decision by the judge, a condemned anarchist being returned to South America for execution.

Audience Suitability Ratings

"A: very good of kind; Y: strong thriller; C: no."
+ + **Christian Century** p911 Jl 19 '39

"This picture presents a very interesting portrait gallery of human types, using as its vehicle the familiar but not yet hackneyed device of the airplane trip. . . The final scene of human heroism, soaring to its loftiest heights, as the repaired airplane disappears behind a bank of clouds, is one of the finest bits of drama presented by the screen for many a day. The photography is especially notable. Adolescents, 12-16: no, needs adult evaluation; children, 8-12: unsuitable."
+ **Motion Pict R** p4 Jl '39

"Family."
Wkly Guide Je 10 '39

Newspaper and Magazine Reviews

"The best thing about this is the ending, the first one I've seen in some weeks that didn't compromise with facts and naturalness. . . It is so originally told that it's more than worth while going to see." John Gibbons
+ **Boston Transcript** p18 Jl 7 '39

"Adults and young people."
Christian Science Monitor p15 Jl 8 '39

"Director Farrow builds up an excellent suspense and keeps an even balance in his large cast which is without stars but has several good performances. The Robinson Crusoe experiences . . . are particularly effective after the picture's slow beginning." Philip T. Hartung
+ — **Commonweal** p259 Je 30 '39

"This small-budget melodrama has more interest, excitement, and suspense to the running foot of celluloid than most of the bigger-budgeted, spectacular, multi-starred Grade-'A' productions. . . It is tight, tense, excellently directed, and superbly played melodrama." Jesse Zunser
+ **Cue** p44 Jl 1 '39

"Unusual melodrama of an aircrash, very resourcefully and skilfully told and extremely well acted. Suspensefully and consistently interesting, this is a 'surprise picture' that is well worth seeing."
+ + **Film Wkly** p31 S 2 '39

"Another class 'B' picture more entertaining than most 'A's.' . . On the whole a gripping drama which exhibitors can get behind. Hardly for children; devoid of comedy; plenty of action to appeal to adolescents; and its dramatic soundness makes it good entertainment for intelligent audiences. I see nothing in it for study groups, but students who see it should note the importance of naturally spoken dialogue as a factor in making scenes believable."
+ **Hollywood Spectator** p6 Je 24 '39

"Occasionally an inexpensive, unpretentious film comes along which is every bit as good as the screen's Class 'A' offerings. Such a film is 'Five Came Back.' It was produced for peanuts, as Hollywood budgets go, and it has no stars. Nevertheless, it is a stunning melodrama, filled with a burden of suspense which you will rarely find in shows of its kind, while remaining remarkably plausible. Shrewdly directed and played with powerful restraint, it definitely deserves to be placed among the more notable motion pictures of the year." Howard Barnes
+ + **N Y Herald Tribune** p12 Jl 5 '39

"It is a rousing salute to melodrama, suspenseful as a slow-burning fuse, exciting as a pinwheel, spectacularly explosive as an aerial bomb. . . Although Dalton Trumbo and his fellow-scriptists probably would be the last to insist their plot is virgin territory, they have landscaped it very well, writing punchy dialogue to fit the occasion and relying on John Farrow's direction and a well-ordered cast to make the melodrama grow. If it's excitement you're after, with a finale which omits the arrival of the Marines, then 'Five Came Back' is a thriller to be seen." Frank S. Nugent
+ **N Y Times** p20 Jl 5 '39

"It hasn't any very novel story. However it has been handled so well, each characterization developed with such care, and a general element of common sense employed so obviously that the whole movie becomes unexpectedly plausible and compelling. No undue melodrama, no racket and hullabaloo remind one that this is all fiction." John Mosher
+ **New Yorker** p85 Jl 8 '39

"Working on a modest budget, the authors of this film, the excellent cast, and John Farrow, director, have turned out a refreshing and absorbing melodrama."
+ **Newsweek** p29 Jl 3 '39

"Most of the characterizations are believable, and you are forced to believe, at last, in the situations, too."
Photoplay p86 S '39

"A good screen story, a capable unstarred cast and direction that supplies suspense of Alfred Hitchcock calibre lift 'Five Came Back' out of the Swiss Family Hollywood class and up to the distinction of a sort of 'Stagecoach' on wings."
+ + **Time** p45 Je 26 '39

Trade Paper Reviews

"Once in a blue moon a conservatively-budgeted picture comes out of Hollywood which smashes to bits the more elaborate spend, spend, spend, theories of success. During a given year, pictures of this calibre could be counted on the fingers of both hands. 'Five Came Back' is such a picture, and deservedly ranks as a blue-ribbon member of this group. It would be a shame if this picture did not get the business that it so justly deserves. . . Give it all the trailer build-up and other advance plugging you can and you have a bargain buy that will satisfy any audience."

+ + **Digest** p10 Je 13 '39

"Only the absence of an outstanding marquee name will keep this engrossing RKO film from getting its worthy returns in the first runs. It is a fine job in every respect—story, direction, acting and production. . . There is plenty of excitement to satisfy the action fans." David J. Hanna

+ **Film Bulletin** p8 Jl 1 '39

"This is an unpretentious picture, apparently produced on a watch-the-nickels budget, but it is superlatively made and should prove a distinct sleeper. Has a genuine story, is forcefully told, brilliantly directed, persuasively played and sustains interest to a potent finish. Cast is excellent on performance and fair for the marquee; film will get favorable reviews and steady word-of-mouth. Looks like a solid click all around."

+ + **Variety** p16 Je 21 '39

FIVE LITTLE PEPPERS AND HOW THEY GREW. Columbia 55-58min Ag 22 '39

Cast: Edith Fellows. Clarence Kolb. Dorothy Peterson. Ronald Sinclair. Charles Peck. Dorothy Ann Seese

Director: Charles Barton

Original story: J. Robert Bren. Gladys Atwater

Screen writers: Nathalie Bucknall. Jefferson Parker

Domestic comedy drama. Based on the book of same title by Margaret Sidney. This is the first of an intended series built around the characters. Edith Fellows portrays Polly, eldest daughter of a family, who must take care of the other children after her father dies and her mother goes out to work. Clarence Kolb plays a wealthy shrewd old business man who tries to get control of some mining stock owned by the Pepper family. He is so captivated with the children that he decides instead to aid them.

Audience Suitability Ratings

"A: fair; Y & C: good."

+ — **Parents' M** p58 S '39

Trade Paper Reviews

"This is one of the neatest programmers turned out by producer Irving Briskin in many a day. Built on an unpretentious scale without any marquee names to boast of, it emerges as fine entertainment that will bring enjoyment to children between the ages of six to sixty. It is liberally spiked with good clean comedy and just the right amount of heart tugs to give one that lump-in-throat feeling."

+ **Hollywood Reporter** p3 S 2 '39

"Here is a neat little package of clean and wholesome entertainment for the family and juvenile trade. Unpretentious and a moderate budgeted programmer, it will please generally, with its liberal admixture of clean wholesome comedy and homespun drama. . . A little four-year-old, Dorothy Ann Seese, captures attention in her first film try."

+ **Variety** p14 S 6 '39

"'Five Little Peppers and How They Grew' gets the intended series, based on the tales of Margaret Sidney, off to an auspicious start in a neat and wholesome piece of family entertainment. Picture has humor, tenderness and mellow hokum eloquently played by a group of talented children."

+ **Variety (Hollywood)** p3 S 2 '39

FIVE TIMES FIVE. RKO-Pathe 21min

Cast: Dionne Quintuplets. Alexander Woollcott

Director: Frank Donovan

Screen writer: Alexander Woollcott

Short subject. Alexander Woollcott acts as narrator and actor in this filming of the fifth birthday of the little girls. It includes their preparations for their visit to Toronto as guests of the British King and Queen.

Audience Suitability Ratings

"It is entertaining to all who are unable to visit or see these children, for it brings a clear idea of their surroundings and life which is pleasing to old and young. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Excellent. Family." DAR

"Extremely well done, and by far the most pleasing and interesting presentation so far made of the Quints. Appealing to all ages." Gen Fed of Women's Clubs (W Coast)

"Should be seen by the entire family." Nat Council of Jewish Women

"Charming for all ages." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

+ + **Fox W Coast Bulletin** Ag 12 '39

Newspaper and Magazine Reviews

Reviewed by John Mosher

New Yorker p57 Jl 29 '39

"It verifies Dr. Dafoe's suspicion that his little charges could stand a reducing diet. . . Most of it is too coy for comfort unless you're a fervent admirer of the Quints or radio's 'Town Crier.'"

— + **Newsweek** p41 Ag 7 '39

Trade Paper Reviews

"It is a trim box office article. . . The appeal of the five Dionne youngsters is as great as ever. Which means a remarkably interesting 21 minutes has been wrapped up in covering their everyday childish pranks and tricks. Makes this short an unusual featurette. . . Woollcott's running narrative is topnotch, his own choice of words fitting his familiar radio personality."

+ + **Variety** p27 Jl 26 '39

FLIGHT AT MIDNIGHT. Republic 66min Ag 28 '39

Cast: Jean Parker. Phil Regan. Robert Armstrong. Noah Beery, Jr. Roscoe Turner

Director: Sidney Salkow

Music: Ralph Freed. Burton Lane

Music director: Cy Feuer

Original story: Daniel Moore. Hugh King

Screen writer: Eliot Gibbons

Aviation melodrama. Phil Regan is a devil-may-care mail pilot, Jean Parker is a transport plane hostess and Robert Armstrong portrays the landing field chief. After a dangerous flight, Regan is grounded by Armstrong. Regan's mechanic is killed because of Regan's negligence. In the end Regan makes a heroic sacrifice to atone for his irresponsibility.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency S 7 '39

"A & Y: good action film; C: no."

+ **Parents' M** p59 O '39

"Family."

Wkly Guide Ag 26 '39

Newspaper and Magazine Reviews

"It is a second (or third) rate aviation triangle-melodrama, with the usual set-up. . . There are the usual complications, crashes, romantic moments, with death in the air and love on the ground. Count it a time-filler for the second half of a double-feature, and nothing more." Jesse Zunser

— **Cue** p39 S 9 '39

FLIGHT AT MIDNIGHT—*Continued*

"This is but one instance of a badly written poorly directed minor film. Congratulations to Colonel Turner for being able to stay in the background as much as he does!" Robert W. Dana

— **N Y Herald Tribune** p18 S 7 '39

"As a suggestion to the War Department, couldn't something be done about providing filmgoers with their own anti-aircraft batteries to bring down such jennies, such crates, such menaces to commercial aviation movies as 'Flight at Midnight'? For this is the baling-wired veteran of a thousand screen engagements. . . The picture should have been grounded in a neighborhood house on a double bill, not permitted to solo on Broadway." Frank S. Nugent

— **N Y Times** p29 S 7 '39

Trade Paper Reviews

"There is all that might be desired by the exhibitor in this film, plus salable names and the opportunity for spectacular exploitation. The story is a compact affair, well written, plausible and capably directed."

+ **Boxoffice** p35 S 2 '39

"With a sufficiency of action, a capable and pleasing cast, and a briskly paced story, this new Republic release will neatly fill exhibitors' needs."

+ **Film Daily** p7 Ag 28 '39

Reviewed by Ed Grief

+ **Motion Pict Daily** p7 Ag 29 '39

"Discounting the story, whose transparency is evident early, 'Flight at Midnight' has been well cast to suggest possibilities for the duals. Camera is standard while direction often lags through poor pacing. Extraneous, meaningless dialog is another factor. Colonel Roscoe Turner, who's starred along with Jean Parker and Phil Regan, gives the picture some authenticity, with the casting at times shrouding the poor story."

+ — **Variety** p14 Ag 30 '39

FORGOTTEN WOMAN. Universal 63min Jl 7 '39

Cast: Sigrid Gurie. William Lundigan. Eve Arden. Donald Briggs

Director: Harold Young

Music director: Charles Previn

Original story: John Kobler

Screen writers: Lionel Houser. Harold Buchman

Drama. Miss Gurie and her husband place an advertisement in the papers for someone to share expenses in an auto trip to Florida. Gangsters answer and are accepted by the couple. On the way they kill the husband and Miss Gurie is arrested as an accomplice.

Audience Suitability Reviews

"A: hardly; Y: unsuitable; C: no."

— + **Christian Century** p1119 S 13 '39

"This interesting dramatic story, with the help of an excellent cast, proves to be good entertainment. Adults." Am Legion Auxiliary

"Emotional social drama with a story that is far-stretched and, at times, a bit disconnected. The acting is convincing, production is good, and suspense is sustained throughout. Adults." Calif Cong of Par & Teachers

"A hackneyed story with poor motivations, unimaginative direction and uninspired acting. Fair melodrama. Adults." Calif Fed of Business & Professional Women's Clubs

"Well-enacted, depressing social drama. Adults." DAR

"Fairly interesting. Adults." Nat Council of Jewish Women

"A well knit story with involved situations, demonstrating the fallacy of circumstantial evidence. Well acted and constructed in that good overcomes evil. Adults." Nat Soc of New England Women

"The characters all move with convincing action through this realistic picture. . . The ethical values are nil until the end. Mature." S Calif Council of Fed Church Women

"The story of this melodrama should be set to music and sung in 14 stanzas with appropriate gestures. . . Sigrid Gurie has enough charm to interest spectators in her fate, but she has a hard time fighting her way through the waves of sentimentality that surround her. Adolescents: too emotional; children: entirely unsuitable. Adults." Women's Univ Club, Los Angeles

Fox W Coast Bulletin Jl 8 '39

"Adults."

Nat Legion of Decency Jl 6 '39

"A: good; Y & C: no."

+ **Parents' M** p59 S '39

"Family. The direction and acting make a not very novel plot humanly interesting."

+ **Wkly Guide** Jl 1 '39

Newspaper and Magazine Reviews

"Class 'B' melodrama with preposterous plot. Adults and mature young people."

— **Christian Science Monitor** p15 Jl 22 '39

"Trivial and dull. At a snail's pace it parades a quantity of the most dreary and unconvincing twaddle I have seen in moons. . . An obviously fabricated and pointless yarn, offering little entertainment value." Bert Harlen

— **Hollywood Spectator** p10 Jl 8 '39

"'Forgotten Woman' is an awful concoction which is made somehow interesting by the presence of Sigrid Gurie. It is hard to decide whether her unusual screen personality is genuine or merely a fake impression created by a dilettante who photographs splendidly." Franz Hoellering

Nation p205 Ag 19 '39

N Y Herald Tribune p10 Ag 3 '39

"There is nothing quite so conducive to boredom, even in an air-cooled theatre as this old story. This is especially true when the formula is served without regard for the dramatic possibilities still inherent in the old tale. From a technical viewpoint the picture is all that one could expect a Class 'C' film to be."

— + **N Y Times** p11 Ag 4 '39

"Sigrid Gurie returns in this rather good little movie."

+ — **Photoplay** p86 S '39

Trade Paper Reviews

"An uninspired melodrama, this moves along at a slow pace and probably will prove no more than acceptable as program material for average audiences."

— + **Boxoffice** p29 Jl 8 '39

"Straight melodrama presented by convincing players makes 'Forgotten Woman' O. K. program fare. Its principal drawback is in the triteness of its plot, which varies little from the age-old line. Still, it will make a satisfactory second feature for smaller houses. . . It may be somewhat of a question, on the box office side, whether audiences are in the mood right now for the melancholy Scandinavian school of acting of Miss Gurie."

+ — **Digest** p7 Je 30 '39

"Sigrid Gurie, after her big build-up and subsequent let-down in exotic roles gets her first chance at a modern dramatic role and gives an entirely acceptable account of herself. Unfortunately, the new vehicle chosen for her is a routine story based on implausible coincidence."

+ — **Film Bulletin** p4 Ag 12 '39

"A tear-jerker which gives Sigrid Gurie a chance to do some heavy dramatic work. This picture should please the feminine audience."

+ **Film Daily** p10 Jl 6 '39

"In 'Forgotten Woman,' Universal has a tear jerker that is liberally spiked with so called 'good audience stuff.' . . Having been given careful production and good direction, 'Forgotten Woman' will uphold its end of the bill and should go over unusually well with the female audience."

+ **Hollywood Reporter** p3 Je 28 '39

Reviewed by Gus McCarthy

+ **Motion Pict Daily** p3 Jl 5 '39

"This is Sigrid Gurie's picture. She sets herself up as starring timber. There is not much in the hackneyed fable which hasn't been done many times before. Yet she makes her script misfortunes, her desire for happiness and strug-

gle to recapture her baby son something gripping, and always exciting. Picture itself drops into double-bill category nicely despite several neat portrayals."
+ — **Variety** p14 Ag 9 '39

"It unfurls as a neat programmer. Highlighted by dramatic story thread, strong performances by Miss Gurie and her supporting players, and convincing direction, it is entertainment aimed at adults, and screened as such, should satisfy."
+ **Variety (Hollywood)** p3 Je 28 '39

FOUR FEATHERS. United artists-Korda 109-130min Ag 4 '39

Cast: Ralph Richardson. C. Aubrey Smith. John Clements. June Duprez. Jack Allen. Donald Gray

Director: Zoltan Korda

Screen writers: R. C. Sherriff. Oliver H. P. Garrett

Military spectacle. Filmed in England in Technicolor. Based on novel of same title by A. E. W. Mason. The filming of the entire production was made on the exact locale, on the east bank of the Nile, where the incidents depicted actually happened in 1898. Natives and members of the British army regiments were used in the film. This is the third version of the story filmed. The locale is the Egyptian Sudan and the story is that of General Kitchener's spectacular capture of Khartoum. Behind the exciting battle scenes is the story of British army tradition—of a soldier handed four white feathers and branded a coward by fellow officers and of how he heroically redeemed himself.

Audience Suitability Ratings

"A: fine of kind; Y: very strong; C: no."
+ + **Christian Century** p1055 Ag 30 '39

"Good. Superb scenic backgrounds. . . This story of a coward who forces himself to take the hard, inglorious position of an Arab spy to prove himself worthy of the glorious tradition of his British forbears is unconvincing because illogically presented; the hero's makeup would deceive no Arab, his heroic resolve is too abruptly taken, his exploits too foreign to his capabilities. However 'Four Feathers' is a picture not to be missed. Mature-family." DAR
+ **Fox W Coast Bulletin** Jl 22 '39

"A very interesting story with an excellent cast, very well directed and excellently photographed. Constructive in historical value. Adults." Am Legion Auxiliary

"The horror scenes, the cruelty and brutality, make it unsuitable for any but adult audiences." Calif Cong of Par & Teachers

"Highly exciting entertainment. . . The amount of convincing detail tends to prolong battle scenes, and the personal adventure and romance may not be convincing to the more skeptical. Adults." Calif Fed of Business & Professional Women's Clubs

"A thrilling account of the Arab uprising in Egypt with vivid contrasting situations. Family." Calif Fed of Music Clubs

"A magnificent production presented in unusually lovely Technicolor. A picture of the highest order. Adults and young people." Gen Fed of Women Clubs (W Coast)

"A tense, thrilling and exciting picture done in beautiful Technicolor, 'Four Feathers' proves a triumph for its producers and is absorbingly interesting. Mature-family." Nat Council of Jewish Women

"Direction and acting are excellent, and constructive ethical values are presented. Older family." Nat Soc of New England Women

"A gripping story, in which the delineation of characters is outstanding. It is regrettable that this worth while picture has too many harrowing war scenes which detract from its entertainment. Adults." S Calif Council of Fed Church Women

"A man's picture and a Britisher's, 'Four Feathers' might be dedicated to the valor of war and the glory of the Empire. It is very fine in its way. . . The attitude towards war will be displeasing to many thinking people who believe that cool sanity should be preserved at a time when all the world is seeing red. But if it can be taken as straight military adventure, and if one is not too squeamish about details of torture, it is well worth seeing. Acting and direction are commendable. Adolescents: too brutal; children: decidedly not. Adults." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bulletin** Ag 5 '39

"General patronage."
Nat Legion of Decency Je 29 '39

"A: excellent; Y: good except for violent scenes; C: no."
+ + **Parents' M** p46 Ag '39

"Family. Outstanding. A magnificent spectacle of the desert and its terrors, of long lines of marching men, and of exciting battles—all done in soft and natural Technicolor. Referred to the Committee on Exceptional Photoplays."
+ + **Wkly Guide** Je 24 '39

Newspaper and Magazine Reviews

"Well acted but out of touch with the times and definitely for the devotees of the big bow-wow spectacle stuff. Adults and young people."
+ — **Christian Science Monitor** p13 Ag 12 '39

"If movie-goers must assist in the building of the British Empire, let them have films like Alexander Korda's 'Four Feathers.' . . I have never been overly fond of A. E. W. Mason's story." Philip T. Hartung
Commonweal p400 Ag 18 '39

"It is a whopping fine military show—with a gripping background story to keep it going—jammed to overflowing with action, all beautifully Technicolored, superbly produced, and splendidly acted. Altogether, you can count this one of the most solidly entertaining pictures of its type yet to roll through the projectors." Jesse Zunser
+ + **Cue** p41 Ag 5 '39

"The film is very British in interests and the slowness of movement is another factor which may render the film of little appeal for the general public in this country. The production is handsomely mounted."
+ — **Hollywood Spectator** p6 Ag 5 '39

"The scenes along the Nile have exquisite beauty, and there is a quiet loveliness to the British drawing rooms. . . The chief trouble with 'Four Feathers' is the acting. Nobody has personality, nobody does much of anything histrionically. Unless it is Ralph Richardson as a British officer who goes blind from the burning desert sun." Beverly Hills
+ **Liberty** p35 Ag 22 '39

"The remake of 'Four Feathers' shows exciting war scenes in perfect Technicolor, noble English culture, and barbaric Moors." Franz Hoellering
Nation p204 Ag 19 '39

"It is a piece of thorough absurdity as far as the story is concerned, but worth mention (if not attendance) for some very fine production values. The boats on the Nile, the camps breaking up and camels getting under way, the riding and fighting in the desert, are fine stuff—the best of their kind, I believe. . . All being done in color, this was more difficult than is usually the case; and more the pity that anything so handsome should be thrown away on such naive hokum." Otis Ferguson
+ — **New Repub** p20 Ag 9 '39

"It is an eye-filling entertainment. . . The British empire builders have rarely received a more fulsome dramatic tribute, even by our studios. Nevertheless, the sheer opulence of the show and its fondness for flag waving make it a rather cumbersome film. Without the finest sort of acting in several of the principal roles, 'Four Feathers' would be more sprawling pageant than screen drama. . . It is all very, very British . . . but American audiences have always had a fond nostalgia for this sort of thing. They will find the film to their liking, I believe." Howard Barnes
+ **N Y Herald Tribune** p8 Ag 4 '39

"Mr. Korda has made a fine, stirring, gorgeously Technicolored, explosively cinematic job. . . To 'Four Feathers' therefore, we herewith tender in grateful acknowledgment a fifth feather—for Mr. Korda's cap. Mad and romantic and bombastically British as the

FOUR FEATHERS—*Continued*

story of 'Four Feathers' undeniably is . . . it is also the most splendid spectacle that has happened on the screen this year. . . The Capitol has the biggest and best show in town." Ben R. Crisler
+ + **N Y Times** p11 Ag 4 '39

"The serene daffiness of 'Four Feathers' certainly entitles it to first place on the week's cinema list. . . I hope nobody will accuse me of excessive enthusiasm if I say that the film has many of the inspired qualities of a Mickey Mouse picture, with Englishmen instead of mice." Russell Maloney
+ **New Yorker** p49 Ag 12 '39

"One of the most ambitious productions to come out of England, 'Four Feathers' indicates almost as many feathers in the caps of the Hungarian-born Kordas—Alexander Korda, producer; brother Zoltan, director; brother Vincent, art director. . . Yet for all the accent on individual and mass action, the characterizations of the film are well above average."
+ + **Newsweek** p40 Ag 7 '39

"For sheer spectacle, this British picture is unmatched. . . On the other hand, it's also unmatched for sheer brutality and an impressive somberness no brilliance of color can dispel. . . Hardly gay entertainment, but a 'must' for every filmgoer who can both take his pictures seriously and enjoy them."
+ + **Photoplay** p63 S '39

"[It is] the British Bull's-eye [of the week.]. . Although this fable is energetically enacted, 'Four Feathers' is most memorable for its desert and battle scenes, dyed in the renowned Korda Technicolor."
+ + **Time** p32 Ag 14 '39

Trade Paper Reviews

"A military spectacle of the British Sudan carried out on a scale of impressive magnitude. . . The dazzling color photography will prove to be one of the picture's best selling points."
+ + **Boxoffice** p71 Je 24 '39

"It is a great piece of showmanship. The subject was able to stand on its own feet in silent days—very strongly so—but there is no comparison between the silent version and the elements of pictorial appeal and audience value that Korda has crowded into this modern version. . . Our best tip to exhibitors is not to let the film slip into the wrong booking dates for fear that it is 'British.' It IS as British as the Union Jack, but it is also as universal in showmanship as a circus."
+ + **Digest** p7 Jl 24 '39

"One of the most spectacular and stirring films to issue from the Korda Studios. . . Acting is of a high order, but lack of familiar cast names will be a handicap which will necessitate strong selling in this country. A typically-British tale of military adventure, the film is often absorbing and frequently moving, but it suffers from being overlong." Frank Leyendecker
+ **Film Bulletin** p8 Jl 29 '39

"There has probably never been a production with more stirring and spectacular battle scenes than the two that highlight this picture. The story, however, is another matter, for it's in the typical British tradition. . . But take the battle stuff, and you've got something to shout about. Nothing like it has ever been done. It's terrific, superb, spectacular and sensational. And you can quote us on that."
+ + **Film Daily** p7 Jl 24 '39

"Alexander Korda has brought to the screen in 'Four Feathers' one of the most impressive subjects ever to be photographed from the pages of British history. It is a massive production, done on a most extravagant scale, all in Technicolor and acted and directed by a most competent group of motion picture creators. The picture is definitely a must-see show, and one that will restore much of the glory that was Korda's immediately following his production of 'Henry VIII.' "
+ + **Hollywood Reporter** p3 Jl 21 '39

Reviewed by Charles S. Aaronson
+ + **Motion Pict Daily** p1 Jl 24 '39

"Few pictures of such magnitude have ever been produced in this country [England] with the result that 'Four Feathers' looks set for international success. But before its general release it requires at least a half hour's deletion."
+ + **Variety** p12 Ap 26 '39

"Magnificently produced, impressively related blood-and-iron melodrama of fighting men in their hours of high passion and crucial tests. A man's picture. Solid, valid, British. Almost overwhelming in its terrific battle crescendos, unparalleled since 'The Big Parade' and 'All Quiet on the Western Front' in the smashing impact of thousands of men with volleying guns and hacking swords."
+ + **Variety (Hollywood)** p3 Jl 21 '39

FRONTIER MARSHAL. 20th century-Fox 70min Jl 28 '39

Cast: Randolph Scott. Nancy Kelly. Cesar Romero. Binnie Barnes. John Carradine. Eddie Foy, Jr

Director: Allan Dwan

Music director: Samuel Kaylin

Screen writer: Sam Hellman

Western melodrama. Based on the book of same title by Stuart N. Lake. The film tells the story in semi-fictional form of the life of Wyatt Earp, famous marshal of the frontier town of Tombstone, Arizona.

Audience Suitability Ratings

"Good. Mature family." DAR
+ **Fox W Coast Bulletin** Jl 29 '39

"A fairly good Western story, with too many barroom scenes and not enough out doors. A good cast, ably directed, although one couldn't forget one was seeing a movie. Mature." Am Legion Auxiliary

"Action-crowded melodrama staged with the usual Western routine. Matter of taste. Adults." Calif Cong of Par & Teachers

"It has an excellent cast and is filled with action, local color and suspense. Mature." Calif Fed of Business & Professional Women's Clubs

"An interesting and exciting Western with excellent direction, good acting and splendid photography. Adults." Calif Fed of Music Clubs

"Teeming with exciting action and thrilling interest, this Western vividly presents the mushroom growth of Tombstone. Too heavy for young children. Family." Gen Fed of Women's Clubs (W Coast)

"A better-than-most, rip-roaring Western melodrama. Family." Nat Council of Jewish Women

"A good Western for those who like the type. Adults." Nat Soc of New England Women

"A strong, gripping Western drama. The picture teems with drinking, brothels and ruthless killing. However, there are some excellent characterizations. Adults." S Calif Council of Fed Church Women

"Although the main outlines of a Western story are familiar to most of us, this one is done in a manner which makes it convincing. The characters react like real people, and there is actually more emphasis on saving human lives than on taking them. Adolescents: good Western; children: too exciting. Mature family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** Ag 5 '39

"Adults."
Nat Legion of Decency Ag 3 '39

"A & Y: good; C: no."
+ **Parents' M** p59 S '39

"A vigorous and colorful story. Good characterizations. Family."
+ **Wkly Guide** Jl 29 '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p19 S 2 '39

"Although Director Allan Dwan deviates little from the standard of tough 'Westerns' no love clinch winds up his film. . . It is regrettable that this film, designed for the young, should

show an excess of killing and carousing." Philip T. Hartung
+ **Commonweal** p380 Ag 11 '39

"The atmosphere, settings, and general over-all conduct of 'Frontier Marshal' make the movie swell entertainment." Jesse Zunser
+ + **Cue** p41 Ag 5 '39

"An exceptionally good Western, with a certain historical value because of the vividness with which the vigorous life of Tombstone, during the prospecting days, is portrayed." Bert Harlen
+ + **Hollywood Spectator** p11 Ag 5 '39

'In 'Frontier Marshal' Wyatt Earp who was the law in Tombstone receives a bang-up screen biography. It is not nearly as florid as most of its companion pieces in the current cycle of super-Westerns, but that is one of its distinctions. Instead of superimposing the conventional romantic and melodramatic variations on a sound story, it permits a more or less factual historical account and intriguing characters to carry the film. The result is a lusty action picture which is almost continually entertaining. . . Without more big names in the cast [it] may not be a riot at the box office, but it is a Western well worth seeing." Howard Barnes
+ + **N Y Herald Tribune** p6 Jl 29 '39

"The story of Wyatt Earp, who brought the law to Tombstone, Ariz., belongs to frontier folklore; to have touched it at all, and not to have made a great Western out of it, would have been a cinematic crime even lower than horse-stealing. But in the case of 'Frontier Marshal' nobody can say that Sol M. Wurtzel has not been faithful to the great tradition. With a grand cast, and an excellent job of directing by Allan Dwan, Mr. Earp's screen biography becomes entirely worthy of its fabulous subject. . . It is a cracking good Western, and in the movies there's nothing much better than that." B. R. Crisler
+ + **N Y Times** p18 Jl 29 '39

"It doesn't take up much time and is a lively Western of the usual run. Eddie Foy, Jr., however, adds a certain fresh, droll touch when he appears as his father." John Mosher
+ **New Yorker** p64 Ag 5 '39

"This is a lively Western."
+ **Newsweek** p41 Ag 7 '39

"There's plenty of action, a good deal of tragedy, and some humor. Good cinema anyway, if somewhat in the cycle-rut 'Stagecoach' started."
+ — **Photoplay** p89 O '39

Trade Paper Reviews

"This may be pegged several notches above the average boots-and-saddles offering and just slightly below the super sagebrush sagas of which several have been produced during the past year. For youngsters and western fans it is a bonus entertainment parcel possessing at the same time sufficient action to more than satisfy the less rabid action addicts."
+ **Boxoffice** p39 Jl 29 '39

"The picture is a honey for most theaters of America. The marquee value is in the hands of Randolph Scott, who turns in one of the best 'silent hero' characterizations of his career. A knockout for action audiences. And don't pay any attention to sophisticated critics who will be trying to find out why it isn't art."
+ **Digest** p11 Jl 24 '39

"In nine cases out of ten, when Hollywood decides to allot an 'A' budget to the perennial 'horse opera' the result is something far less than satisfactory. Modestly budgeted 'Frontier Marshal' again demonstrates the theory that action is more vital than production costs in Westerns. It is a perfectly swell outdoor drama—one that ranks with any of the biggies to come through the pass this year."
+ + **Film Bulletin** p6 Ag 12 '39

"Rattling good Western gives Romero and Scott strong action parts."
+ **Film Daily** p12 Jl 31 '39

"Since the success of 'Stagecoach,' producers are giving more attention to Westerns with 'Frontier Marshal' being given particular care by Sol Wurtzel out at 20th-Fox. The result develops a gun-toting, fast shooting action drama of the old West. With all its swell entertainment, big name cast and extravagant production it has not been able to get away from the formula plot—or was there anything else to tell of those days? But this plot has some mighty able writing and is given an excellent screen adaptation. So—the picture should be headed for good grosses because of those name draws, and good entertainment."
+ **Hollywood Reporter** p3 Jl 22 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p4 Jl 25 '39

"Picture unfolds as acceptable and lusty melodrama of the early West for general audience appeal. Produced as a lower 'A' in budget, 'Frontier Marshal' just misses hitting requirements for general top billing in the major keys. It will catch many upper dual bookings in the major houses, and stand on its own in the subsequents. A fast shooting, six-gun type of melodrama, it carries particular appeal for general audiences."
+ **Variety** p15 Jl 26 '39

"Potent combination of rowdy comedy and lurid melodrama is written into this episode of Tombstone's heydey, gauged to general audience level and certain to please in majority of situations. . . An excellent cast is entrusted with the roles of these doughty antagonists, and they deliver with more than usual competence."
+ **Variety (Hollywood)** p3 Jl 22 '39

FUGITIVE AT LARGE. Darmour-Columbia 63min

Cast: Jack Holt. Patricia Ellis. Stanley Fields. Guinn Williams

Director: Lewis D. Collins

Music: Hall Johnson

Original story: Eric Taylor

Screen writers: Eric Taylor. Harvey Gates

Melodrama. Jack Holt portrays a dual rôle—that of a racketeer with a weakness for the race track and also that of an engineer in a construction camp.

Audience Suitability Ratings

"A: fair; Y & C: no."
+ — **Parents' M** p59 O '39

Trade Paper Reviews

"Replete with action and suspense, this gives iron-jawed Jack Holt a greater opportunity to display his virile, two-fisted personality than have his recent vehicles. [It is] one that should score on all counts with Holt fans."
+ **Boxoffice** p45 Ag 5 '39

"Put it down as about the best of the Jack Holts. And while you are doing it, check it against some of the more highly publicized 'B's' from some of the more splendiferous majors."
+ **Digest** p8 Ag 1 '39

"Differing somewhat from most of the former Jack Holt stories in plot and locale, this production is nicely geared and will please mass audiences. Larry Darmour, the producer, has given the piece nice mounting, and the direction is capable."
+ **Film Daily** p8 Ag 2 '39

"Packed with more action than has been injected into the more recent Jack Holt starring vehicles, 'Fugitive at Large' emerges as a suspenseful melodrama that will serve as suitable fare on the lower end of a dual bill. One of the best Holt pictures turned out by producer Larry Darmour, it is given a capable cast, good screenplay, and director Lewis D. Collins has balanced his ingredients to good effect."
+ **Hollywood Reporter** p3 Jl 29 '39

Reviewed by Vance King
+ **Motion Pict Daily** p3 Ag 4 '39

"Parading its star in dual rôle, and surrounding him with better than usual supporting cast, 'Fugitive at Large' takes precedence over earlier Jack Holt melodramas in this Larry Darmour series. Offering will more than satisfy Holt fans, for it is crammed with both action and suspense."
+ **Variety (Hollywood)** p3 Jl 28 '39

FULL CONFESSION. RKO 72min S 29 '39

Cast: Victor McLaglen. Sally Eilers. Joseph Calleia. Barry Fitzgerald. Elisabeth Risdon

Director: John Farrow

Original story: Leo Birinski

Screen writer: Jerry Cady

Drama. McLaglen, a prisoner, confesses to a priest, Joseph Calleia, that he has murdered a policeman. Unable to aid a man condemned to death for the murder of the policeman because of the sacred nature of McLaglen's confession, Calleia starts an unceasing campaign to aid the innocent victim and to obtain McLaglen's confession to the authorities.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Ag 24 '39

"A: fair; Y & C: no."
+ — **Parents' M** p59 O '39

"Mature. The problem of a priest bound by the seal of the confessional makes an unusual drama, though a sombre one."
+ **Wkly Guide** Ag 19 '39

Newspaper and Magazine Reviews

"The whole point of it seems to be a proof that there is nothing more religious than religion, especially Legion-of-Decency religion. . . If it isn't a good picture, well that is not what they were trying to make anyway." Otis Ferguson
— + **New Repub** p132 S 6 '39

Trade Paper Reviews

"Rather heavy stuff, this psychology-crime study, which finds Victor McLaglen in a role similar to the one in 'The Informer' for which he won Academy kudos, but which places the towering thespic in second place to Joseph Calleia, who, as a parish priest, completely dominates the picture. The feature, after a slow start, gathers momentum and has many moments of suspense and entertainment."
+ — **Boxoffice** p51 Ag 26 '39

"The picture is something of an experiment. It is so truly Catholic in its conception that even your reviewer and many others will wonder about its possible reception. But on the other hand, it is so widely human in its premise, and so deeply human in its sincerity, that it will really fit for all of any age and any race. . . It is straight, heavy drama with a strong religious theme. Not for the marquees in every spot, but a whale of a surprise in many. Boston, San Francisco, and New York subscribers, for example, can clean up if they see it first and then realize its values."
+ **Digest** p14 Ag 24 '39

"Some of the atmosphere of 'The Informer' has been captured by this modestly budgeted RKO drama—but that is about all. Although it is unusual, it moves too slowly, lacks action and is too drab and sombre to be enthusiastically greeted by the public. It will serve as a substantial dualler in most locations, but action houses should be able to exploit it for good grosses on its own." David J. Hanna
— + **Film Bulletin** p6 S 9 '39

"Powerful performances by McLaglen and Calleia in emotional drama make swell entertainment."
+ **Film Daily** p5 S 11 '39

"'Full Confession' is a courageous attempt at drama built around a religious motif. But the subject matter is too tenuous to accumulate potent dramatic qualities in its screen-telling, and the best the picture may hope to do is give dubious support to a double bill. The RKO picture has a few casually effective situations, but for the most part relies on desultory dialog and thinly constructed plot for dramatic pulse."
— + **Hollywood Reporter** p4 Ag 19 '39

Reviewed by Roscoe Williams
+ + **Motion Pict Daily** p10 Ag 23 '39

"'Full Confession' is a rather interesting drama. . . Produced as a 'B,' picture will groove nicely in that slot where dramatic support is required. Not strong enough for the upper brackets. Story is a simple one, embellished by John Farrow's direction."
+ **Variety** p14 Ag 29 '39

"Reminiscent in mood and treatment of 'The Informer,' with Victor McLaglen in a similar character, 'Full Confession' is an excellent piece of craftsmanship and a general audience picture of substantial box office promise. Designed to do double duty, it has ample merits to hold up its end, with the strength to step solo in some situations where story rather than names count most."
+ **Variety (Hollywood)** p3 Ag 19 '39

G

GIRL AND THE GAMBLER. RKO 62-64min Je 16 '39

Cast: Leo Carrillo. Tim Holt. Steffi Duna. Donald MacBride

Director: Lew Landers

Screen writers: Joseph A. Fields. Clarence Upson Young

Comedy melodrama. Based on the play The Dove by Willard Mack. This is a remake of the story which was filmed as The Dove. Leo Carrillo, Mexican bad man, bets that he can induce a dancer, Steffi Duna, to return to his hideout. She is in love with an American gambler, Tim Holt.

Audience Suitability Ratings

"A: mediocre; Y & C: unsuitable."
— + **Christian Century** p983 Ag 9 '39

"Adults." Am Legion Auxiliary

"Lightly amusing melodrama of the Robin Hood type. Adults." Calif Cong of Par & Teachers

"Mediocre. Adults." DAR

"Steffi Duna's dancing and colorful Mexican music are the only redeeming features in this uninteresting re-make of 'The Dove.' . . A mildly entertaining Western drama. Adults." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"A fairly amusing somewhat stereotyped comedy. Adults." Nat Soc of New England Women

"Gambling is prominent throughout the entire picture. Adults." S Calif Council of Fed Church Women
— + **Fox W Coast Bulletin** Je 17 '39

"Adults."
Nat Legion of Decency Je 22 '39

Newspaper and Magazine Reviews

"There is hardly a sequence in 'Girl and the Gambler' which has even synthetic excitement. I would not have thought that a killing, a jail break and an abduction could make as dull seeing on the screen as they do in this instance. The truth is that the photoplay is not only an old fashioned Western, but a bad one to boot." Howard Barnes
— **N Y Herald Tribune** p14 Je 28 '39

"It isn't particularly digestible, either as comedy or melodrama, there being a limit to our enjoyment of Leo Carrillo's reiteration that he is 'the bes' caballero in all Mejico.' . . No, there's no disguising a cold-storage bird; 'The Dove' is a dead duck." Frank S. Nugent
— **N Y Times** p17 Je 28 '39

"It is a breezy, 'B'-plus cinemakeover."
+ — **Time** p74 Je 19 '39

GIRL FROM MEXICO. RKO 69-71min Je 2 '39

Cast: Lupe Velez. Donald Woods. Leon Errol. Linda Hayes. Donald MacBride

Director: Leslie Goodwins

Music director: Roy Webb

Original story: Lionel Houser

Screen writers: Lionel Houser. Joseph A. Fields

Comedy. A young radio agent goes to Mexico to find a singer for the radio. He discovers the lively Lupe. In New York she decides to break up the engagement of the agent and his fiancée.

Audience Suitability Ratings

"A: hardly; Y: not the best; C: no."
— **Christian Century** p911 Jl 19 '39

"The comedy is often slapstick and the development of plot improbable, but it has a good deal of color and variety. Adolescents, 12-16 & children, 8-12: no."
+ — **Motion Pict R** p6 Je '39

Newspaper and Magazine Reviews

"Lupe Velez and Leon Errol offer an hour's fun in 'Girl From Mexico,' a movie that would be nothing at all without those two substantial troupers. Errol does his old clowning well, while the Velez uses her husky voice, her hips and fiery playfulness to best advantage." Philip T. Hartung
+ **Commonweal** p240 Je 23 '39

"To me, this cinematic musical hash about a Mexican señorita with a fiery temper and ball-bearing hips—dragged up from her native hacienda to cucaracha on big-time radio airlanes—is just so much cacophonic celluloid tripe. It isn't funny and it isn't melodious. But it *is* plain dull." Jesse Zunser
— **Cue** p45 Je 17 '39

"Lupe Velez plays the overpiquant little vixen. . . The whole performance grows tiresome, since the story itself is dull, thin, far from ingenious. Donald Woods is good enough as the stalwart advertising expert, but Leon Errol of the rubber legs is best of the cast as our hero's recreant, wordly-wise uncle." Beverly Hills
— + **Liberty** p53 Jl 1 '39

"Except for Lupe Velez, there is nothing violent in 'Girl From Mexico,' which your enemies may take you to see." John Mosher
— **New Yorker** p88 Je 17 '39

"Lupe Velez comes roaring back onto celluloid again, after a long absence, and it's a good picture. Furthermore, Lupe's swell in it."
+ **Photoplay** p79 Ag '39

"Since the girl from Mexico is Lupe Velez and the gentleman who helps her kick New York's gong around is Leon Errol, you will find a great deal more vigor in this unprepossessing little feature than you might expect. *Lupe is sure a lulu.*"
+ **Stage** p5 Je '39

GIRL FROM RIO. Monogram 63min Ag 7 '39

Cast: Movita. Warren Hull. Alan Baldwin. Kay Linaker. Clay Clement

Director: Lambert Hillyer

Music director: Edward Kay

Original story: Milton Raison. John T. Neville

Drama with music. Movita portrays a singer from Rio de Janeiro who on eve of her singing debut is called to New York to aid her brother, charged with burning of a night club and murder. How she frees him, finds romance and a singing career make up the story.

Newspaper and Magazine Reviews

"A detective yarn embellished with songs and some attractive background. Satisfactory for a supporting spot on the double bills." Bert Harlen
+ — **Hollywood Spectator** p13 S 2 '39

Trade Paper Reviews

"A neat effort of melodrama against a musical background which is bound to please. There are a number of entertaining elements on which exhibitors can capitalize."
+ **Boxoffice** p45 Ag 12 '39

" 'Girl From Rio' rates as average entertainment in its budget classification. There is a fair-to-middling dramatic story, heightened by some excellent song numbers from Movita, and not too much cheating in production values."
+ — **Digest** p7 Ag 16 '39

"Slow-moving and actionless, this will prove only mildly diverting in the smaller neighborhood houses. The good acting and Movita's lovely singing voice provide the entertainment which the tepid story lacks." David J. Hanna
— + **Film Bulletin** p30 Ag 26 '39

"Fair number for the neighborhoods."
+ — **Film Daily** p5 S 11 '39

"It is an average melodrama interpolated with musical numbers, which affords its star, Movita, an opportunity to brighten up the production with her fine delivery of vocal numbers. In its present form, it uses too much footage with unimportant story details, but can be remedied with some careful editing. Fortified with an able cast, the picture should give passing satisfaction on the lower rung of a dual bill."
+ — **Hollywood Reporter** p3 Ag 11 '39

"Slow-paced arson and stamp-collecting racket mystery with fair entertainment and production values. Leans heavily on singing talents of Movita, to exploit her vocal accomplishments, lending distinction to an otherwise flat story. A dual entry."
+ **Variety** p19 S 6 '39

"It will prove adequate fare for lesser situations but hasn't much chance above smaller houses. Loosely-knit screen play, coupled with slow direction, proves too much for top players to overcome."
— + **Variety (Hollywood)** p3 Ag 11 '39

GOLDEN BOY. Columbia 98min S 5 '39

Cast: Barbara Stanwyck. Adolphe Menjou. William Holden. Lee J. Cobb. Joseph Calleia. Sam Levene. Edward S. Brophy

Director: Rouben Mamoulian

Music: M. W. Stoloff

Screen writers: Lewis Meltzer. Daniel Taradash. Sarah Y. Mason. Victor Heerman

Drama with prize fight background. Based on the play of same title by Clifford Odets. William Holden portrays a sensitive boy with a love of the violin who gives up the instrument in order to make money in the prize ring. He meets a poor manager and in time becomes a success and falls in love with the manager's sweetheart. At first she advises him to continue fighting, then changes and urges him to return to the violin.

Audience Suitability Ratings

"A: very good of kind; Y. doubtful; C: no."
+ + **Christian Century** p1119 S 13 '39

"Exciting fight scenes and super production values. Adults." Calif Cong of Par & Teachers

"Constructive. A skilfully written, directed and acted photoplay based on Odets' Broadway success, but with a less artistic though happier ending. Adults." DAR

"The picture is well produced, the photography excellent, the music is very good and the acting convincing, especially the character parts. . . Prolonged fight scenes, brutalizing for youth. Adults." Gen Fed of Women's Clubs (W Coast)

"A well presented prizefight picture in which the usual crude atmosphere of the ring is over-shadowed by the enduring influence of a simple home with its honest ideals and standards. The story is interesting and unusual for this type. Mature." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** Ag 19 '39

"Brilliant acting of principals with smooth, clever direction make an interesting story. . . The music recording is beautifully done. Adults." Calif Fed of Music Clubs

"A carefully selected cast give excellent performances. . . Realistic and brutal scenes of the ring. Vigorous direction and a compromise happy ending. Adults." Nat Council of Jewish Women
+ **Fox W Coast Bulletin** Ag 26 '39

"Adults."
Nat Legion of Decency Ag 31 '39

"A: good; Y: too mature for many of this age; C: no."
+ **Parents' M** p59 S '39

GOLDEN BOY—*Continued*

"Mature. Outstanding. Well done, with an excellent cast in which two newcomers, William Holden and Lee J. Cobb stand out. Referred to the Committee on Exceptional Photoplays."
+ + **Wkly Guide** Ag 26 '39

Newspaper and Magazine Reviews

"Those who saw Clifford Odets's stage hit will find the movie made from 'Golden Boy' somewhat pale by comparison. Nevertheless, 'Golden Boy' is still an exceptionally interesting and moving film. Rouben Mamoulian's forceful direction has made the Bonaparte family episodes and the scenes in the Madison Square Garden and in Joe's dressing room come vigorously to life. He has guided William Holden in his first picture and allowed the boy's natural charm and spontaneity to win you to the touching story." Philip T. Hartung
+ **Commonweal** p459 S 8 '39

"It was a smash hit on Broadway two years ago. Modified in its ending to provide a happier climax, the current film version should be every bit as popular as its stage original. Despite these and other alterations required by its transposition from stage to screen, Columbia and director Rouben Mamoulian have stuck closely to the spirit of the original play. . . You'll like 'Golden Boy.' " Jesse Zunser
+ + **Cue** p38 S 9 '39

"What counts most is that the picture is highly entertaining. The story has inherent virtues, not fully realized by the screen treatment, but the picture should prove good box-office. Exhibitors have some established names to exploit and need not pull their punches in exploiting William Holden as a new star."
+ **Hollywood Spectator** p10 S 2 '39

"The savage vigor of the drama has been softened and there is a happy ending, which does much to negate the whole theme. Even those who considered the play sprawling and spotty are apt to find the screen version disappointing. . . On the other hand, 'Golden Boy' is still several notches above the customary prize-fight film and that is what will matter to most film-goers. The plot may be familiar, but the incidents and certain of the characterizations are fresh and exciting." Howard Barnes
+ — **N Y Herald Tribune** p18 S 8 '39

"It is an interesting, entertaining, dramatic, but scarcely first-rate motion picture. While it has changed the ending of the Odets allegory, it remains, on the whole, a sincere, adult and faithful translation of his work. There is such a thing as being too true to an original, too conscious of a drama's stage-bound pattern. There is an over-supply of dialogue, much of it repetitious. It has a tendency to hysterics when the drama might better have been served by the intensity of understatement. . . It was a good play and one you will want to see second-hand if you missed it first-hand on Broadway. . . It is the sort of film we can endorse heartily in spite of its shortcomings." Frank S. Nugent
+ **N Y Times** p28 S 8 '39

"The adapters of 'Golden Boy' . . . have seen fit to preserve much of the life of his language throughout the film, though the story has been rearranged and wrenched into the shape of more usual film material." John Mosher
+ **New Yorker** p72 S 9 '39

"Each of the three leading film releases of this week marks the debut of a promising screen newcomer. By far the best of the films is Columbia's 'Golden Boy'; and the Golden Boy himself—William Holden—proves to be one of the year's outstanding finds. . . It is a fresh and provocative screen play."
+ + **Newsweek** p28 S 4 '39

Trade Paper Reviews

"It deserves praise on many counts. First, it presents an unknown in the title role and introduces him to film audiences in a performance of which many of Hollywood's more seasoned troupers might well be proud. Next is the obvious fact that the producers spared no expense or pains in transferring the story to celluloid."
+ + **Boxoffice** p71 Ag 19 '39

" 'Golden Boy' is a top hole show. Exhibitors will not need to worry about it. While the background is the prize-fighting subject, it is very much the background. The foreground is a human story, of human beings, of a human family, of a love interest that is real and catching."
+ + **Digest** p11 Ag 16 '39

"Exploitation possibilities are profuse, critical reaction will be favorable and word-of-mouth advertising will help. 'Golden Boy' is a great boxoffice bet. . . Sell this as being greater than the famous stage play." David J. Hanna
+ **Film Bulletin** p30 Ag 26 '39

"Brilliant film version of Broadway smash hit should roll up top grosses. Packed with comedy, pathos, and the struggle of human emotions, 'Golden Boy' is even perhaps more effective as film fare than it was in its stage setting."
+ + **Film Daily** p4 Ag 21 '39

" 'Golden Boy' comes through as meaty drama, laced heavily with emotional stuff and shot through with judicious cuts of gag comedy. The formula is sound for both sexes, and all things considered, promises to match up comfortably as a money-maker."
+ **Hollywood Reporter** p3 Ag 15 '39

Reviewed by Roscoe Williams
+ + **Motion Pict Daily** p4 Ag 17 '39

"Piece emerges as strong entertainment for general audience appeal. Picture will groove profitably in the key de luxers, generating favorable word-of-mouth for business buildup, and will hit healthy stride in subsequents. Barbara Stanwyck and Adolphe Menjou are satisfactory marquee attractors, with a film newcomer, William Holden, uncovered as potential starring timber in his first shot. Displaying fine blend of drama, action, romance and human appeal, picture mixes them neatly to provide dandy entertainment."
+ + **Variety** p14 Ag 16 '39

" 'Golden Boy' is essentially good theatre. In Columbia's screen treatment all the best elements of general audience entertainment have been emphasized with keen showmanship and some of the objectionable elements of the stage play eliminated. It looks like a cinch for heavy coin and deserves the critical superlatives sure to be heaped upon it. A comparative film novice, William Holden, makes a fine impression in the title role."
+ + **Variety (Hollywood)** p3 Ag 15 '39

GOOD GIRLS GO TO PARIS. Columbia
70-75min Je 30 '39

Cast: Melvyn Douglas. Joan Blondell. Walter Connolly. Alan Curtis. Joan Perry. Isabel Jeans

Director: Alexander Hall

Music director: M. W. Stoloff

Screen writers: Gladys Lehman. Ken Englund

Comedy. Based on the short story Miss Aesop Butters Her Bread by Lenore Coffee and William Joyce Cowen. Douglas portrays an exchange professor from England who meets a tea room campus waitress, Joan Blondell. She is anxious to go to Paris and expects to get the money through a breach of promise suit.

Audience Suitability Ratings

"A: depends on taste; Y: very doubtful; C: no."
Christian Century p983 Ag 9 '39

"Good. A light, sophisticated comedy. The ensuing complications are illogical, but keep the audience amused. Adult." DAR
+ **Fox W Coast Bulletin** Je 24 '39

"Adults."
Nat Legion of Decency Je 29 '39

"A: very amusing; Y: sophisticated; C: no."
+ **Parents' M** p46 Ag '39

"Family."
Wkly Guide Jl 1 '39

Newspaper and Magazine Reviews

"On the reasonable supposition that you have already heard of Cinderella, there doesn't seem to be a great deal to tell you about 'Good Girls Go to Paris.' " John K. Hutchens
Boston Transcript p20 Jl 21 '39

"Some of the situations are very amusing; some miss the mark. Adults."
+ — **Christian Science Monitor** p15 Jl 22 '39

"Joan Blondell may not be a great actress or even a good actress, but there's certainly one rôle that she plays to perfection. When she's a waitress, a switchboard operator, a bubble dancer or any other 'woiking goil' out to get a man, she throws herself wholeheartedly into the part and actually assumes that character. . . In 'Good Girls Go to Paris,' a rather slight but quite amusing comedy, Joan is at her best as a college-town waitress. Alexander Hall's direction and the capable performances of the two leads and Walter Connolly make this little farce seem much funnier than it is." Philip T. Hartung
+ — **Commonweal** p278 Jl 7 '39

"It is a reasonably amusing little comedy, considerably enlivened by the performances of Melvyn Douglas and Joan Blondell." Jesse Zunser
+ — **Cue** p45 Je 24 '39

"Broad farce, broadly told. It should get good laugh response from the average audience. Ever, ever so slightly risque, but not objectionable for the kiddies." Bert Harlen
+ **Hollywood Spectator** p7 Je 24 '39

"The gayest screen comedy that has hit town in a long time is at the Music Hall. 'Good Girls Go to Paris' hasn't much of a story, but it has made the very most of what there is. While the plot is thin, the characters are enormously engaging and the dialogue fairly crackles. . . It is a corking summer entertainment. For that matter, it is a corking entertainment for any time of the year. The particular distinction of the film, I would say, is its felicitous characterizations. . . Mr. Hall and his company deserve thanks for a bright and zestful film."
+ + **N Y Herald Tribune** p12 Je 23 '39

"The picture skips along, Miss Blondell in front all the way, and it's thoroughly moral and inoffensive now that the Hays office cleaned up the title." Frank S. Nugent
N Y Times p23 Je 23 '39

Reviewed by John Mosher
New Yorker p64 Jl 1 '39

"The flimsy plot and implausibly stagey climax don't prevent the assured costars from making this an ingratiating comedy."
+ **Newsweek** p29 Jl 3 '39

"This is a perfectly marvelous movie. It's a comedy, and as funny a comedy as you have witnessed for months. There are fresh twists to the story, and the dialogue is delightful. Just a trifle naughty, too."
+ + **Photoplay** p86 S '39

Time p36 Jl 3 '39

Trade Paper Reviews

"Diverting farce with a plentitude of mirth-provoking situations. . . Production and direction are definitely on the top side and the trial balance, therefore, delegates the feature to the profit side of the entertainment ledger, rating it a place among the best of the current lighter celluloid fare and the prediction that it will make welcome inroads on the summer boxoffice doldrums."
+ **Boxoffice** p71 Je 24 '39

"In many ways it ranks as the surprise comedy of recent preview weeks. . . Production is on a class scale. Producer can join with director in taking bows on providing one of the best light offerings theaters will have available this summer. And they will need plenty."
+ + **Digest** p15 Je 20 '39

"There are plenty of laughs in 'Good Girls Go to Paris' caused by clever situations and adept clowning by a capable cast. The production, however, is not up to the quality of the material, photography and direction being below par. . . Alexander Hall failed to get the best out of his material, directing in what seems to have been a slovenly manner."
— + **Film Bulletin** p8 Jl 15 '39

" 'Good Girls Go to Paris' is a swell, fast-moving comedy that will please any type of audience. The production and direction were exceptionally good. Hall has kept the pace of the picture moving rapidly and every line and situation is brought out so that the audience does not miss a thing."
+ **Film Daily** p14 Je 20 '39

"One of the surprise comedy hits of the season jumped out at the Pantages last night. Much on the same order of 'Theodora Goes Wild.' Columbia has an hilarious, rollicking farce which should be a shot in the arm to boxoffices in a summer not too promising with comedy fare. . . Joan Blondell has never been seen to better advantage as the too-moral, simple, heart-of-gold idiot and her performance in this certainly allows for a follow-up of another zany."
+ + **Hollywood Reporter** p3 Je 17 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p9 Je 20 '39

"It's one of those frothy romantic farces, a bit on the wacky side, but reasonably well knit, thanks chiefly to good cutting and yeoman trouping. It can't stand analysis much, but it pleases while you're there, which makes it all right for the summer box office."
+ — **Variety** p14 Je 28 '39

"Story material, direction, and performances combine to make 'Good Girls Go to Paris' swell hot weather entertainment. In it exhibitors will find piece of screen merchandise that will relegate cooling systems to second position in marquee billing, and send opening day customers out to drum up trade for screenings to follow."
+ **Variety (Hollywood)** p3 Je 17 '39

GOODBYE, MR. CHIPS. MGM 110min My 15 '39

Cast: Robert Donat. Greer Garson. Terry Kilburn. John Mills. Paul von Hernried. Judith Furse. Lyn Harding. Milton Rosmer. Frederick Liester

Director: Sam Wood

Screen writers: R. C. Sherriff. Claudine West. Eric Maschwitz

Drama. Filmed in England with an English cast and an American director. Based on the novel of same title by James Hilton. This is a sentimental tribute to a teacher in an English public school of venerable tradition. Donat portrays Mr Chips who comes to Brookfield and teaches four generations of youngsters. An unsuccessful, shy, and unassuming teacher at the start, he marries a charming woman, sees her die in child birth, and ends his days as a venerable institution in the school.

SEE ALSO issue of June 26

Audience Suitability Ratings

"A & Y: excellent; C: good."
+ + **Christian Century** p863 Jl 5 '39

"It is a film which will appeal to discriminating audiences, both for the high production values and for the beauty of its theme. Family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** Je 24 '39

Newspaper and Magazine Reviews

" 'Goodbye, Mr. Chips' is one of the very best of that school of films which the trade knows as tear-jerkers. It is intelligent, literate and restrained in its writing and direction, and it is played with remarkable skill by, chiefly, Robert Donat. There is even a good deal of humor in it, also on the quiet side, and, all in all, everybody except possibly the gangster-film public is going to be quite content if misty-eyed about it." John K. Hutchens
+ **Boston Transcript** p20 Je 30 '39

"Adults and young people."
Christian Science Monitor p17 Jl 1 '39

"Well, it works. Put Hollywood production together with British artistry and you get pictures like 'The Citadel' and like this beautiful, moving film called 'Goodbye, Mr. Chips.' "
+ **Photoplay** p54 Ag '39

GRAND JURY SECRETS. Paramount 69min Je 23 '39

Cast: John Howard. Porter Hall. Gail Patrick. William Frawley. Jane Darwell

Director: James Hogan

Original story: Davy Reis. Maxwell Thane

Melodrama. The tale of two brothers, one a reporter and the other an assistant district attorney who quarrel about disclosing court secrets and also about a girl both love.

Audience Suitability Ratings

"A social drama with plot rather old but finished in a new way. . . The well-brought-out part that the 'ham' radio fans play in these days is most interesting. Adults." Am Legion Auxiliary

"Sordid melodrama with a moderately interesting story and with enough suspense to hold the attention of a not too critical audience. Adults." Calif Cong of Par & Teachers

"Exciting melodrama. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Rather confused. Amateur radio operators, 'hams' may like this radio story. Adults." DAR

"A very interesting drama, marked by swift tempo and an exciting climax. . . An entertaining picture, particularly interesting to radio amateurs, but subject matter unsuitable for young audiences. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"A moderately interesting story. . . There is some good acting but, as a whole, the film is undistinguished. Adults." Nat Soc of New England Women

"An unpleasant plot although the actors are good in their parts, the picture fails to entertain. Adults." S Calif Council of Fed Church Women

Fox W Coast Bulletin Je 24 '39

"It includes so many episodes that one is left with a feeling of mental indigestion. Some of the individual performances are good, but the picture as a whole is too involved to sustain interest and never rises above mediocrity. Adolescents, 12-16: too much emphasis on trickery; children, 8-12: no."

— + **Motion Pict R p5 Jl '39**

"General patronage."

Nat Legion of Decency Je 29 '39

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p15 Jl 15 '39

"There's been a rush of cops and robbers melodramas to Broadway in recent weeks, and the moral of all seems to be that crime still doesn't pay. If you've heard that one before, you can skip this one. . . It's fast, actionful melodrama of its type, with several quite exciting sequences." Jesse Zunser

— + **Cue p44 Jl 1 '39**

"This lower-budget action film is a bit above the average for a film of this type, chiefly, we suspect, because its story is more original and more clearly and cleverly thought out." Robert W. Dana

+ **N Y Herald Tribune p18 Je 29 '39**

"It is a pat and obvious melodrama, relieved occasionally by some bright little touches and the irresistibly soothing presence of Gail Patrick." Bosley Crowther

+ — **N Y Times p19 Je 29 '39**

Trade Paper Reviews

"A typical pulp magazine yarn, this has a large enough quota of thrills and suspense to please the average action fan. More exacting audiences, however, will find the character of the unethical news reporter quite unbelievable and they will also discover several plot absurdities." Frank Leyendecker

+ — **Film Bulletin p20 Jl 15 '39**

"Just another 'B.' 'Grand Jury Secrets,' obviously a low-cost picture, gropes its way carelessly and indifferently to an anticipated finish. It deals in many absurdities, flounders around with a romance that will take no one by storm, and is distinguished, among other things, for some unimpressive acting."

— + **Variety p16 Jl 5 '39**

H

HARVEST. French cinema center 80min

Cast: Gabriel Gabrio. Edouard Delmont. Fernandel. Orane Delmazis

Director: Marcel Pagnol

Music: Arthur Honegger

Screen writer: Marcel Pagnol

Drama. Based on the novel Regain by Jean Giono. Filmed in French with English subtitles in Marseilles and the French Alps. The New York Board of Censors has condemned this film because of the absence of a marriage ceremony. A simple, elemental tale of a peasant man and a woman who leaves an itinerant knife-grinder and goes to live with the man. He is the last peasant on the worn-out land, all others having left. Together with the woman he tills the spent soil and their great love for each other makes the soil fertile once again.

Audience Suitability Ratings

"Mature. Outstanding; especially worth seeing, as above the average 'selected' picture. A picture of very unusual qualities. Referred to the Committee on Exceptional Photoplays. Recommended for libraries."

+ + **Wkly Guide Ag 5 '39**

Newspaper and Magazine Reviews

"It has been forbidden by our censors. This act of censorship is more stupid and less comprehensible than [banning 'The Puritan.'] 'Harvest' is a great poem of the utmost simplicity and chastity; there is not one second in it which could be offensive to anyone; there is neither political nor social implication; it is in fact the most 'moral' picture we have seen this season. It makes no compromise with the cheap sensations on which American pictures as a usual thing are based—pictures which pass the censor unmolested. It is without doubt one of the few films that can be classed as art. It is true that the lovers are not married, but to condemn for this reason a picture in comparison with which 'Bachelor Mother' or 'Winter Carnival' is a swinish affair is the height of idiotic hypocrisy." Franz Hoellering

+ + **Nation p154 Ag 5 '39**

"Its handicap as a film lies in a pretty complete innocence of the motion of pictures. The actual screen credits do not list Maurice Pagnol as director, though the program notes do. But whoever may be responsible for this unimaginative and chunky surrender in the face of modern film requirements, the scenario itself is originally responsible for the diminished effect. Characters appear from nowhere and you are supposed to guess why they act as they do—and then for the most part they don't act at all. Yet Fernandel, who is only a minor stage device, is given thousands of valuable feet for overpantomimic comedy. Emphasis and means of transition are so out of whack (and surely emphasis is almost the art of story telling itself) that at times the characters might just as well all be Chinamen. In spite of its faults, 'Harvest' is a film that somehow establishes a good mood rarely found in pictures." Otis Ferguson

New Repub p75 Ag 23 '39

Trade Paper Reviews

"It is difficult to see why this French importation ran afoul of the New York Censors. It is an adult picture, simple and austere, and devoid of any suggestiveness whatsoever. . . It is a fairly inspired and effective film poem that suffers mostly from poor cutting. Acting and direction, nevertheless, are first rate."

+ **Boxoffice p47 Ag 5 '39**

"Possessed of ruggedness, honesty and interest—because it deals with fundamentals in the structure of life and living, and does it well, this feature is an unusual photoplay which should be received with enthusiasm by discriminating adult audiences."

+ + **Film Daily p9 Jl 25 '39**

HAWAIIAN NIGHTS. Universal 64min S 15 '39

Cast: Johnny Downs. Mary Carlisle. Constance Moore. Eddie Quillan

Director: Albert S. Rogell

Music: Matty Malneck. Frank Loesser

Original story: John Grey

Screen writers: Charles Grayson. Lee Loeb

Musical. Johnny Downs, son of a hotel magnate, passes up business opportunities to organize a band. When his father sends him to Honolulu, Downs takes his band along and makes a success of a rundown hotel.

Audience Suitability Ratings

"Very light social comedy. Family." Calif Cong of Par & Teachers

"Romantic Hawaiian nights, shadows o'er moonlit waters, the rustle of grass skirts in the soft breezes create a pleasant atmosphere for this melodious comedy. Family." Calif Fed of Business & Professional Women's Clubs

"A light, airy picture, with a pleasing romance, refreshing comedy and tuneful music, to entertain all ages. Family." Gen Fed of Women's Clubs (W Coast)

"The photography is exquisite and the blending of native music with swing is very interesting. Family." Nat Council of Jewish Women

"Hawaiian music and dancing are the chief attraction of this film. Photography is poorly lighted. The plot is thin and lacking in novelty, comedy attempts are rather feeble. Family." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women
Fox W Coast Bulletin S 2 '39

"General patronage."
Nat Legion of Decency Ag 24 '39

"A & Y: enjoyable; C: no."
+ **Parents' M** p59 O '39

Newspaper and Magazine Reviews

"Rhythmic music, some spritely performances, and lulling Hawaiian scenery make it pleasant light entertainment of the dualer sort." Bert Harlen
+ — **Hollywood Spectator** p13 S 2 '39

"A minor and aggressively youthful musical dedicated to the usual Hawaiian hoopla and the juvenile tribulations of a magnate's bandleader son."
— + **Newsweek** p25 Ag 28 '39

Trade Paper Reviews

"Tuneful musical interludes and a colorful Hawaiian production number compensate for the story deficiencies of this moderately entertaining programmer."
+ — **Boxoffice** p51 Ag 26 '39

"A welcome little surprise picture that will be valuable in a lot of spots because of its light airiness and satisfying music, and a bargain buy for many neighborhoods."
+ **Digest** p16 Ag 24 '39

"This is an unpretentious little 'B' musical, but it has more entertainment than many a lavish musical spectacle. Starting slowly, it rapidly picks up speed and gains momentum right down to the finish." David J. Hanna
+ **Film Bulletin** p31 Ag 26 '39

"It is a trim little affair which moves along at a merry clip. The production is a light, whimsical musical comedy, which although lacking in marquee names should give ample satisfaction in the second division for which it is shaped. Highlighted by Matty Malneck and his band, as its main attraction, director Al Rogell has done a neat job of directing and has turned out a creditable production."
+ **Hollywood Reporter** p3 Ag 16 '39

Reviewed by Vance King
+ **Motion Pict Daily** p10 Ag 22 '39

"Here is a neat package of light and breezy filmusical entertainment that will provide adequate program support in the lower dual brackets. Setup and pace is speedy in the unwinding, with production numbers effective through lack of elaborateness. Picture also presents several tunes that are nicely spotted and delivered. Story is not new, but interesting enough for the purpose in a different setting."
+ **Variety** p14 Ag 23 '39

"Intriguing tunes linked together by laugh-generating story, the whole backed by able performances and deft direction, build 'Hawaiian Nights' into real entertainment. Highlighting contrasting efforts of Matty Malneck's swingsters and Sol Hoopii's Hawaiian stringers, offering will hold appeal for rug-cutters as well as those with ears attuned to the softer island melodies."
+ **Variety (Hollywood)** p3 Ag 16 '39

HEARTBEAT. Pagnol-French motion picture 88min S 4 '39

Cast: Orane Domazis. Fernandel. Henri Poupon. Edouard Delmont

Director: Marcel Pagnol

Screen writer: Marcel Pagnol

Drama. Filmed in France with English subtitles. Based on a novel Un de Baumugnes by Jean Giono. Called Angele in France, the film was made there several years ago. A young peasant girl brings sorrow to her narrow Provencal peasant family by running away with a dissolute man. After he leaves her she becomes a prostitute and is rescued and returned home by a farmhand.

Newspaper and Magazine Reviews

"Marcel Pagnol's direction unites the earthy, untheatrical acting of his fine cast with lovely Southern France scenery to produce an effective picture of rural life." Philip T. Hartung
+ **Commonweal** p481 S 15 '39

"Pagnol affords intimate and kindly glimpses of the peasant life. He is not sentimental but rather pleasantly realistic. . . On that note the picture holds the interest of a foreigner. But take the story and you will probably find the history a dull rehash of a dozen films. . . Take it by and large, though, a company of good actors is wasted in a thin story." J. P.
+ — **N Y Herald Tribune** p15 S 5 '39

"Whenever Pagnol turns his cameras upon the fertile French Provence and his company of actors who so veraciously play the simple, solid peasants thereof he comes away with a picture which, regardless of its fictional merits, is full of the breath of the warm South and fragrant earth and rustic abundance. . . In 'Heartbeat' he has taken a story from Jean Giono which has the misfortune of being banal and thus is less than adequate. . . Being somewhat soiled by repetition and an unflavorsome suggestion of the smoking-car, this story has a taint upon it foreign to the bucolic effect which is so carefully sought. Also it is tediously told and the main characters lack dramatic flexibility. But the atmosphere of Provence is so pleasingly captured and a couple of scenes between Fernandel and Edouard Delmont as a pair of bumpkins are so richly humorous that the film is worth the while of any Francophile." Bosley Crowther
+ — **N Y Times** p21 S 5 '39

"'Heartbeat' is a slow and sombre study of peasants and their family honor. There is force in the story." John Mosher
+ **New Yorker** p73 S 2 '39

Trade Paper Reviews

"It is compelling drama. . . Toward the conclusion there are many fine moments of first-rate acting. The production utilizes excellent outdoor locations and there is a constant air of reality."
+ **Boxoffice** p25 S 9 '39

Reviewed by Ed Greif
+ **Motion Pict Daily** p6 S 6 '39

"Fair French film, well produced and containing several excellent character portrayals, but far too ponderous in unraveling, failing to contrast the gayer mood with the harsh dramatics in the latter portion. Film may be acceptable in the sure-seaters, but won't create much excitement."
+ — **Variety** p19 S 6 '39

HELL'S KITCHEN. Warner 81min Jl 8 '39

Cast: Billy Halop. Bobby Jordan. Leo Gorcey. Huntz Hall. Gabriel Dell. Bernard Punsley. Margaret Lindsay. Ronald Reagan. Grant Mitchell. Stanley Fields

Directors: Lewis Seiler. E. A. Dupont

Original story: Crane Wilbur

Screen writers: Crane Wilbur. Fred Niblo, Jr

Melodrama. The Dead End Kids, after a session in the reform school, are sent to a shelter home for boys where the brutal discipline of the superintendent makes their lives unbearable. A reformed convict aids them.

Audience Suitability Ratings

"A: stupid; Y & C: poor."
— **Christian Century** p1119 S 13 '39

"Though unpleasant, this picture provides dramatic, thought-provoking film fare. Mature." Gen Fed of Women's Clubs (W Coast)
+ **Fox W Coast Bulletin** Jl 22 '39

"Adults."
Nat Legion of Decency Jl 13 '39

Newspaper and Magazine Reviews

Boston Transcript p24 Jl 28 '39

"We hope that soon the 'Dead End' Kids will get something better to do than being tough. Meanwhile they are setting a bad example among their younger followers with the melodramatic use of guns and high resistance to the proper order. They should grow up any day now."
N Y Herald Tribune p4 Jl 3 '39

"The boys are remarkably docile on the whole and are seen more frequently than they are heard (which is all right, too). If the story had a little more cohesion, it might have been a lively social satire. As it is, however, it all boils down to a passing fair melodrama in which Grant Mitchell, as the superintendent, gives by far the best performance." Bosley Crowther
+ — **N Y Times** p10 Jl 3 '39

Reviewed by John Mosher
New Yorker p86 Jl 8 '39

"You'll enjoy the character portrayals, especially Sidney Fields', if you can stand the too-great emphasis on sadistic behavior."
+ **Photoplay** p86 S '39

Trade Paper Reviews

"A swell selling title tops off this jumble of melodramatic hokum. The picture has its entertaining moments, particularly when the 'Dead End Kids' are around."
+ — **Boxoffice** p71 Je 24 '39

" 'Hell's Kitchen' has all the fire and verve of the Warner Brothers in its title, but the dynamite stops about there—for once, the Warners didn't go through with the job the whole route. . . For the Loop trade in Chicago and such allnight metropolitan centers, okay. For family trade—forget it. For Canada—'Remember that word Hell.' "
Digest p8 Jl 17 '39

"A confused drama. Stanley Fields carries the picture all the way with his good natured comedy characterization. . . The 'Dead End' Kids seem to be greatly overworked in spots, and their emotionalism does not always register as sincere. The story is obviously patterned after 'Boys' Town.' . . A couple more like this and the 'Dead End' Kids will be washed up. It rates just so-so on a double-bill."
— + **Film Daily** p5 Jl 12 '39

Reviewed by Charles S. Aaronson
+ **Motion Pict Daily** p6 Jl 10 '39

"Production starts off auspiciously and then gets tangled in the final reels when devious and absurd counter-plots assert themselves. It never completely untracks itself. Result is not satisfactory, and it drops the picture into secondary or dual classification."
— + **Variety** p14 Jl 5 '39

"Starting out with real promise, 'Hell's Kitchen' rapidly loses itself in its own plot entanglements, with result it emerges as second-place fare for dualers. Inability of authors to blend their two main ingredients—brutality and sentimentality—results in unconvincing picture. While script is credited to Crane Wilbur and Fred Niblo, Jr., hand of Associate Producer Mark Hellinger is indelibly stamped on hokish tale, which drags in every possible melodrama element from love to murder."
— + **Variety (Hollywood)** p3 Jl 13 '39

HERE I AM A STRANGER. 20th century-Fox Announced for release S 29 '39 (Not yet previewed)

HONOR OF THE WEST. Universal 58-60min Ja 13 '39

Cast: Bob Baker. Marjorie Bell. Carleton Young. Jack Kirk

Director: George Waggner

Screen writer: Joseph West

Western melodrama with music. A gang of cattle rustlers entice a young rancher into their group. The sheriff, friend of the rancher, shows him the error of his ways.

Audience Suitability Ratings

"Objectionable in part."
Nat Legion of Decency Ja 5 '39

Trade Paper Reviews

"Only a fair amount of action is included in this Western which has some personable features. The most notable is Bob Baker who makes a likable hero. Unfortunately, he is provided with a sub-standard, stereotyped script. He also sings nicely but is restricted to a couple of numbers."
+ — **Boxoffice** p47 Ag 5 '39

"Good average western melodrama with a singin' sheriff, slow to anger, but quick on the draw. Has enough story and production value to hold its own where mustangers are favorites."
+ **Variety** p27 Jl 26 '39

I

I STOLE A MILLION. Universal 75-78min Jl 21 '39

Cast: George Raft. Claire Trevor. Dick Foran. Henry Armetta. Victor Jory. Joe Sawyer

Director: Frank Tuttle

Original story: Lester Cole

Screen writer: Nathanael West

Crime melodrama. George Raft becomes enmeshed with the law for a minor infraction. From that he goes on to a bank holdup but tries to go straight when he meets Claire Trevor. They marry and have a child. The police catch up with him and his loyal wife pleads with him to give himself up and take his punishment. In desperation, he refuses and stages a crime wave in order to provide for his family. In the end he prefers to die in a battle with officers rather than end his days in prison.

Audience Suitability Ratings

"A: depends on taste; Y & C: unsuitable."
Christian Century p1055 Ag 30 '39

"Mediocre-unwholesome. An unconvincing melodrama, with an unsound premise. Adults." DAR
— **Fox W Coast Bulletin** Jl 22 '39

"A tense, exciting crime drama. The acting is very good but there are many harrowing scenes, and the action is too prolonged to make the moral worth while or the picture entertaining. Adults." Gen Fed of Women's Clubs (W Coast)

"An engrossing, thought-provoking, significant social drama. Adults." Nat Council of Jewish Women

"A rather unpleasant character study. Adults." S Calif Council of Fed Church Women
Fox W Coast Bulletin Jl 29 '39

"This film belongs to the case history type and will appeal only to those who are interested in studying a depressing record of a misdirected life. . . Unfortunately, there is no way of gauging the effect of this sort of picture upon the thousands of impressionable young people who will see it, for while it does not attempt to excuse the acts of its hero, neither does it present any constructive solution for his problems, and the emotional appeal of his love for a fine young girl may make it difficult to remember that his punishment is a just one. Adolescents, 12-16: unsuitable; children, 8-12: impossible."
— + **Motion Pict R** p6 Ag '39

"Adults."
Nat Legion of Decency Ag 3 '39

"A: fair; Y & C: no."
+ — **Parents' M** p47 Ag '39

"Family. Fairly well played, exciting and morally sound despite an unconvincing plot."
+ — **Wkly Guide** Jl 22 '39

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor p15 Jl 22 '39

"It is a somewhat better than usual you-can't-win opus." Jesse Zunser
+ — **Cue** p41 Ag 5 '39

Reviewed by Bert Harlen
Hollywood Spectator p8 Jl 22 '39

"It isn't fair to compare a run-of-the-basket program film with a feature, but the George Raft of 'I Stole a Million' at no time approaches the George Raft of 'Each Dawn I Die.' " Beverly Hills
— + **Liberty** p54 S 2 '39

"Taken as a simple study of criminal psychology, the story of a man pushed by sharp, but legal, business methods over to the wrong side of the fence has its moments. The film is less an indictment of a social system than a long-winded cops and robbers chase. . . The saga . . . is not apt to keep the motion-picture patron in suspense as to the outcome."
+ — **N Y Herald Tribune** p8 Ag 7 '39

"It has something to recommend it to the frankfurter and window-fudge trade." Ben R. Crisler
N Y Times p11 Ag 7 '39

"If it's gangster stuff you want, I can recommend it. . . The attractive thing about it is that it's no epic." Russell Maloney
+ **New Yorker** p49 Ag 12 '39

"Hard stuff to take, this, after a long day's work when what you want is nice gay entertainment. But it's swell melodrama. . . The picture has emotional power and integrity of viewpoint."
+ **Photoplay** p90 O '39

Trade Paper Reviews

"George Raft reasserts himself as toughest of the screen's tough guys by embarking upon a career of unrelenting super-crime. However, excessive and tedious footage, unrelieved by comedy, nullifies the dramatic strength of what might have been a compelling social document, dragging the picture down to average program calibre which will find its best market among male patrons of the cops-and-robbers school."
— + **Boxoffice** p69 Jl 22 '39

"Thanks to the class touch of Frank Tuttle's direction, a good showmanship idea comes through for Universal in a picture that should make a lot of money. And in weaker hands, it might have laid an awful egg. For, truth to tell, 'I Stole a Million' is not any great shucks of a story. It could very easily be dated as 1929 melodrama. But Tuttle gives it the touch; from George Raft and Claire Trevor he gets fine performances, and behind it all the time there was something of a showmanship idea. So producer Burt Kelly and Universal come through with a money-maker."
+ **Digest** p11 Jl 17 '39

"George Raft finds the cards stacked against him in this routine melodrama and, as a result, he takes a beating from the story in addition to being punished for law-breaking. . . As general entertainment, the film is decidedly on the depressing side." Frank Leyendecker
+ — **Film Bulletin** p6 Ag 26 '39

"Setting a fast pace at the opening gun, this picture will hold the attention of audiences until it is over. It has action, melodrama, a human interest story and a good cast to put it over."
+ **Film Daily** p17 Ag 22 '39

"The story is not new to films, by any means, but the coldly calculating picture of crime and its consequences painted by Universal's purportedly factual expose has bulking dramatic qualities. It is a story which will exert pulse-quickening effect on audiences of both sexes, and with its marquee-selling title and cast, it should prove a substantial box office success at the top of the bill."
+ **Hollywood Reporter** p3 Jl 14 '39
+ **Motion Pict Daily** p4 Jl 18 '39

"It is a crime melodrama with sufficient dramatic content and exciting flavor to insure okay business. Title is advantageous for exploitation purposes, while names of George Raft and Claire Trevor are satisfactory for the marquee. Picture is a lusty melodrama, with neat interweave of romantic interludes and a woman's love and sacrifice for the feminine appeal."
+ **Variety** p12 Jl 19 '39

"In a vehicle well tailored to his specific talents George Raft turns in one of his best and most persuasive performances in a picture which will justify itself on any bill and stand as a credit to Universal's best showmanship."
+ **Variety (Hollywood)** p3 Jl 14 '39

IN NAME ONLY. RKO 92min Ag 18 '39

Cast: Carole Lombard. Cary Grant. Kay Francis. Charles Coburn. Helen Vinson. Katharine Alexander

Director: John Cromwell

Screen writer: Richard Sherman

Drama. Based on the novel, Memory of Love, by Bessie Breuer. Formerly called Kind Men Marry. Against a background of Connecticut suburban life and New York City, this is a tale of a married couple who never should have married and of a courageous widow who finally pries him from his cold, scheming wife. Carole Lombard is the young widow who falls in love with Cary Grant, husband of Kay Francis, a woman who wants only his money and refuses to let him go until her actions open his eyes.

Audience Suitability Ratings

"This is an exhausting problem play portraying hatred, bitterness, selfishness and thwarted love. . . It seems improbable that anyone would enjoy the theme, although it is handled interestingly enough. Adolescents: altogether bad; children: no. Adults." Women's Univ Club, Los Angeles
+ — **Fox W Coast Bulletin** Ag 12 '39

"This social drama is diverting, adult entertainment." Calif Cong of Par & Teachers

"Adults." DAR

"The fine work of the distinguished cast gives compelling interest to this excellently produced and skillfully directed drama. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"The brilliant acting of the three principals and the smooth, clever direction make of a trite and unconvincing story an absorbing and interesting picture. Adults." Nat Council of Jewish Women

"Ethics debatable. Adults." Nat Soc of New England Women

"The cast is excellent and the director has made good, with a time-worn story theme. Highly sophisticated. Adults." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** Ag 19 '39

"Objectionable in part."
Nat Legion of Decency Ag 10 '39

"Adults."
Parents' M p59 S '39

"Family. Eternal triangle story, unusual in that it brings to the screen a fairly frank treatment of a husband and wife in conflict over the husband's desire for a divorce."
+ **Wkly Guide** Ag 5 '39

IN NAME ONLY—*Continued*

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor p19 S 2 '39

"The heavy plot stumbles all over itself and dully gets nowhere; it could stop in the middle and avoid that old business of calling the 'other woman' to the bedside of the husband stricken with pneumonia. John Cromwell's direction, Richard Sherman's intelligent dialogue and good acting throughout save this adult film from being a cheap, true-confession, triangle affair." Philip T. Hartung
+ — **Commonweal** p400 Ag 18 '39

"Not for the rabid champions of a clean screen, even though no objection can be taken to the manner in which the story is told or the good taste that is its dominating feature. Exhibitors have box-office names to display and in the larger centers the picture should do well. I cannot recommend it for small-town audiences."
+ **Hollywood Spectator** p8 S 2 '39

"Just how this social drama advanced past the outposts of the Hays Code is a mystery. . . The writing of the film, the acting and the direction have somehow managed to catch the drama of two young people lost in an emotional torment." Beverly Hills
+ **Liberty** p43 S 16 '39

"It has nice Carole Lombard-Cary Grant comedy bits along the way, which nevertheless seems a long way." Otis Ferguson
+ — **New Repub** p132 S 6 '39

"It is as cruel, heart-rending, real and believable as one ever would wish to encounter in any form of make-believe. . . It is a film that will bring tears to the eyes of many. The film could have used more humor without destroying its effect, but as it is, Carole Lombard, Cary Grant, Kay Francis and John Cromwell, the director, have made it a first-rate emotional film. . . It is a psychological, fatalistic film without an ounce of sentiment. It treats love, marriage and divorce with heavy, realistic strokes. If you like realism of a heavy sort, you will find the film a fine and entertaining one, as we did." Robert W. Dana
+ + **N Y Herald Tribune** p8 Ag 4 '39

"Love and the eternal triangle are subjects toward which the movies have never been particularly averse. . . It is particularly gratifying to encounter a film which does unblushingly tackle the hackneyed theme of husband, wife and other woman, which acknowledges by tactful implication a few of the facts of life, which penetrates with poignant directness into the reality of emotional torment and which permits the 'other woman' a contrived but satisfactory victory. . . It is of superior quality. And it is magnificently done. . . The cast contribute in making this one of the most adult and enjoyable pictures of the season." Bosley Crowther
+ + **N Y Times** p11 Ag 4 '39

"It displays Kay Francis, Carole Lombard and Cary Grant to good advantage. The story is on the dull side, but there is some entertaining dialogue handled by a talented and decorative cast." Russell Maloney
+ **New Yorker** p49 Ag 12 '39

"John Cromwell's understanding direction and a uniformly expert cast turn the vintage plot into a refreshingly adult squaring of the eternal triangle."
+ **Newsweek** p25 Ag 14 '39

"If you're the pushover for Cary Grant and Carole Lombard we think you are, this will be worth every long minute you sit watching it—it is just such good acting. Unfortunately, fine writer Richard Sherman had a pretty sickly basic story to work with."
+ **Photoplay** p64 O '39

"It will puzzle cinemagoers who thought they knew just what high jinks to expect when Screwball Cary Grant falls in love with Screwball Carole Lombard. Far from high jinks is the sombre situation. . . It is a mature, meaty picture with many knowing touches deftly underscored by Director John Cromwell, well brought out by a smoothly functioning cast. No surprises are the easy ad-libbish styles of Stars Grant and Lombard, the enameled professional finish of oldtime Actor Charles Coburn. Surprising to many cinemaddicts, however, will be the effectively venomous performance of Cinemactress Kay Francis."
+ + **Time** p33 Ag 14 '39

Trade Paper Reviews

"Sophisticated and smartly-dialogued society triangle drama, possessing sufficient story ingredients and established names to assure wide patronage and audience acclaim. It has a thoroughly fine cast."
+ **Boxoffice** p45 Ag 12 '39

"It has a lot to recommend it as entertainment, but we must convey a warning to exhibitors. . . Be careful that your patrons know they are not seeing Carole and Cary, the team, in another screwball comedy. If they come to laugh, they will be disappointed. The picture is a grand piece of adult entertainment."
+ + **Digest** p16 Ag 8 '39

"The critics won't like this domestic drama nor will the so-called 'intelligentsia' find it unusually stimulating. But the rank and file of women will enjoy it tremendously. It's a somewhat different triangle, slightly overdone, too drawn out and jumpy in mood. But despite all these faults it packs plenty of adult feminine appeal and may be depended upon to give the gals a grand cry."
+ **Film Bulletin** p6 Ag 12 '39

"Unusual romance of wife losing out to the other woman has strong appeal."
+ **Film Daily** p6 Ag 3 '39

"RKO cracks through with another whale of a picture. 'In Name Only' is top entertainment for any type and every type of audience, and with the various top attractions of the picture, it should play to as big an audience as any theatre can hold. It is a love story, and as such is quite a relief in the general entertainment that has been produced around Hollywood for some time."
+ + **Hollywood Reporter** p3 Ag 2 '39

+ + **Motion Pict Daily** p19 Ag 3 '39

"It will get maximum playing time and the best dating the country offers, being a late summer release that has all the elements of audience appeal, together with three star names as strong convincers. Where played, it will carry the full burden of responsibility and shoulder it. . . It is sophisticated, adult material which has been handled in a very intelligent manner and, among its attributes, enjoys suspense up to the final footage. Many happy elements combine to make this one of the best pictures of the year, not the least of these being Haight's superior production, the inspired direction and the trenchant dialogue and performances of a skilled cast."
+ + **Variety** p14 Ag 9 '39

"The tale is rather an old-fashioned triangle, tricked out with neat flippancies and appealing playfulness in parts, but approaching the lugubrious in others. It is decidedly uneven in quality and creates the impression rather early in the proceedings of drama being forced beyond its legitimate limits in an effort to keep the material up to the stature of its excellent name-power cast. Indications are that the box office results will be equally spotty after the first flush in the ace situations."
+ — **Variety (Hollywood)** p3 Ag 2 '39

IN OLD CALIENTE. Republic 55-57min Je 19 '39

Cast: Roy Rogers. Mary Hart. George Hayes. Jack LaRue. Katherine De Mille

Director: Joseph Kane

Screen writers: Norman Houston. Gerald Geraghty

Western melodrama with music. Story of early days in California where a young American sets out to show his Spanish friends that all Americans are not like the outlaws who take their gold.

Audience Suitability Reviews

"General patronage."
Nat Legion of Decency Je 29 '39

"A & Y: good of its kind; C: possibly."
+ **Parents' M** p47 Ag '39

"Family. A pleasant Western."
+ **Wkly Guide** Je 24 '39

Trade Paper Reviews

"It's a fairish screenplay."
+ — **Boxoffice** p25 Jl 15 '39

"More plotful than the average Western film, without neglecting two-fisted action and some sure-fire comedy, 'In Old Caliente' will hold the attention of Western devotees. . . Rogers, who has the most pleasing personality of the cowboy stars, displays his riding and fistic ability and, as usual, croons several melodies in a highly pleasing fashion." Frank Leyendecker
+ **Film Bulletin** p18 Jl 29 '39

"High entertainment rating is deserved by this dramatic and musical Western which holds suspense, and consequently audience interest from beginning to end."
+ **Film Daily** p8 Jl 14 '39

Reviewed by Ed Greif
+ **Motion Pict Daily** p5 Jl 14 '39

"A so-so Western, its future is moderate."
— + **Variety** p13 Jl 12 '39

IN OLD MONTEREY. Republic 65-73min Ag 14 '39

Cast: Gene Autry. Smiley Burnette. June Storey. George 'Gabby' Hayes. Billy Lee. Jonathan Hale

Director: Joe Kane

Screen writer: Gerald Geraghty

Western melodrama with music. The government wants a certain cattle range for use as an aerial bomb-proving ground. Cattlemen resist the efforts of the government to buy up their property. Gene Autry, a cavalry sergeant, is sent to the territory to induce the ranchers to sell.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency S 7 '39

"A & Y: good action film; C: exciting."
+ **Parents' M** p60 O '39

"Family."
Wkly Guide Ag 26 '39

Newspaper and Magazine Reviews

"Those Gene Autry Westerns have been so successful, Republic decided this time to toss in a bonus. As a result you get not only a picture up to the usual Autry standard, but a lot more entertainment."
+ **Photoplay** p90 O '39

Trade Paper Reviews

"A brimming measure of action, comedy, hard riding and music, coupled with a well-slanted and original story, puts this near the top as a Gene Autry starrer and one that should be received with enthusiasm by all fans of the boots-and-saddles school."
+ **Boxoffice** p39 Jl 29 '39

"Lively Western."
+ **Film Daily** p10 Ag 7 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p25 Jl 25 '39

"While 'In Old Monterey' totes its story thread through a maze of songs and comedy instrumental numbers, it weaves to most exciting chase and battle sequences ever used to close a Gene Autry starrer. Marking first of two specials to be given singing sagebrusher by Republic during 1939-40 season, feature rates high in entertainment and production values, even though plot at times becomes an incidental ingredient."
+ **Variety** p3 Jl 22 '39

INDIANAPOLIS SPEEDWAY. Warner 80-82min Ag 5 '39

Cast: Pat O'Brien. Ann Sheridan. John Payne. Gale Page. Frank McHugh

Director: Lloyd Bacon

Original story: Howard Hawks

Screen writers: Sig Herzig. Wally Klein

Auto racing melodrama. This is a remake of The Crowd Roars which was filmed by Warner in 1932 with James Cagney as star. Newsreel shots of the Memorial Day races at Indianapolis are incorporated. O'Brien, a racer, wants his brother, John Payne, to continue his college education but Payne is anxious to be an auto racer. When Payne meets Ann Sheridan, O'Brien tries to break up the friendship. After O'Brien's best friend is killed in a crackup, the two brothers become friends once more.

Audience Suitability Ratings

"A: hardly; Y: doubtful; C: no."
— + **Christian Century** p1119 S 13 '39

"Adults."
Nat Legion of Decency Jl 27 '39

"A: fair; Y: too tense for many of this age; C: no."
+ — **Parents' M** p59 S '39

"Family. While nothing new in the racing line, this picture is entertaining and dramatic. . . Exciting rather than real."
+ — **Wkly Guide** Jl 22 '39

Newspaper and Magazine Reviews

"It is full cousin, if it's not a double, of 'The Crowd Roars' which Warners made in 1932 with Jimmy Cagney playing the part that O'Brien has this time, and giving it about fourteen times more punch. Warners apparently made this movie before the Sheridan 'Oomph' era began, for Miss Sheridan, except in one knee scene, is as 'Oomphy' as ZaSu Pitts." John Gibbons
+ — **Boston Transcript** p20 Ag 4 '39

"Adults and young people."
Christian Science Monitor p15 Ag 5 '39

"What 'Indianapolis Speedway' lacks in surprises, it supplies in thrills. . . However, race fans will enjoy this picture's excitement and remarkable action shots." Philip T. Hartung
+ — **Commonweal** p340 Jl 28 '39

"I cannot recall any other filmic auto race handled with the dramatic competence and realistic excitement that director Lloyd Bacon brings to this [film]. It's a beaut." Jesse Zunser
+ **Cue** p40 Jl 22 '39

Reviewed by John Mosher
New Yorker p72 Je 22 '39

Trade Paper Reviews

"Featuring some authentic shots of the Memorial Day racing classic at Indianapolis, this should provide adequate entertainment for the average film fan and a profitable gross for the exhibitor. It contains an assortment of thrills, including a couple of fist fights and eight on-screen auto crashes."
+ **Boxoffice** p25 Jl 15 '39

"Another remake which fails to recapture the novelty and dramatic power of the original, 'Indianapolis Speedway' will find its most receptive audiences in the action spots. . . Actual racing sequences are well-photographed and frequently breath-taking but, handicapped by the obvious plot, the result is mild entertainment." Frank Leyendecker
— + **Film Bulletin** p6 Jl 29 '39

"This is essentially a stencil makeover of the same company's 'The Crowd Roars' with few new twists supplied by scripters or director. . . The story values are loosely written, which makes the affairs of the brothers with their women unconvincing. But the speed stuff is good, and carries all the thrills the fans can reasonably ask for."
+ **Film Daily** p7 Jl 26 '39

Reviewed by Charles E. Aaronson
+ **Motion Pict Daily** p6 Jl 18 '39

INDIANAPOLIS SPEEDWAY—*Cont.*

"It contains just about every cliche such type melodrama can have. It will find its chief market in the final situations. . . Nearly half the footage is given over to racing scenes that are hardly thrilling and mostly boring because of their great length and repetitiousness. With the exception of McHugh who does manage to get some laughs, the entire cast suffers from script trouble."

— + **Variety** p12 Jl 19 '39

LA INMACULADA. United artists-Alalaya 95min

Cast: Fortunio Bonanova. Andrea Palma. Milissa Sierra. Tana. Luis Diaz Flores

Director: Louis Gasnier

Music: Fortunio Bonanova. Pilar Arcos. Nilo Menendez. Cecil Burleigh. Lorenzo Reyes Felix, Jr. Ramiro Gomez Kemp

Music director: Alberto Colombo

Screen writers: Paul Perez. Gabriel Navarro

Drama with music. Based on a novel of same title by Catalina d'Erzell. Spanish language drama, first of a new series to be made by Fortunio Bonanova and Maury M. Cohen, for United Artists release in the Spanish film market. The story tells of a country girl who comes to the city and meets a wealthy wastrel who discards his mistresses and marries her. Tiring of her soon, he returns to his former friends, falls ill and returns to his wife, a hopeless invalid. Although she is in love with another, she gives up thought of happiness and cares for her husband.

Trade Paper Reviews

"Produced for the Latin market and those American houses with exclusive Spanish patronage, this is probably an impressive offering in its field. There is absolutely nothing in it, however, to offer entertainment to those who do not understand Spanish."

Boxoffice p45 Ag 12 '39

"This Spanish picture should do well in the Latin-American field for which it is intended. Louis Gasnier's direction is smooth, and the singing of Fortunio Bonanova, who also plays the lead in the picture, adds greatly to the entertainment value, for he has an excellent voice. The triangle story has intriguing qualities for Spanish audiences, and as a whole is good film fare."

+ **Film Daily** p19 Jl 19 '39

"It is a heavy drama sprinkled throughout with song numbers. The production is a well mounted tear jerker that should fare well in the market for which it is intended."

+ **Hollywood Reporter** p3 Jl 15 '39

Reviewed by Vance King

+ **Motion Pict Daily** p7 Jl 18 '39

"It may be the type of promising distribution in Spanish language countries, but by Hollywood standards is an overlong dreary picture that smothers its players with slow pace and drawn-out scenes. Its production mounting, technical contributions and playing are all of high standard but lose their worth in the story bog. Running time of 95 minutes should be heavily trimmed."

— + **Variety (Hollywood)** p3 Jl 15 '39

INSPECTOR HORNLEIGH. 20th century-Fox 76min Ap 21 '39

Cast: Gordon Harker. Alastair Sim. Hugh Williams. Steve Geray. Wally Patch. Edward Underdown. Gibb McLaughlin

Director: Eugene Forde

Screen writer: Bryan Wallace

Mystery story. Filmed in England. Based on character created by Hans Wolfgang Priwin. Gordon Harker portrays Inspector Hornleigh, a middle-aged detective whose hobby is collecting stamps. He catches a murderer who has stolen state secrets.

SEE ALSO issue of June 26

Newspaper and Magazine Reviews

"Sedentary sleuths should find this well integrated yarn a welcome change from the run-of-the-mill mystery stories. It is done up neatly in clipped syllables and humor. . . The item is of more than passing interest because Gordon Harker, as policeman and philatelist, comes up to fictional standards of a Scotland Yard inspector."

+ **N Y Herald Tribune** p18 Je 15 '39

"Improved by a nice assortment of British accents, out of the mouths of such competent British actors as Gordon Harker, Hugh Williams, Wally Patch, Edward Underdown and Gibb McLaughlin, this 'Inspector Hornleigh' has, at least the pleasing quality of seeming the genuine thing even though it is just another detective picture cut to form." Bosley Crowther

+ — **N Y Times** p27 Je 15 '39

Time p45 Je 26 '39

Trade Paper Reviews

"Suspenseful murder mystery has strong and original plot and fine acting."

+ **Film Daily** p11 Je 19 '39

"Scotland Yard murder mystery of above-average thrill values, aside from slight confusion, caused by British and Scottish dialects of principal protagonists, which audiences in this country will find annoying. Although confined to only a few passages, yarn has enough interest and suspense to make for general box-office appeal. Director Forde got the picture off to a good start by casting a sterling comedy and horror actor, Alastair Sim, as a well-meaning but blundering detective sergeant."

+ — **Variety** p16 Je 21 '39

IRISH LUCK. Monogram 58min Ag 29 '39

Cast: Frankie Darro. Dick Purcell. Lillian Elliott. Sheila Darcy

Director: Howard Bretherton

Screen writer: Mary C. McCarthy

Drama. Frankie Darro, a bellhop, gets into trouble because of his amateurish attempts to become a detective. When he allows an alleged murderess to escape, he wins the enmity of the hotel detective.

Audience Suitability Ratings

"A & Y: amusing; C: no."

+ **Parents' M** p60 O '39

Trade Paper Reviews

"A neatly constructed mystery melodrama, this presents young Frankie Darro to better advantage than heretofore, surrounding him with a competent cast and belying its small budget by meriting consideration in all but the most important exhibition situations."

+ **Boxoffice** p51 Ag 26 '39

"Good actioneer, especially for Saturday matinees, with an extra pull where the Irish part of the title has a draw."

+ **Digest** p17 Ag 24 '39

"Monogram delivers a right smart little 'sleeper' in this one. It is the best Frankie Darro vehicle this reviewer has ever seen. It moves from the opening scene and is still picking up speed when the 'End' title flashes on. There's nothing Grade 'A' about the production, but it socks across entertainment with a bang."

+ **Film Bulletin** p4 S 9 '39

"Easily the best Frankie Darro offering to date, Monogram's 'Irish Luck,' sprinkled with just the right amount of Irish humor and background, is certain to prove highly enjoyable to the average Darro fan."

+ **Hollywood Reporter** p4 Ag 19 '39

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p10 Ag 23 '39

"Monogram has an entertaining picture in 'Irish Luck.' Film, first chore of Grant Withers as an associate producer, will garner plenty of laurels in spots for which it is directed."

+ **Variety (Hollywood)** p3 Ag 19 '39

INTERMEZZO, A LOVE STORY. United artists-Selznick Announced for release S 15 '39 (Not yet previewed)

ISLAND OF LOST MEN. Paramount 63min Jl 28 '39

Cast: Anna May Wong. J. Carrol Naish. Anthony Quinn. Eric Blore. Broderick Crawford. Ernest Truex

Director: Kurt Newmann

Music: Frederick Hollander. Frank Loesser

Screen writers: William R. Lipman. Horace McCoy

Melodrama. Based on a play Hangman's Whip by Norman Reilly Raine and Frank Butler. Naish portrays a brutal czar of several jungle tribes who protects renegade white men in return for their labor. This is a remake of Paramount's White Woman, which starred Charles Laughton and Carole Lombard.

Audience Suitability Ratings

"With a plot too obvious for suspenseful entertainment, this sinister story of an Oriental underworld retreat tests one's capacity for brutality to man and beast. Exotic scenes of wild life are misplaced in this horror picture whose entertainment is a matter of taste. Adults." Calif Cong of Par & Teachers

"Tensely dramatic and filled with exciting action is this sinister story. Of interest to those who like strong fare. Adults." Gen Fed of Women's Clubs (W Coast)

"An unbelievably trite story entirely overshadows the efforts of an excellent cast, well directed. Adults." Nat Council of Jewish Women

"Why picture such sadistic horror? Adults only." Nat Soc of New England Women

"A sinister, gruesome and disagreeable story. Unsavory. Adults." S Calif Council of Fed Church Women
Fox W Coast Bulletin Ag 19 '39

"Adults."
Nat Legion of Decency Ag 3 '39

"A: fair; Y & C: no."
+ — Parents' M p60 O '39

Newspaper and Magazine Reviews

"Unpleasant but effective. Adults."
+ — Christian Science Monitor p17 Ag 19 '39

"This one is a matter of taste—your taste. If you like your melodramas simple, uncomplicated, menacing—and definitely third grade—you may enjoy 'Island of Lost Men.'" Jesse Zunser
— + Cue p39 Ag 19 '39

"Much melodramatic ado, with a spicing of horror, in a colorful jungle setting in the interior of Malay. As entertaining as the run of 'B' films." Bert Harlen
+ — Hollywood Spectator p15 S 2 '39

"The lost men conspire with the good old cinematic jungle to stir up a fair amount of hokum and excitement. . . 'Island of Lost Men' tells as little as possible, but tells it violently. . . Too much is left to one's imagination in [the film] and what one can imagine is pretty foolish fiction. It leaves itself open to too many questions without supplying the answers." Robert W. Dana
+ — N Y Herald Tribune p12 Ag 17 '39

"When there isn't a thing but scraps and oddments left in the cupboard, a thrifty housewife thinks of hash, and the boys in the Paramount script department, in similar intellectual emergencies, all look around at J. Carrol Naish with expressions much like those with which hungry derelicts adrift in a lifeboat contemplate the plumpest member of the party. . . The kindliest thing one can say for the film is to point out that it is another Naish, only this time with a slant to Mr. Naish's villainous eyes, which, on the whole, is even more improbable than the one given to the story." Ben R. Crisler
— + N Y Times p16 Ag 17 '39

"It's all a little dank and steamy."
Photoplay p63 S '39

Trade Paper Reviews

"A jungle adventure yarn, peopled with a strange set of characters, dressed up with attractive savage trappings and drawn along sinister lines, this offers good exploitation possibilities. It may be second or third string casting, but the script fits nicely. Background forms a fascinating lure for those who like their hokum spread on thick."
+ Boxoffice p39 Jl 29 '39

"Paramount makes a healthy contribution to the action market with this film. The picture was not aimed at art, nor at the top of the bill in deluxe houses, but it was aimed at the great big market which desires action in its entertainment—and it hits its target."
+ Digest p16 Ag 8 '39

"Despite the inclusion of wild animal stock shots and other extraneous material dragged in to shock the befuddled customers, this remake of an old feature emerges as second rate blood-and-thunder melodrama."
— + Film Bulletin p19 Ag 12 '39

"Melodrama hokem made for the thrill fans gives J. Carrol Naish sinister role."
Film Daily p7 S 7 '39

"Chockful of action and violence and packed with pulp fiction atmosphere, Paramount's 'Island of Lost Men' is a natural as a buildup for a double bill and for the action houses. It's that kind of two-fisted stuff which will have the kids in spasms and the grownups taking it big-heartedly for the fantastic adventure stuff that it is."
+ Hollywood Reporter p3 Ag 2 '39

Reviewed by Vance King
+ Motion Pict Daily p4 Ag 4 '39

"While film lacks a credible, workmanlike story, and is essentially Malaysian melodramatic hokum, there is still enough color and suspense attached to the proceedings to attract trade in subsequents and neighborhoods, if properly exploited. . . Writers have attempted to put enough twists in the tale to differentiate it from its predecessor ('White Woman') but their efforts leave the final result as improbable and moth-eaten as the original."
— + Variety p14 Ag 23 '39

"It builds and maintains audience interest sufficiently to boost it into top position when it hits neighborhoods. While story thread is weird and at times leans to brutal, it is seasoned with sufficient in the way of lighter material to satisfy all types of customers."
+ Variety (Hollywood) p3 Ag 2 '39

IT COULD HAPPEN TO YOU. 20th century-Fox 72min Je 30 '39

Cast: Stuart Erwin. Gloria Stuart. Raymond Walburn. Douglas Fowley. June Gale

Director: Alfred Werker

Screen writers: Allen Rivkin. Lou Breslow

Comedy. This same title was used by another film released by Republic in 1937. Stuart Erwin portrays a young advertising copy writer who cannot get his employer to recognize his merit. He becomes involved in a murder case and is sent to jail. When his wife tries some harmless blackmailing, he is freed and his talents are recognized in his job.

SEE ALSO issue of June 26

Audience Suitability Ratings

"A: fairly good; Y: better not; C: no."
+ — Christian Century p1031 Ag 23 '39

"Fairly entertaining murder mystery with a good cast but with an unimpressive story. Much drinking. Adults." Calif Cong of Par & Teachers

"Adult." Calif Fed of Business & Professional Women's Clubs

"An exciting social drama with a murder mystery angle. Good direction and an excellent cast. . . The solution is entertaining and far more exciting than anticipated. Adults." Calif Fed of Music Clubs

IT COULD HAPPEN TO YOU—*Cont.*

"Mediocre. Adults." DAR

"A well titled murder mystery which combines comedy and suspense in a most amusing and entertaining manner. . . Excessive drinking scenes, though necessary to the motivation of the plot are cleverly handled, but make the picture unsuitable for family entertainment. Adults." Gen Fed of Women's Clubs (W Coast)

"Mildly entertaining, this well directed, nicely cast social comedy is logically developed and sincerely acted. . . Over-long drunken scenes somewhat detract. Adults." Nat Council of Jewish Women

"A fairly interesting picture with a somewhat novel plot, natural dialogue, some good comedy and sincere acting in lively tempo. Adults." Nat Soc of New England Women

"A mediocre story with a loosely woven plot. . . Too much drinking and too long drinking scenes. Undesirable. Adults." S Calif Council of Fed Church Women
Fox W Coast Bulletin Je 24 '39

"The picture begins with an excellent sketch of the life of a young married couple. . . A vivid and distasteful contrast follows with scenes of a 'stag' party with wild chorus girls and drunken company executives. . . The direction is good in holding suspense to the very end. Adolescents, 12-16: no, objectionable scenes; children, 8-12: no."
— + **Motion Pict R** p5 Jl '39

"A: good; Y: marred by drinking; C: no."
+ **Parents' M** p47 Ag '39

Newspaper and Magazine Reviews

"In spite of appealing performances by Stuart Erwin and Gloria Stuart, 'It Could Happen to You' muffs a good chance to bring to life an old but engaging story about a milktoasty underdog who rises to the top." Philip T. Hartung
— + **Commonweal** p240 Je 23 '39

"Very ordinary stuff. . . Run-of-the-mill 'B' product. Decidedly not for children, because of the prominence of drunkenness in the story." Bert Harlen
— + **Hollywood Spectator** p8 Je 24 '39

"There's a morbid interest in trying to put yourself in the horrible position of an innocent person accused of murder. . . The suspense holds throughout."
+ **Photoplay** p86 S '39

Trade Paper Reviews

"It is O. K. program entertainment. For the exhibitor in the family trade houses the picture has potential exploitation values. For, as the trailers and advance press releases undoubtedly point out, the occurrences in 'It Could Happen to You,' could happen to any one of the ordinary folks in the Saturday night audience. This angle should be used for what it is worth."
+ **Digest** p11 Je 23 '39

J

JAMAICA INN. Paramount 99min O 13 '39

Cast: Charles Laughton. Leslie Banks. Emlyn Williams. Maureen O'Hara

Director: Alfred Hitchcock

Screen writers: Sidney Gilliat. Joan Harrison. J. B. Priestley

Adventure tale. Filmed in England. Based on the novel of same title by Daphne du Maurier. The time is the early 18th century and the place a rocky Cornish coast where land pirates prey on ship-wrecks. Laughton is an impoverished squire who lives well by running a gang of ship-wreckers.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Ag 17 '39

"A: excellent of its kind; Y & C: no."
+ + **Parents' M** p60 O '39

"Mature. Outstanding: especially worth seeing, as above the average 'selected' picture. Referred to the Committee on Exceptional Photoplays."
+ + **Wkly Guide** Ag 12 '39

Newspaper and Magazine Reviews

"The role of Sir Humphrey is a spectacular one; possibly Laughton makes the old rake a little too studied and ostentatious. There are ship-wrecks, murders, courageous deeds. It is all in the pattern of high swashbuckling." Beverly Hills
+ **Liberty** p35 Jl 22 '39

"I hadn't really enjoyed a picture, in spite of assorted merits, until I came to 'Jamaica Inn'—which has assorted defects. It represents Alfred Hitchcock and Charles Laughton laboring under story difficulties and Charles Laughton—who is too large for a Hitchcock type. . . But in spite of some creaky motivation, it is true enough in general outline and in the part of Laughton absolutely genuine, meaningful beyond Stevenson (and probably the book itself). It has suspense and a good run of motion. It has a fine tone." Otis Ferguson
+ **New Repub** p132 S 6 '39

Trade Paper Reviews

"It's all very theatrical and the dialogue, very British, is not always easily decipherable. If entertainment in the raw-boned manner is wanted, 'Jamaica Inn' is the ticket."
Boxoffice p27 Jl 8 '39

"Only bone one can possibly pick with an otherwise workmanlike, and, in many ways outstanding production, is its moving on the slow side from time to time; also just a little too much of Laughton's mannerisms, although it's exactly this which makes us like him so."
Hollywood Reporter p3 My 22 '39

"Superb direction, excellent casting, expressive playing and fine production offset an uneven screen play to make 'Jamaica Inn' a gripping version of the Daphne du Maurier novel. Since it's frankly a blood-'n'-thunder melodrama, the story makes no pretense at complete plausibility. But it has a sturdy basic situation, vivid characterization, rampant action, steadily mounting suspense and recurrently arresting cinematic touches. In short, everything for potent business but several marquee names. Cast has extraordinary performance strength, but Charles Laughton, is the only sure box office draw."
+ **Variety** p14 My 31 '39

L

LADY OF THE TROPICS. MGM 91min Ag 11 '39

Cast: Robert Taylor. Hedy Lamarr. Joseph Schildkraut. Gloria Franklin. Ernest Cossart. Mary Taylor

Director: Jack Conway

Screen writer: Ben Hecht

Drama. This is a tale of Indo-China. Hedy is a half-caste native girl who falls desperately in love with an American playboy, Robert Taylor. They marry and are blissfully happy until an influential admirer seeks to break up the marriage. In the end, the unhappy girl kills both herself and the admirer.

Audience Suitability Ratings

"A: depends on taste; Y: unwholesome; C: no."
Christian Century p1031 Ag 23 '39

"Good. Hedy Lamarr proves an outstanding attraction in this trite story. Adults." DAR

"Important to fashion experts is the news that Miss Hedy Lamarr in numerous carefully posed close-ups introduces 20 costumes designed by Adrian and featuring the new Oriental influence. The rest of the picture is important to no one, but possibly entertaining for Taylor-Lamarr fans. . . Joseph Schildkraut reaches the peak of villainy, and Miss Lamarr is extraordinarily beautiful. Adolescents & children: no. Adults." Women's Univ Club, Los Angeles

— + **Fox W Coast Bulletin** Ag 12 '39

"A well directed melodrama with fair story. Adults." Am Legion Auxiliary

"Provides diverting adult entertainment." Calif Cong of Par & Teachers ,

"A trite melodrama into which even the sincere acting of Robert Taylor and the fascinating beauty of Hedy Lamarr cannot breathe life or reality. Adults." Calif Fed of Business & Professional Women's Clubs

"A beautifully produced and appealing, though tragic, story. . . The direction is sympathetic and restrained, giving a feeling of sincerity. Interesting and dramatic for a mature audience. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"The picture serves to re-introduce Hedy Lamarr who is not only beautiful but acts most convincingly and entirely dominates the production. Adults." Nat Council of Jewish Women

"A well acted tragic social drama demonstrating the almost inevitable disaster attendant upon inter-racial marriages. The dialogue is at times pompous. Adults." Nat Soc of New England Women

"A picture with an out-dated story of the melodrama type. The scenes in Indo-China, seemingly incredible, are well photographed and form the background for a far-fetched story. Adults." S Calif Council of Fed Church Women

Fox W Coast Bulletin Ag 26 '39

"Adults."

Nat Legion of Decency Ag 17 '39

Newspaper and Magazine Reviews

"With the stars' roles worked out differently 'Lady of the Tropics' would be an unusually diverting film. Mr. Hecht's penchant for melodrama matched to setting is everywhere evident. Direction of the supporting cast is expert, and the narrative is smooth. . . If you don't mind what Mr. Taylor is doing at the moment, and if Miss Lamarr is all right with you no matter what she's doing—or wearing—then this is a picture that you'll enjoy." John Gibbons

Boston Transcript p20 S 1 '39

"Adults."

Christian Science Monitor p19 S 2 '39

"Years ago we saw many pictures about Bill, a typical American boy who falls in love with Manon, a beautiful half-caste in a warm, exotic country. . . Ben Hecht rehashed all this with fancy trimmings and a French Indo-China setting." Philip T. Hartung

Commonweal p439 S 1 '39

"It is a worn-out hack, a wobbly, creaky tale. . . It's all pretty wild stuff, but amorously panting, if you know what I mean. On the whole, I rather think the fault for 'Lady of the Tropics' is Ben Hecht's, for he, surprisingly enough, wrote this mixture of flapdoodle and balderdash." Jesse Zunser

— + **Cue** p38 S 9 '39

"Glamorous picture. It should give general satisfaction. The exploitation given Hedy Lamarr should maker her name mean something on a marquee."

+ **Hollywood Spectator** p8 S 2 '39

"No matter how dull its story, 'Lady of the Tropics' has Miss Lamarr, and the lady shows the public that she can act. It is pretty hard to describe the movements of the film. They don't matter very much. . . 'Lady of the Tropics' starts out by being quite dull. But that is before Miss Lamarr begins to work. The secret of her fascination lies in her face, her features and her eyes. . . It is merely another love story, pretty and tragic, but not very new or very interesting." Robert W. Dana

+ — **N Y Herald Tribune** p18 S 8 '39

"With his tongue thrust conspicuously into his cheek, and one eye cast obliquely toward the Hays office (for whom there can be only one inevitable ending to these trans-Equatorial, trans-colorline romances) Ben Hecht has achieved an amusingly artificial piece of cinema by the simple device of falling back on the screen writer's last line of defense: grand opera tragedy. . . As for Miss Lamarr's virtues as an actress, now that she has inadvisedly been give an opportunity to act, it is necessary to report that she is essentially of those museum pieces, like the Mona Lisa, who are more beautiful in repose." Ben R. Crisler

+ — **N Y Times** p28 S 8 '39

"It demonstrates that Hedy Lamarr has progressed from the purely decorative to a mastery of competent make-believe. . . The episodes that pyramid to the film's unhappy denouement are fraudulently contrived. At their best they provide an exotic locale for effective photography and an excuse for a catalogue of the sultry love scenes that click boxoffice turnstiles."

+ **Newsweek** p23 Ag 28 '39

"It's still a moot point whether or not it makes any difference that the heady Lamarr can't act worth a tinker's expression of irritation. This follows the only possible formula: lush atmosphere, good acting support, and fine photography, while she looks beautiful."

Photoplay p89 O '39

"In mood and *décor*, 'Lady of the Tropics' is a faithful echo of the Wanger picture [Algiers] that introduced Cinemactress Lamarr to the United States, made her the most celebrated siren of the screen since Theda Bara. . . It duplicates Producer Wanger's feat of making the Lamarr torpidity seem exotic."

Time p46 Ag 28 '39

Trade Paper Reviews

"Torrid love story of the 'Never-the-twain-shall-meet' variety which will be right down the alley of those who crave their film romance sizzling, and which temperature, more importantly, should mark its record at the turnstiles."

+ + **Boxoffice** p45 Ag 12 '39

"It will undoubtedly make money, due to the current freak attraction in the magic name of Hedy Lamarr. If, and when, the picture does make its money, it will just be another proof that successful screen jobs can be done without a story and without acting. . . The story wouldn't pass a professor's okay in MGM's new school for collegiate writers; the dialogue must have been written by a substitute secretary on a day that Ben Hecht was absent. . . No one has ever very positively accused Robert Taylor of being an actor. . . No one will ever even suspect that Hedy Lamarr is an actress. If the Lamarr craze is strong with your people there is money in the picture. But be careful. It is pretty weak."

— + **Digest** p7 Ag 8 '39

"This marks the long delayed reappearance of Hedy Lamarr on the screen. The point to be answered is 'Did MGM shelve the wrong picture?' It would be hard to imagine anything much worse than 'Lady of the Tropics.' The inane story affords Hedy ample opportunity to display her lovely feminine charms—but is this enough? . . Word of mouth reaction will be brutal."

— — **Film Bulletin** p4 Ag 12 '39

"Lamarr-Taylor combine should make this one of year's heaviest box office clicks."

+ + **Film Daily** p7 Ag 15 '39

"MGM has a terrific attraction in the film because MGM has Hedy Lamarr—and has her in the picture. She is the star, she is the great attraction, she is the entertainment. And we believe that will be the feeling of the millions of boys and girls, men and women who flock to the theatres during the exhibition of the picture. . . So what does it matter if we think the story is a bit weak; that it started off sensationally, bogged down terribly in the middle, but picked up considerably toward the end."

+ + **Hollywood Reporter** p3 Ag 4 '39

Reviewed by Gus McCarthy

+ **Motion Pict Daily** p6 Ag 9 '39

"The picture will do profitable business. . . Apart from the screen personalities, audiences will not accord the picture itself much favorable word of mouth. Story has insufficient originality or sincerity, and whatever interest is maintained throughout depends on the allure of Miss Lamarr, who, fortunately for this effort, is a dominant personality throughout."

+ **Variety** p14 Ag 9 '39

LADY OF THE TROPICS—*Continued*

"The film has one thing of decided value to its producers and to exhibitors: it demonstrates in a colorful and exacting role that Hedy Lamarr is a very skilful actress. . . With the names of Hedy Lamarr and Robert Taylor to glitter the marquee, an attractive title, and performances against exotic setting which will appeal to both male and female audiences, indications are strong for prosperous business. The story basically is trite stuff."

+ **Variety (Hollywood) p3 Ag 4 '39**

LAND OF LIBERTY. MPPDA 137min Je 15 '39

Director: Cecil B. De Mille

Editors: Herbert L. Moulton. William H. Pine. Francis S. Harmon

Historical consultant: James T. Shotwell

Narration: Jeanie MacPherson. Jesse Lasky, Jr

Documentary film. More than two million feet of film were scanned for this compilation which was made by Hollywood producers, as their contribution to the fairs in both New York and San Francisco. Shorts, newsreels and 125 feature films from 1914 on were cut to produce a running summary of American history from the actual founding of this country to present times. Fifty-three companies' films were used in the film which is bound together by newly-screened material and uses an off-stage commentator. The film will be shown at the Federal Building, Court of Peace, at the New York World's Fair.

Audience Suitability Ratings

"Excellent. Family." DAR

"While made expressly for showing at the San Francisco and New York World's Fairs—the picture should be made available for public and school showings. Family." Nat Council of Jewish Women

"This masterpiece, despite its consisting of supposedly disconnected scenes, moves with remarkable sequence, paying tribute to the great men whose courage and foresight have unified this great country. Developments of the age are all intelligently brought into a picture which will prove priceless in class rooms, bringing to life the men of the past and their legacy to the present generation. Excellent for the family." S Calif Council of Fed Church Women

+ + **Fox W Coast Bulletin Je 17 '39**

"Visitors to the two fairs will find it well worth while to attend a showing of 'Land of Liberty,' the Motion Picture Industry's exhibit. It is an ambitious, extremely interesting, and novel production. . . It is suitable in content for all audiences, but its great length would make it tiring for young children."

+ **Motion Pict R p5 Jl '39**

"General patronage."

Nat Legion of Decency Je 29 '39

"A & Y: excellent; C: too long."

+ + **Parents' M p59 S '39**

Newspaper and Magazine Reviews

"This extremely interesting, if extremely long compilation of selected scenes is subtitled 'An Historical Drama of the United States.' It is that, every bit. . . When I saw it, the film seemed to be a tremendous work, with all the disadvantages involved in its gigantic size: it was bulky, unwieldly, and frequently dull. But for all that, there are many thrilling and unforgettable scenes. The picture would, undoubtedly, be far better for considerable cutting." Jesse Zunser

+ **Cue p45 Je 24 '39**

"Bits from 125 different pictures made during the past quarter-century, amplified by cuttings from newsreels, and made into a dozen or so reels of screen entertainment flow across the screen as smoothly as if they had been the work of one studio turned out no later than yesterday. Photography throughout is of the same even quality, and there is nothing to suggest that, after all, the production is just one big patchwork job. . . It should be shown in every school auditorium in the country."

+ + **Hollywood Spectator p7 Jl 8 '39**

"Hollywood's contribution to the World's Fair is, appropriately enough, a motion picture; better still, it is a remarkably fine one. . . The motion picture industry, which sponsored the production, does not pretend that it has, in these twenty-five years, covered every phase of our national history. . . But, for all its gaps, it is a fascinating record and a tribute to Hollywood as well as to our democracy. For it serves again to remind us of the cinema's skill in evoking the past, of its ability to make a permanent record of the present. And if this latter seems to be the charge of the newsreel rather than the entertainment film, we can at least be grateful for that." Frank S. Nugent

+ + **N Y Times p27 Je 16 '39**

"A thousand sequences from a hundred and twenty-five shorts and feature pictures have been pieced together to make a highly respectable saga of classroom quality." John Mosher

+ **New Yorker p71 Jl 22 '39**

"If you are a visitor at either of the Fairs this summer, put it on your 'must' list. If you are a stay-at-home, you will have a chance to see the picture at a later date."

+ + **Photoplay p86 S '39**

"It is skimpy where Hollywood has done little prospecting (Colonial days), rich where Hollywood has found the pickings good (Reconstruction, World War, etc.), authentic chiefly when the newsreel camera has the screen."

+ **Time p45 Je 26 '39**

Trade Paper Reviews

"This unique production is in a class by itself. . . It has been a herculean task. . . The film is by no means purely historical, with a patriotic overtone which of course it has to an impressive degree. . . Here is a production so inspiring and patriotic, that it should be 'required study' by every public school and high school student in the United States."

+ + **Film Daily p6 Je 14 '39**

"Rare indeed are the opportunities of encountering in any medium such vitally absorbing entertainment as that afforded by 'Land of Liberty.' . . It has packed an amazing entertainment force, capable of holding a rank-and-file audience spellbound through its entire length. . . No single effort on the part of the film industry, regardless of expenditure or discernible ramifications, could do so vital a task as this production in enlightening the public on the vastness and importance of motion pictures to society as this film created expressly for the twin World Expositions."

+ + **Hollywood Reporter p3 Je 14 '39**

"This undoubtedly is the most comprehensive compilation of historical American pictures ever done by the film business. It has been put together with uncanny precision under Cecil B. De Mille's supervision, telling a remarkably well related story. As an historical document, the feature is truly a 'Cavalcade of America.' It's a worthy contribution from the picture industry to the Federal government and the N. Y. World's Fair. . . Sole fault of the tremendous effort is that more extraneous matter was not sliced before the final version was finished. As it stands, many Fair visitors, who will be viewing the film during the next two years, may find it overboard. Since it's designed for exposition consumption, this is a flaw which may be taken care of in the next two weeks by cutting footage. . . It is a splendid document for classroom use. Film is cleverly put together and narrated, and it should be of immense value as an educational subject, either in its entirety or at the rate of one reel per week."

+ + **Variety p26 Je 21 '39**

LENIN IN 1918. Mosfilm-Amkino 130-135min Je 26 '39

Cast: Boris V. Shchukin. M. G. Gelovani. Nikolai Bogolyubov. Nikolai Cherkassov

Director: Mikhail Romm

Music: Nikolai Kriukov

Screen writers: A. Kapler. T. Zlatagorova

Historical drama. Russian dialogue film with English subtitles. Second in the biographical series begun last year with Lenin in October. The incidents are from the critical period of 1918 for the U.S.S.R. presenting Lenin, the revolutionary and the dictatorial administrator, as well as glimpses of a very human man. The film covers all but six years of Lenin's life.

Audience Suitability Ratings

"A: good of kind; Y & C: no interest."
+ **Christian Century** p935 Jl 26 '39

Newspaper and Magazine Reviews

"Aside from its great length and its completely partisan viewpoint, this Russian film is quite an interesting piece of cinema. As an exercise in the documentation of infinite historical data and as an exhibition of fine acting, it has not often been surpassed. Though it frequently lags as drama while speechmaking takes over the screen, there are compensations in watching the extraordinarily human performances of Boris V. Shchukin as Lenin, and Nikolai Cherkassov as Maxim Gorky." Jesse Zunser
+ **Cue** p44 Jl 8 '39

"This thorough falsification of history is told with skill, acted excellently, and directed cleverly in documentary fashion. People who did not believe their ears at the time of the Moscow trials now may believe their eyes. People who do not know history may even regard this picture as 'an honest and convincing re-creation of the past.' This sentence, however, was written by Howard Barnes of the New York Herald Tribune, who is quoted here only as one example of the reviewers who covered themselves with shame in discussing as crude and unscrupulous a piece of propaganda as any dictator ever presented as 'history.'" Franz Hoellering
— **Nation** p82 Jl 15 '39

"It runs two hours and a quarter without enough story content to keep it in motion an hour and a half. . . The material used here is heroic. But the lags and confusions and naïveté of the general treatment remind you of the speaker with all the facts in the world at his fingertips and the truth of God on his side, who still goes rambling and sidetracking himself and getting lost in the bushes. . . As a film it still has its virtues. The best thing in average Russian films has been their comprehension that history, even if you want to twist it, is more than armies, senates, characters, however large and living. . . Add to this the Russian genius for life through realism, and you have a solid foundation whether you build anything on it or not. . . [The film displays] Russian tradition of acting, with its apparently endless wealth of seasoned talent. 'Lenin in 1918' has a rousing subject, manages some good human situations and has thrilling mob scenes—especially the charge and rout toward the end." Otis Ferguson
+ — **New Repub** p335 Jl 26 '39

" 'Lenin in 1918' continues the brilliant job of screen biography and history started with 'Lenin in October.' With Boris V. Shchukin playing the leading role magnificently once more and an impressive gallery of lesser portrayals, it is a vivid and fascinating account of world-shaking events. It is a long film, running to something more than two hours, and there is a good deal of reconstructed detail in Lenin's career which has more academic than dramatic interest, but on the whole it is a tremendously vital and engrossing production." Howard Barnes
+ **N Y Herald Tribune** p18 Je 27 '39

"The Soviet film biography of Lenin is threatening to degenerate (dramatically) into a minutiae-swamped personal and party history of almost exclusively partisan interest. . . Except for a few sequences of vivid action—the downhill rout of the White Army, the mob scene after Lenin's shooting—the film is uncommonly static, a sign that Director Mikhail Romm was more concerned with party duty than camera duty. What remains, and this, fortunately, is a valid asset, is the uniformly excellent performance of its cast. . . A cast so notable deserves much of its director and writers; the least they should have had was a compact and dramatic script. And that is exactly what 'Lenin in 1918' lacks." Frank S. Nugent
+ — **N Y Times** p27 Je 27 '39

"The picture indicates no desire on the part of its makers to attract any public not already eager for Russian movies." John Mosher
New Yorker p86 Jl 8 '39

Trade Paper Reviews

"With unerring fidelity to the cause, this expansive and impressive Russian film, with English titles, makes the most of a significant historical chapter, the while embodying splendid drama, human interest and humor. Yet it is designed wholly for that segment of Soviet sympathizers who are not emotionally stirred by anything less than the espousing of socialism in its deepest red. The story is too long for comfortable consumption, due to the completeness with which it is told."
Boxoffice p29 Jl 8 '39

"The characterizations are sharply and skillfully delineated by the cast and able direction keeps the film interesting at all times. If any fault can be found with the film, it lies in the fact that the scenarists have gone so far out of their way in places to idolize Lenin that they lose the dramatic trend of the story. The Russian fans will like this one very much."
+ **Film Daily** p7 Jl 13 '39

"Adherents of the Russian Socialist experiment will get a liberal confirmation of their beliefs from this lengthy, but interesting film. Not for general audience consumption in this country, production will chiefly satisfy dyed-in-the-wool radicals. Other students of the cinema will find the scope of historical subject matter and the human portrayal of Lenin intriguing as well as dramatic."
+ **Variety** p20 Je 28 '39

M

MAGNIFICENT FRAUD. Paramount 78min Jl 21 '39

Cast: Akim Tamiroff. Lloyd Nolan. Mary Boland. Patricia Morison. Ralph Forbes. George Zucco

Director: Robert Florey

Dance director: LeRoy Prinz

Music director: Phil Boutelje

Screen writers: Gilbert Gabriel. Walter Ferris

Melodrama. Based on a short story Caviar for His Excellency by Charles G. Booth. The locale is a Central American country where the president has been assassinated. A group of politicians anxious to gain control of the government invite a French actor, fleeing from a murder charge, to impersonate the president. Once president, the actor takes his work seriously and finally gives his life for his adopted country.

Audience Suitability Ratings

"Good. Notable for Akim Tamiroff's diversity of characterizations. Adults." DAR
+ **Fox W Coast Bulletin** Jl 15 '39

"A well acted drama. An interesting picture. Adults." Am Legion Auxiliary

"An old-fashioned melodrama highlighted by the interesting impersonations of Akim Tamiroff. Unconvincing story, with some of the love scenes not in the best of taste. Adults." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"A swiftly paced, exciting and highly entertaining drama. A picture to interest and entertain a mature audience." Gen Fed of Women's Clubs (W Coast)

"Primarily a character study, this slight but intriguing film gives wide scope and opportunity to Akim Tamiroff for an excellent demonstration of his histrionic ability in a dual role. Mature." Nat Council of Jewish Women

MAGNIFICENT FRAUD—*Continued*

"Family, although of scant interest for children." Nat Soc of New England Women

"Above the average. Mature." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** Jl 29 '39

"It is a fairly exciting melodrama, in which trickery and deception are made attractive until the next to the last scene. Adolescents, 12-16: poor standards; children, 8-12: no."
+ — **Motion Pict R** p6 Ag '39

"Adults."
Nat Legion of Decency Je 29 '39

"A & Y: good; C: no."
+ **Parents' M** p47 Ag '39

"Family. A clever and amusing story."
+ **Wkly Guide** Je 24 '39

Newspaper and Magazine Reviews

"For those who like at least one fat bit of acting with their movies, 'Magnificent Fraud' is strongly recommended, because of Tamiroff. For those others who don't care about the acting, but who do like a story smoothly charted for incident and action, 'Magnificent Fraud' is also recommended. But for those who like their Mr. Nolan neat, this is a magnificent fraud."
Boston Transcript p20 Ag 25 '39

"Ah, those good old mythical South American countries! Here's another of the artistic crimes committed in their name. Adults."
— **Christian Science Monitor** p15 Ag 26 '39

" 'The Magnificent Fraud' may be a fraud, but it's nothing magnificent. . . It's all so obvious and phoney from the beginning that one is quite impressed with the apt title." Philip T. Hartung
— **Commonweal** p359 Ag 4 '39

"This one hits a new low for downright hammy story, acting, directing, and whatever other elements entered into its production. One might expect such filmic flapdoodle to squeeze into a theatre where managers don't mind administering celluloid soporifics, but at the Paramount—my, my!" Jesse Zunser
— — **Cue** p41 Jl 29 '39

"Impersonations by Akim Tamiroff, done with master strokes, are highly interesting, but many picture-goers would find the story one in which they could place little credence. Some slushy love scenes and other elements make it not the best entertainment for children, if indeed they would find it eventful enough." Bert Harlen
+ — **Hollywood Spectator** p6 Jl 22 '39

"Akim Tamiroff, who certainly deserves bigger and better roles, gets a bigger but not a better one in 'Magnificent Fraud.' It is a thankless task which he has in the new film. . . It is not his fault that a bad script and faltering direction have resulted in an exceedingly dull motion picture. Call it a bad break, not only for Mr. Tamiroff but for all the players associated with him in an enervating enterprise." Howard Barnes
— **N Y Herald Tribune** p14 Jl 20 '39

"It is possible that, even in a mood of midsummer tolerance, you will not be taken in by 'Magnificent Fraud,' but when the smoldering Miss Morison bursts into flame even at the kiss of Lloyd Nolan, boy! What will she do if they ever give her a role opposite Gable?" Ben R. Crisler
— + **N Y Times** p16 Jl 20 '39

"It is considerably more fraudulent than magnificent. . . The cast is unhappily involved in the preposterous proceedings."
— **Newsweek** p31 Jl 31 '39

"It's good entertainment, at least, because of the sustained suspense and the good cast."
+ **Photoplay** p63 S '39

Trade Paper Reviews

"Imbedded in this tale of Latin American intrigue is an idea that unfortunately is not exploited to its fullest potentialities. As such, the film stacks up as lightweight dramatic entertainment."
— + **Boxoffice** p19 Jl 1 '39

"Nothing for the marquee, but fairly safe audience 'B,' well dressed, for the bottom end of any bill."
+ — **Digest** p10 Jl 17 '39

"This will disappoint most people who see it. Its story idea is a honey. . . It fairly breathes originality, freshness and interest! But as presented in 'The Magnificent Fraud' it misses fire completely, due to the fact that the script was neither comedy nor drama—a half baked combination of both hampered by a silly romance and its failure to establish reasons for the many loose ends that crop up at the finish. . . A secondary berth on the average double bill is the best we can predict for this."
— **Film Bulletin** p18 Jl 29 '39

"Highly colored melodrama of the Graustark school, with Tamiroff and his picturesque heroics making it palatable fare."
+ **Film Daily** p11 Jl 20 '39

" 'Magnificent Fraud' is sterling entertainment. [It] has numerous commendable points, among which are its unusual and currently topical subject matter, its exotic setting and several noteworthy performances. While it may hope for its greatest success among sophisticated audiences, it will undoubtedly make an exciting and profitable appeal to the general run of film audiences as a major attraction."
+ **Hollywood Reporter** p3 Jl 13 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p6 Jl 17 '39

"This is a dull and uninteresting pot pourri of political intrigue in a mythical South American country. Story never jells sufficiently to hold interest, and picture has further handicap of mediocre direction. 'Magnificent Fraud,' lacking marquee strength, will drop into the secondary dual brackets as a filler underlining a strong offering."
— + **Variety** p12 Jl 19 '39

"Based on a synthetic and theatrical story which never quite reaches the level of reality, 'Magnificent Fraud' impresses only superficially and must expect the box office returns of mediocre entertainment. It is handicapped by the screen bugaboo of the mythical country background for political intrigue, presenting the difficult problem of trying to achieve a sense of conviction and yet compelled by censorship to deal with vague unrealities in its plotting."
— + **Variety (Hollywood)** p3 Jl 13 '39

MAISIE. MGM 74min Je 23 '39

Cast: Robert Young. Ann Sothern. Ruth Hussey. Ian Hunter. Cliff Edwards
Director: Edwin L. Marin
Music: Edward Ward
Screen writer: Mary C. McCall Jr

Comedy drama. Based on the novel, Dark Dame, by Wilson Collison. A vaudeville small-time performer, Ann Sothern, finds herself penniless in a western ranch town. She falls in love with a cowboy, Robert Young, who was once in love with a faithless girl in Chicago. How she wins him makes up the story.

SEE ALSO issue of June 26

Audience Suitability Ratings

"A: hardly; Y: no value; C: no."
— **Christian Century** p877 Jl 12 '39

"Mediocre. Adults." DAR
— + **Fox W Coast Bulletin** Je 10 '39

"An excellent new type story, believable, exciting and entertaining. Family." Am Legion Auxiliary

"While not an important production, the picture has freshness and charm. The dialogue is smart and well written, the direction is skillful, and the settings are attractive. Adult." Calif Cong of Par & Teachers

"Rating: very good! Adult." Calif Fed of Business & Professional Women's Clubs

"An interesting Western with good cast and splendid photography. Adult." Calif Fed of Music Clubs

"Mediocre. Adults." DAR

"A breezy, highly entertaining social comedy. . . Though not suited to children, the picture will prove amusing and interesting to a mature audience." Gen Fed of Women's Clubs (W Coast)

"Sparkling dialogue, breezy direction and an excellent cast make this social comedy different and delightful entertainment. Family." Nat Council of Jewish Women

"Adults." Nat Soc of New England Women

"A fast-moving glorified Western with a poor story used as a vehicle for actors capable of finer portrayals. Adults." S Calif Council of Fed Church Women

Fox W Coast Bulletin Je 24 '39

"A tough-but-honest, wise-cracking chorus girl is no novelty on the screen, but 'Maisie,' as played by Ann Sothern is unexpectedly refreshing. The picture becomes a mixture of Western comedy and courtroom melodrama but what happens is not so very important. Audiences who have forgotten the plot will remember wistful, tough little 'Maisie' with her swaggering self reliance, her forthright honesty and her genius for pert repartee. Adolescents, 12-16: depicts adult problems; children, 8-12: too mature."

+ — **Motion Pict R** p5 Jl '39

"A: amusing; Y & C: no."

+ **Parents' M** p47 Ag '39

"Family."

Wkly Guide Je 10 '39

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p15 Jl 22 '39

"For all 'Maisie's' occasional humors, the result is just a medium-done Grade-'B' comedy-drama." Jesse Zunser

— + **Cue** p44 Jl 1 '39

"Ann Sothern gives a clever, lively performance in a comedy-drama that is hokum, well told. Not very credible, but entirely likeable entertainment."

+ — **Film Wkly** p31 Ag 26 '39

"Ann Sothern, even in so light-weight a film as 'Maisie,' is able to establish more firmly than ever her position as one of the screen's most versatile actresses. . . The main object of the producers, it seems, was to give the public some sort of entertainment. They did, and Miss Sothern is it." Robert W. Dana

N Y Herald Tribune p12 Je 23 '39

"'Maisie' is technically a comedy. Actually, of course, it has moments which are touchingly sad and sentimental, and other moments which are dramatic as the dickens. . . The character of Maisie is, as promised, 'explosive.' Miss Sothern, hitherto a reasonably restrained actress, throws left hooks, gags and fits of temperament with surprising abandon." B. R. Crisler

+ **N Y Times** p23 Je 23 '39

"As far as titles go, 'Maisie' may indicate anything. It throbs, doesn't it, with mystery and promise? The picture doesn't do anything as indiscreet as to throb. It just paddles along in a modest style and never gets very far." John Mosher

— + **New Yorker** p81 Je 24 '39

"It is made moderately enlivening by Ann Sothern's strenuous efforts as a stranded honky-tonk chorus girl."

— + **Newsweek** p29 Jl 3 '39

"There is, depending upon the way you observe it, a great deal of humor in this film. Young carries on happily, but it's Miss Sothern's picture. She gives it credibility and entertainment value."

+ **Photoplay** p55 Ag '39

Time p35 Jl 3 '39

Trade Paper Reviews

"Another direct hit from Leo's second line of defense, this sparkling comedy transcends to a surprising degree its buildup and budget and will add lustre to either the upper or nether side of any program."

+ **Boxoffice** p31 Je 17 '39

MAN ABOUT TOWN. Paramount 82min Jl 7 '39

Cast: Jack Benny, Dorothy Lamour, Edward Arnold, Binnie Barnes, Monty Woolley, Isabel Jeans, Phil Harris, Betty Grable, E. E. Clive, Eddie Anderson "Rochester"

Director: Mark Sandrich

Dance director: LeRoy Prinz

Music and lyrics: Matty Malneck, Frank Loesser, Frederick Hollander

Music director: Victor Young

Original story: Morrie Ryskind, Allan Scott, Z. Myers

Screen writer: Morrie Ryskind

Comedy with music. Jack Benny, accompanied by his radio pals, Rochester and Phil Harris, are in London where Benny is producer of a musical show. He becomes involved with two neglected wives who decide to utilize him in winning back their busy husbands.

SEE ALSO issue of June 26

Audience Suitability Ratings

"A: very good of kind; Y: entertaining; C: probably amusing."

+ + **Christian Century** p877 Jl 12 '39

"Adults." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"Good. One of the season's best. Mature-family." DAR

"Entertaining for the family, though some scenes may be questionable for the younger members." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Good fun throughout. Family." Nat Soc of New England Women

+ **Fox W Coast Bulletin** Je 17 '39

"The production is fast-paced up-to-the-minute entertainment in the manner of a 'Benny' radio program. Adolescents, 12-16: sophisticated; children, 8-12: no interest."

+ **Motion Pict R** p6 Jl '39

"Adults."

Nat Legion of Decency Je 29 '39

"Family. This is a cheery and very amusing picture."

+ **Wkly Guide** Je 24 '39

Newspaper and Magazine Reviews

"What with one thing and another, including the radio, the chances are that you won't see Jack Benny in a musical comedy for quite a spell; and, that being the case, the new item is a tolerable substitute. . . 'Man About Town' is all right of its kind." John K. Hutchens

+ **Boston Transcript** p20 Je 30 '39

"Generally amusing. Adults and young people."

+ **Christian Science Monitor** p17 Jl 1 '39

"Jack Benny in top form, with plenty of gags, is greatly helped by colored Rochester (Eddie Anderson), who practically steals the picture with his clever miming and dancing. . . The situations, wisecracks and even the big musical extravaganza numbers rip right along under Mark Sandrich's lively and well-timed direction." Philip T. Hartung

+ **Commonweal** p300 Jl 14 '39

"Brightest news in a week of celluloid mediocrities is this latest Jack Benny musical farce-comedy, best of Benny films in several years. Brightest star in the picture is, oddly enough, not Benny but the ebony-hued, sandpaper-voiced, irrepressibly funny man-stooge, Eddie Anderson. . . It is a picture, genial, fast, funny —entertaining from beginning to end. The plot, to be sure, is pretty thin, the songs so-so, and the dance routines merely passable. . . But the plot doesn't matter, in view of the lively pace and almost continual flow of gags and genial comicalities." Jesse Zunser

+ **Cue** p44 Jl 1 '39

"Better-than-usual comedy with music and dancing; clean enough for all the members of the family, but of no particular value for study

MAN ABOUT TOWN—*Continued*

groups. Exhibitors can get behind it without fear of backfiring."
+ **Hollywood Spectator** p6 Je 24 '39

"So long as the business of inspiring merriment is left in the actors' hands the new Paramount show is exceedingly funny. It is when it attempts to incorporate various song and dance production numbers in the proceedings that they have a tendency to drag. . . If it weren't for the top-heavy musical show interludes, 'Man About Town' would be eminently satisfying. As it is, there is enough high hilarity in the action to make for better than average entertainment." Howard Barnes
+ **N Y Herald Tribune** p18 Je 29 '39

"Mark Sandrich has directed it skillfully, weaving in his song, dance and spectacle numbers without suggesting that the story has taken the afternoon off, wisely restricting his heroine, Dorothy Lamour, to melody. It is, in sum, a happy occasion for all concerned, including the audience." Frank S. Nugent
+ **N Y Times** p19 Je 29 '39

"For music, if you must have it, there doesn't seem to be anything new except Jack Benny's 'Man About Town,' and the negative songs in this bit won't lull you half as much as the story and the wit of the piece." John Mosher
New Yorker p81 Je 24 '39

"It's 'awfully good cinemah, reahlly.' . . Almost stealing the show is old-time character actor Eddie Anderson, who plays Rochester. Funny as he is on the radio, you'll get a bigger bang out of him in this picture."
+ **Photoplay** p86 S '39

"As lavish, tuneful, talent-packed as a good radio variety hour, 'Man About Town' is just about as entertaining, just about as memorable."
+ **Time** p27 Jl 10 '39

Trade Paper Reviews

"Frothy, refreshing frappe of sparkling mirth, well-timed gags and beautifully staged production numbers, here is ideal warm weather screen fare which should easily reach the upper brackets in revenue."
+ **Boxoffice** p31 Je 17 '39

" 'Man About Town' is an evening of thorough enjoyment—all around mass entertainment, but at the same time finessed with the Mark Sandrich skill so that it has its touch of smooth, refreshing 'class.' . . It is the essence of good musical-picture formula."
+ **Digest** p6 Je 13 '39

"This is Hollywood's best musical comedy in many months, and Paramount's best in years. It is bright, fast moving, amusing, with clever dialogue, good situations and a generous share of excellent musical interludes—all neatly tailored to the boxoffice. . . [It] will delight audiences in every situation. Word-of-mouth comment will be extremely favorable and will send 'Man About Town' rolling along to big grosses." David J. Hanna
+ + **Film Bulletin** p4 Jl 1 '39

Reviewed by Charles S. Aaronson
+ **Motion Pict Daily** p11 Je 16 '39

THE MAN FROM SUNDOWN. Columbia 58min Jl 15 '39

Cast: Charles Starrett. Iris Meredith. Richard Fiske. Jack Rockwell. Alan Bridge

Director: Sam Nelson

Music: Bob Nolan. Tim Spencer

Screen writer: Paul Franklin

Western melodrama with songs. The story concerns the efforts of Texas Rangers to find a gang leader who has killed everyone who knows him so that they cannot testify against him.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 10 '39

Trade Paper Reviews

"Best of this season's Charles Starrett hoss-opuses from Columbia, this picture should be handed the guarantee of the management to its patronage. It has one element of suspense interlocking with another throughout the short hour's running time."
+ **Boxoffice** p47 Ag 5 '39

"Well-paced Western has plenty of action to please the six-gun fans."
+ **Film Daily** p7 Ag 26 '39

"A stock Western which makes room in a somewhat clumsy manner for several songs of sagebrush flavor. There is a little too much of it, interference being created. Otherwise, the hoss opera stands up fairly well, although the story is strictly formula and the usual liberties are taken."
+ — **Variety** p16 Ag 16 '39

MAN FROM TEXAS. Monogram 60min Jl 21 '39

Cast: Tex Ritter. Hal Price. Charles B. Wood. Vic Demourelle, Jr

Director: Al Herman

Original story: Robert Emmett

Western melodrama with music. Tex Ritter, a railroad detective, arrives in a town in time to save a horse-thief from the sheriff's posse. The thief promises Ritter to go straight but immediately joins a gang who are getting valuable ranch land sought by the railroad for a right of way.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 3 '39

Trade Paper Reviews

"This film is the best of the 1939 Monogram series. . . In territory where Ritter has been dropping back, this may act as a stop loss, and where he figures, it'll do him good."
+ **Boxoffice** p45 Ag 12 '39

"Monogram's western star in his best effort to date. Trim and full of action, story of a railroad trouble shooter, outwitting, outshooting and outriding the outlaw band, is paced and cut to a nicety. It's a box office attraction where Tex Ritter's name means something."
+ **Variety** p25 Ag 2 '39

MAN IN THE IRON MASK. United artists-Small 110min Ag 11 '39

Cast: Louis Hayward. Joan Bennett. Warren William. Joseph Schildkraut. Alan Hale. Miles Mander

Director: James Whale

Music director: Lud Gluskin

Screen writer: George Bruce

Historical melodrama. Based on the novel of same title by Alexandre Dumas. Louis Hayward portrays dual rôles—that of Louis XIV of France and his twin brother Philippe. Louis has had an iron mask of fiendish construction placed over his brother's head. D'Artagnan and the Three Musketeers, stalwart supporters of Philippe, take the mask from the imprisoned Philippe and place it on Louis who is killed while Philippe reigns wisely in his stead. First brought to the screen in 1929 with Douglas Fairbanks, Sr in the leading role.

Audience Suitability Ratings

"A & Y: very fine; C: mature."
+ + **Christian Century** p1007 Ag 16 '39

"It is a lively action melodrama. Adolescents: excellent; children: very exciting. Mature-family." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bulletin** Jl 1 '39

"Not authentic but interesting. . . Some will not enjoy the prison scenes, but they truly depict the spirit of the period. Family." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"The performances of the capable cast are excellent, the direction vigorous, and the treatment of the story fascinating, although at times brutal. Adults." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"The screen presentation of Alexandre Dumas' engrossing, dramatic story is lavishly spectacular, excellently portrayed by a distinguished cast and directed with swiftness, precision and dignity. . . While fascinatingly interesting, some scenes are too tense for young children. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Exciting, thrilling entertainment though somewhat overlong and straining to the nerves. Family, but not for little children." Nat Council of Jewish Women

"There are many scenes of brutality and vindictive cruelty. Mature-family." Nat Soc of New England Women

"The whole is decidedly entertaining. Mature." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** Jl 15 '39

"Adults."
Nat Legion of Decency Jl 20 '39

"A & Y: good; C: too tense for many of this age."
+ **Parents' M** p59 S '39

"Family-juvenile. Outstanding. Recommended for schools and libraries."
+ + **Wkly Guide** Jl 15 '39

Newspaper and Magazine Reviews

Boston Transcript p5 S 8 '39

"Adults and young people."
Christian Science Monitor p15 S 9 '39

"There is an amazing combination of underacting and overacting that is much hammier than even Dumas deserves. Louis Hayward as the twins, Joan Bennett lovely in a black wig again, Warren William, Joseph Schildkraut and the rest of the large cast perform as if their director, James Whale, couldn't decide whether to modernize Dumas or play his swashbuckling in a last century style. Audiences who want intrigue and adventure no matter how it's dished up will welcome this return of Porthos, Aramis and Athos." Philip T. Hartung
+ — **Commonweal** p320 Jl 21 '39

"Edward Small, who produced 'Count of Monte Cristo,' and director James Whale have brought Dumas' story to the screen in a sumptuous, elaborate, handsomely produced, and precisely authentic setting. The picture unfolds smoothly, pleasantly, excitingly. . . All in all, I liked 'Man in the Iron Mask,' and I believe you will, too." Jesse Zunser
+ **Cue** p44 Jl 15 '39

"Costume melodrama, produced with polish and well acted, especially by Louis Hayward in a double role. Good story, plenty of excitement, and a touch of spectacle make this a satisfying period piece."
+ **Film Wkly** p31 S 2 '39

"Overstuffed costume drama elaborately produced. The movies trip up badly nearly every time they attempt the florid, decorative, 'odsbodikin' days of yore." Beverly Hills
+ — **Liberty** p58 Ag 19 '39

"The new screen version of 'Man in the Iron Mask' is a handsome and slightly stuffy historical romance. Taking considerable liberties with the Dumas original, the show shoots the works on pageantry. From the standpoint of sheer pomp and circumstance, it is well up to the most sumptuous standards which Hollywood has set for itself. Moreover, it is distinguished by some expert acting, particularly that of Louis Hayward." Howard Barnes
+ **N Y Herald Tribune** p8 Jl 14 '39

"Not quite the swashbuckling tale we had expected, cluttered up as it is with neatly framed portraits of Joan Bennett, 'Man in the Iron Mask' manages nevertheless to be a moderately entertaining costume piece which matches the Dumas novel in its length, if not in its effectiveness. Its running time is one hour and fifty minutes, of which far too much has been devoted to the Bennett sighs, the Joseph Schildkraut simpers, the artless (and rather hopeless) attempt of night club's Marian Martin to play that famous courtesan, la Valleire. By the time the Three Musketeers are rushed to the rescue of plot as well as princeling, the film is teetering on the ragged edge of dullness. . . Except for Miss Martin, who is outright absurd, the piece has not been too badly cast. . . The picture was well received by a bumper matinee attendance, which proves that romance is not dead, even though it's inclined to be dull." Frank S. Nugent
+ — **N Y Times** p11 Jl 14 '39

"This is one of those big costume pieces, as you can imagine, done with all the ruffles, furbelows, velvets, and ostrich feathers that ever led a housewife in the loges to dream of moths. The piece belongs to the old school of things and the Douglas Fairbanks of 1929, but Douglas Fairbanks is not here, and the swordplay, the hard riding, the desperate escapes seem to demand him." John Mosher
New Yorker p61 Jl 15 '39

"The movie takes about as much liberty with the classic as Dumas did with the history he chose to 'exalt . . . to the height of fiction.' Stilted dialogue and too much of it cramps the film's romantic style; nevertheless, seventeenth-century swashbuckle and intrigue are present in large enough helpings to stimulate the Dumas flavor."
+ — **Newsweek** p31 Jl 17 '39

"Edward Small has produced this with particular grandeur, and you will undoubtedly have a good time watching it. Yet, there is something old-fashioned about the entire film. The direction is ragged and the characterization throughout is of the posturing, gesticulating, light-operatic school."
+ — **Photoplay** p62 S '39

"For Actor Louis Hayward, who has made several false starts in cinema, his spirited attack on what the movie industry still calls a Douglas Fairbanks role may at last mean a place above the Hollywood salt."
Time p43 Je 24 '39

Trade Paper Reviews

"Rich in spectacle, unfaltering in the rapidity of its action, touchingly romantic and possessing most of the other proven elements of the best in entertainment, here is one of the most impressive pictures shown in Hollywood this year. It should prove boxoffice dynamite."
+ **Boxoffice** p27 Jl 8 '39

"We have little doubt that comon sense will dictate the cutting of the picture under much [its present] length before it reaches your theaters. We have no doubt, that it would be a better picture if that were done. . . 'Man in the Iron Mask' could not be entirely a bad picture. That point was settled a hundred years ago. But the irritating point about this production is the thought that it could have been a so much better picture. Audiences, responding to the attraction that any classic has on the marquee, will not fail to respond to the high moments that Dumas created. The same audiences will acquire boils at Hollywood's version of Dumas. . . This one is serial-like in treatment, and negative in opportunities given its players."
— + **Digest** p11 Je 30 '39

"Although this new version of the Dumas classic reaches no great artistic or entertainment height, it is a fairly well made costume drama with sufficient action and atmosphere to please the less discriminating filmgoer. Film's fault lies in the screenplay, which is too long and seems determined to use every possible dramatic element. However, after cutting, United Artists will have a picture of fair popular appeal, which will get at least average grosses." David J. Hanna
+ — **Film Bulletin** p6 Jl 15 '39

"Here is a picture that has action, romance and suspense. It is a vivid picturization of Alexandre Dumas' novel. . . Louis Hayward does his best screen work to date."
+ **Film Daily** p10 Je 30 '39

"It is an imposing and frequently ingenious tale. It will undoubtedly impress, and its heroics will no doubt appeal to a wide cinema following, vindicating high expectations of its popularity at the boxoffice."
+ **Hollywood Reporter** p3 Je 27 '39

Reviewed by William R. Weaver
+ **Motion Pict Daily** p1 Je 28 '39

MAN IN THE IRON MASK—*Continued*

"Picturization of Alexandre Dumas' classic, presented for the first time in film form, is a highly entertaining adventure melodrama geared to catch a goodly quota of summer trade. Edward Small has turned out a well-mounted and splendid production that despite its length of 110 minutes maintains a steadily absorbing pace which will amply hold attention."

+ **Variety** p14 Je 28 '39

"Edward Small delivers a winner to United Artists in this stirring and splendidly pictured regal melodrama. . . It offers strong, distinguished and topflight box office entertainment for mass and class. The picture has dramatic thrust and swagger, is lavishly produced, vigorously and intelligently directed."

+ **Variety (Hollywood)** p3 Je 27 '39

MAN THEY COULD NOT HANG. Columbia 64min Ag 17 '39

Cast: Boris Karloff. Lorna Gray. Robert Wilcox. Roger Pryor

Director: Nick Grinde

Music director: M. W. Stoloff

Original story: Leslie T. White. George W. Sayre

Screen writer: Karl Brown

Melodrama. Karloff portrays a scientist who takes the life of a young student in order to try out his mechanical heart invention. When Karloff is taken up by the police in the midst of the experiment, the young student dies.

Audience Suitability Ratings

"Objectionable in part."

Nat Legion of Decency Ag 31 '39

"A: poor; Y & C: no."

— **Parents' M** p60 O '39

Trade Paper Reviews

"Though incredible, it should satisfy on a dual bill."

+ — **Boxoffice** p71 Ag 19 '39

"It is a feeble effort in the murder thriller cycle that is more to be laughed at than scared by. With Karloff as the crazed scientist and some phony apparatus that is supposed to give new life to the dead, the staff has contrived a gruesome melodrama that could be taken seriously only by an audience with a mentality of not over six years of age. Picture went on for reels, it seemed, before the story got under way and wasn't helped much by its heavy handed direction."

— **Hollywood Reporter** p3 Ag 21 '39

"Built on an absurd and, at times, wearisome story it belongs strictly in the filler classification. It is dime thriller magazine type of yarn which, converted to screen purposes, becomes unsuited for children and laughable to adults."

— **Variety (Hollywood)** p3 Ag 21 '39

METROPOLIS—1939. RKO-March of time 18min Ag 4 '39

Documentary film. March of Time presents the tempo of New York City and its seven million inhabitants. The camera eye looks at the fine shops, the cramped quarters of the poor, the various racial groups and the running of the City's government, particularly the police. The film is number 13, series 5.

Audience Suitability Ratings

"It should stimulate other cities to emulate this example of right living. Family." Calif Cong of Par & Teachers

"Excellent. Family." DAR

"An inspiring and most informative pictorial of New York. Of real interest to all ages." Gen Fed of Women's Clubs (W Coast)

"Highly entertaining and informative. Family." Nat Council of Jewish Women

"A particularly interesting and informative short subject. Fine family film." Nat Soc of New England Women

"Intensely interesting. Family." S Calif Council of Fed Church Women

+ + **Fox W Coast Bulletin** Ag 19 '39

"Family. Outstanding. A highly interesting survey."

+ + **Wkly Guide** Ag 5 '39

Newspaper and Magazine Reviews

"It is a pictorial paean to the City of New York, and incidentally to the La Guardia administration. The factual-editorial approach, for which this series is noted, seems peculiarly adapted to a recitation of the achievements in bridges, express highways, and police efficiency since the Fusionists took over, with an enthusiasm characteristic of lovers of good government. As a documentary cross-section of the nation's greatest city, the film should also interest the provinces, although it stoically abstains from romanticizing its subject." Ben R. Crisler

+ **N Y Times** p16 Ag 18 '39

Trade Paper Reviews

"A very fine presentation of the various phases of New York City. . . It is easily one of the most entertaining of all the March of Time series. Here is a film that will meet with great interest wherever shown, for with the World's Fair now a subject of national interest, the nation's attention is centered on New York."

+ + **Film Daily** p8 Ag 2 '39

"This is the most vivid visual record of the world's largest and greatest city ever made. . . If folks in other sectors of the country never had a yen to visit New York they will after glimpsing this swift travelog of a vast metropolis. As a short it rates featurette billing."

+ + **Variety** p25 Ag 2 '39

MICKEY, THE KID. Republic 66-68min Je 26 '39

Cast: Bruce Cabot. Ralph Byrd. ZaSu Pitts. Tommy Ryan. Jessie Ralph

Director: Arthur Lubin

Music: Cy Feuer

Original story: Alice Altschuler

Screen writers: Doris Malloy. Gordon Kahn

Melodrama. Tommy Ryan, young son of a gangster, is sent to his maternal grandmother while the father, Bruce Cabot, hides out from the police. The father is killed when he comes to get the boy who by aiding a bus load of marooned children, redeems himself.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Jl 13 '39

"A & Y: fair; C: no."

+ — **Parents' M** p47 Ag '39

Newspaper and Magazine Reviews

"Youngsters may swallow this wild tale, scraped up from the bottom of the old hokum bucket, but adults had better fight shy of it." Jesse Zunser

— + **Cue** p44 Jl 8 '39

"Now and then the picture veers a little too far on the sentimental side for some tastes, but most of the neighborhood audiences doubtless will take it all in. . . A fair 'B' show. . . Should be a good show for the youngsters." Bert Harlen

+ — **Hollywood Spectator** p10 Jl 8 '39

"That old one about the youngster with an unregenerate father is told again in 'Mickey, the Kid' and told badly. Even if the plot were not out at the elbow, it would look shabby as it has been handled here. There is scarcely a flicker of dramatic vitality in the offering. . . Altogether it is a wearisome and slipshod production." Howard Barnes

— **N Y Herald Tribune** p15 Jl 6 '39

"'Mickey, the Kid' is the Criterion's name for it. We have another, but the style book forbids its use. Seems there's some rule about a criticism in terms of odors. Among the injured were Bruce Cabot as the gangster, Jessie

Ralph as the grandmother, ZaSu Pitts as the hired girl and, of course, the Kings' English." Frank S. Nugent
— **N Y Times** p27 Jl 6 '39

Trade Paper Reviews

"A competent cast, surprisingly impressive when the budgetary classification is considered, and plenty of heart tugs combine to make this cops-and-robbers melodrama command consideration as meritorious program material, with the neighborhood houses and juvenile matinees its natural hunting grounds."
+ **Boxoffice** p19 Jl 1 '39

" 'Mickey, the Kid' is a good program picture which builds slowly to an exciting and realistic climax. . . Good programmer, especially for the juvenile and family audience. Nice for Saturdays."
+ **Digest** p12 Je 30 '39

"This is brutally weak! The opening shots make it look like an old silent picture with sound added. Basic story idea is not bad but it is bogged down by hopeless dialogue and situations, plus poor direction and some very bad acting. This is hardly passable even for the grinds. The script writers and director should get docked for this one!"
— — **Film Bulletin** p8 Jl 1 '39

"Paced well from the opening of the picture, 'Mickey, the Kid,' makes good entertainment for the neighborhood houses. It has plenty of action and has been capably directed."
+ **Film Daily** p8 Je 27 '39

"This is a minor offering. A very capable cast is largely wasted here in a feature, which has every appearance of having been shot off the cuff to meet a production deadline. . . It is at best, only a filler."
— + **Hollywood Reporter** p3 Je 23 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p4 Je 28 '39

"This is a hard one to gulp down, even for the juvenile trade at which it is obviously angled. It's so thoroughly hokem—right from scratch, with that questionable title—that it can only count for bottom-run dualing."
— **Variety** p14 Je 28 '39

"For smaller first run houses and subsequents, 'Mickey, the Kid' will stand up well in supporting position. Picture sustains good pace throughout, with exception of a few scenes."
+ — **Variety (Hollywood)** p3 Je 23 '39

THE MIKADO. General films-Universal 91-95min S 8 '39

Cast: Kenny Baker. Martyn Green. Sydney Granville. John Barclay. George Stroud. Jean Colin

Director: Victor Schertzinger

Music director: Geoffrey Toye

Screen writer: Victor Schertzinger

Musical comedy operetta. Based on the operetta by W. S. Gilbert and Arthur Sullivan. Filmed in Technicolor in England. The music was recorded by the London Symphony and practically all the principals and chorus are drawn from the D'Oyly Carte Company. The story tells of Nanki-Poo, portrayed by Kenny Baker, who is a son of the Mikado and who is in love with Yum-Yum. She is betrothed to the chief executioner. The young couple marry without the consent of the Mikado and later win his blessing.

SEE ALSO issues of March 27 and June 26

Audience Suitability Ratings

"The splendid music of the London Symphony Orchestra and the Chorus makes a fitting background for the musical numbers. The lagging start was entirely forgotten as story progressed. Family." Am Legion Auxiliary

"Mature-family." Calif Cong of Par & Teachers

"Family." Calif Fed of Music Clubs

"Good. Mature-family." DAR

"Pleasing entertainment for all. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Pictorially this Technicolor version of the old comic opera classic is a delight, with graceful movement, charm of textile design and interplay of contrasting and lovely colors. Nevertheless, the tempo is slow and the continuity lags a bit. Family." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

"Production is in effect, a photograph of a well beloved favorite and will delight all followers of the Gilbert & Sullivan most popular productions. Adolescents: excellent. Probably little interest unless familiar with the plot. Mature-family." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bulletin** Je 17 '39

Newspaper and Magazine Reviews

"All but the more rock-ribbed traditionalists should beam quite happily over 'The Mikado.' . . Here and there will be persons who, probably at the risk of their lives, will even prefer 'The Mikado' in this form to the traditional offering. Your reviewer, recognizing that it is sacrilege, herewith joins this faction. For if the screened 'Mikado' drops a few songs and takes some liberties with text and 'business,' it is refreshingly compact in narrative, and far handsomer to look upon than any 'Mikado' since Winthrop Ames' memorable revival. . . It is better sung—song for song—than any performance you are likely to hear in a legitimate theater. More sacrilege, of course, but there it is. Though Kenny Baker enjoys only a nodding acquaintance with the art of acting, he is vocally a far finer Nanki-Poo than comes easily to mind." John K. Hutchens
+ + **Boston Transcript** p18 Je 16 '39

"The result is not so much a substitute for the stage version as a Savoyard novelty in which Sullivan fares better than Gilbert. Family."
+ **Christian Science Monitor** p15 Je 17 '39

"Recommended without reservation for all who take an intelligent interest in the progress of the screen as an entertainment medium; pictorially glamorous enough to have something for children, and musically entertaining enough to compensate for its lack of adherence to the standard Hollywood story form. Exhibitors should exploit Gilbert and Sullivan to prepare their patrons for what they are going to see, otherwise I fear for its showing outside the bigger centers of population."
+ + **Hollywood Spectator** p5 Je 24 '39

"It is a lovely picture thanks to Gilbert and Sullivan, whose words and melodies could not be ruined. The movie of the famous musical comedy simply records in Technicolor an elaborate studio reproduction of the usual stage production. No attempt is made to use the wider scope of the screen to overcome the limitations of the stage; much less to create a new movie style which would bring wit and poetry to our much too heavily loaded programs." Franz Hoellering
Nation p708 Je 17 '39

Trade Paper Reviews

"We enjoyed it. Tremendously. We have actually made a resolve to go back and see it again, even if we pay cash for the privilege. The sincere treatment of Gilbert and Sullivan is so thoroughly enjoyable that a reviewer is tempted to recommend the production unqualifiedly; but the box office sense must be retained, and with it the fear of mass audiences. So we can finish by giving a tip-off to wise exhibitors who know their communities that this authentic version of 'The Mikado' will be a knockout where they have the right audiences, and a problem where the audience came in hoping to see 'Flash Gordon.' . . A class musical, beautifully done, but we will have to wait on later engagements to be certain about the mass trade."
+ **Digest** p11 Je 13 '39

MILLION DOLLAR LEGS. Paramount 63min Jl 14 '39

Cast: Betty Grable. John Hartley. Donald O'Connor, Jackie Coogan. Dorothea Kent. Peter Hayes

Director: Nick Grinde

Original story: Lewis R. Foster

Screen writers: Lewis R. Foster. Richard English

Collegiate-comedy. Story of a boy's attempt to make good on his own at Middleton College. His father is a benefactor who runs the school. This film is another in the collegiate series of which Campus Confessions was the first.

Audience Suitability Reviews

"Mediocre. This crew-race college comedy is Hollywood's newest mystery: find the reason for the title! A sequel to 'Campus Confessions.' Family." DAR
— + **Fox W Coast Bulletin** Jl 8 '39

"Good. Family." Am Legion Auxiliary

"Entertaining light comedy with a college setting, attractively cast and well acted. Family." Calif Cong of Par & Teachers

"The title is a misnomer and the story lacks originality, humor and snap. Family." Calif Fed of Business & Professional Women's Clubs

"Though misleading in title, this production proves a lively, entertaining comedy of campus life, with exciting crew race providing a rousing climax. Entertaining for all. Family." Gen Fed of Women's Clubs (W Coast)

"A diverting, unpretentious campus comedy. Questionable ethics. Family." Nat Council of Jewish Women

"An interesting story, naturally acted, with suspense and filled with eager, youthful zest and enthusiasm. Family." Nat Soc of New England Women

"A trite, inconsistent picture of college life with false representations of college ethics. Gambling on horses is used by the students to raise money for a racing shell. Objectionable. Adult." S Calif Council of Fed Church Women
Fox W Coast Bulletin Jl 22 '39

"'Million Dollar Legs' may be a piquant title, but the picture is just another movie version of what keeps students entertained at a co-educational college. Adolescents, 12-16: fair; children, 8-12: passable."
+ — **Motion Pict R** p6 Ag '39

"General patronage."
Nat Legion of Decency Jl 20 '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 Ag 5 '39

"There is really but one reason for reviewing 'Million Dollar Legs,' since you have already seen the picture many, many, many times before. . . The one reason is that the offering serves to introduce to picture audiences a certain Peter Hayes, a young man with very unusual gifts as a comedian." Bert Harlen
— + **Hollywood Spectator** p8 Jl 22 '39

"It's a college picture, dedicated in motif and action to the present generation, so don't expect to get any emotional or mental exercise from it."
Photoplay p89 O '39

Trade Paper Reviews

"A child of one of Paramount's weaker production moments, this collegiate comedy is distinguished for its utter lack of humor and acceptable campus atmosphere. Which shortcomings, coupled with the fact that the cast boasts no established marquee names, presage that. with all but the juvenile trade, it will encounter tough rowing—which, incidentally, is the sport on which it hangs its meager and technically defective story."
— **Boxoffice** p25 Jl 15 '39

"Here is another one of those Paramount rahrah college pictures, this one utilizing as one of its most thrilling moments a big racing sequence lifted almost in its entirety from 'Sing, You Sinners.' The picture is also in the way of a sequel to an earlier collegiate film of the year in which Hank Luisetti appeared and strikes about the same entertainment level as that one. . . Will just get by where they go for anything collegiate. The title will cause disappointment."
— + **Digest** p13 Jl 10 '39

"Light, casual, unpretentious, this low-budgeted collegiate comedy will prove acceptable warm weather entertainment in those neighborhood houses with predominately youthful audiences. It is strictly double feature material, calling for support of an action or dramatic feature." David J. Hanna
+ — **Film Bulletin** p8 Jl 15 '39

"It is a trim little affair which moves along at a merry clip tossing off nifties in the vernacular of the current collegiate generation. There is room to doubt that it will wholly please the palates of elders, but it will unquestionably tickle the younger majorities, to whose taste it is patterned, and will capably augment a bill needing balancing lightness and speed."
+ **Hollywood Reporter** p3 Jl 6 '39

Reviewed by Gus McCarthy
Motion Pict Daily p6 Jl 11 '39

"It is light and fluffy fare for youthful audiences of high school and college age. Devoid of marquee strength, picture will slip in as lower bracketeer in the subsequent duals. . . Major fault of the picture is title misnomer. . . The underpinning display is more sturdy than shapely."
— + **Variety** p12 Jl 12 '39

"Light comedy of collegiate pattern, with plenty of action and picturesque sports contests, 'Million Dollar Legs' will do okay as summer fare programmer, especially in houses catering to youth."
+ **Variety (Hollywood)** p3 Jl 6 '39

MIRACLES FOR SALE. MGM 70min Ag 4 '39

Cast: Robert Young. Florence Rice. Frank Craven. Henry Hull. Lee Bowman

Director: Tod Browning

Screen writers: Harry Ruskin. Marion Parsonnet. James Edward Grant

Mystery comedy. Based on a book Death From a Top Hat by Clayton Rawson. Young portrays a modern Houdini who retires from stage to war on phony occultists. When a group of murders occur, Young and Miss Rice aid in the capture of the murderer.

Audience Suitability Ratings

"Family." Am Legion Auxiliary

"Some may enjoy the hocus-pocus of the magician's art; all will enjoy the sincerity of Frank Craven's characterization of the mid-West father on his first visit to New York. Adults." Calif Cong of Par & Teachers

"Mediocre. Adults." DAR

"A mildly entertaining murder mystery which is given a different twist by the clever work of a creator of magic tricks for fakirs and mediums. Rather mediocre picture. Not good material for small children. Family." Gen Fed of Women's Clubs (W Coast)

"Diverting entertainment is provided in this murder mystery. . . The entire cast is an excellent one, and the direction is able. Family, but not for young children." Nat Council of Jewish Women

"A loosely constructed mystery story. The film presents some excellent acting, far beyond the merits of the sketchy plot, and there are many amusing incidents. Good warm weather entertainment for audiences over 14. Mature-family." Nat Soc of New England Women

"A good cast, well directed, adds to the value of this picture, which is presented in a frivolous manner. Mature." S Calif Council of Fed Church Women

"Could have been either a thriller or a brisk farce. Handled as a straight murder mystery it is neither dramatic nor amusing enough to be interesting, except as an expose of magicians' tricks. Adolescents: too exciting; children: no. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bulletin Ag 12 '39

"Adults."
Nat Legion of Decency Ag 10 '39

"The eeriness is offset by amusing characters. Family."
+ **Wkly Guide** Ag 5 '39

Newspaper and Magazine Reviews

"It is a rather good whodunit." Jesse Zunser
+ — **Cue** p47 Ag 12 '39

"Strongly seasoned with magical mumbo-jumbo, the film is a rather fetching murder mystery. Horror is not the strong point of the new offering, but it is mildly mystifying and lively. . . It is an intriguing minor melodrama." Howard Barnes
+ — **N Y Herald Tribune** p8 Ag 11 '39

"It emerges as a doubly mystifying thriller. It isn't enough just to worry about the murderer: one must also do a little extra puzzling over disappearing cigarettes, spirit-invocation, card tricks and self-pounding typewriters. While it has enough loose ends to fringe a Spanish shawl, the tale has been rather ingeniously contrived and jogs along briskly under Tod Browning's direction." Frank S. Nugent
+ — **N Y Times** p15 Ag 10 '39

"The children will love this since it's all about magicians, and also because it goes into detail about the way presto-chango artists fool the public. Not for adult consumption, though."
— + **Photoplay** p89 O '39

Trade Paper Reviews

"This generates plenty of high voltage entertainment as a mystery shocker, through the adroit use of trick photography, and with a bumper crop of prestidigitators, spiritualists and phoney spook-hunters supplying further bafflement. The film should rate popular acceptance through its novelty, and most audiences should be intrigued by the manner in which a number of puzzling magical stunts are staged and exposed."
+ **Boxoffice** p45 Ag 5 '39

"What must have appeared on the surface as something of a novelty in idea, emerges in a meandering overplotted script as 'just one of those things.' Given the novelty of the basic idea, MGM production, and the personable presence of Robert Young, the film will get by on the bottom end of double bills, but that is about all. Young deserves a better break from the powers that be."
— + **Digest** p6 Ag 1 '39

"There was a germ of a good idea in this story of the 'inside workings' of professional magicians, but it never quite materializes in this MGM quickie. Chief fault is that the comedy has been emphasized to the neglect of the anticipated 'chiller' atmosphere. Lack of names and its obvious cheapness relegate this to a dual position where it will prove only a mild filler." David J. Hanna
— + **Film Bulletin** p19 Ag 12 '39

"Swell murder mystery with magicians and mystics will hold attention of any audience."
+ **Film Daily** p6 Ag 11 '39

"This one will give a certain amount of transitory satisfaction to the fans who delight in learning just how magicians perform their tricks, but judged on its merits as a whodunit, in which classification it falls, it will arouse just ordinary interest, for its plotting hasn't been too well done. Its place on the bill will depend upon the marquee magic of the principals. Box office potentialities are just fair."
+ — **Hollywood Reporter** p3 Jl 28 '39

Reviewed by Vance King
+ **Motion Pict Daily** p3 Ag 4 '39

"It has some background color that tickles the imagination, but beyond that there isn't much to excite the customers. The plot stumbles over itself most of the time and the solution is anything but clear, although the director does succeed in keeping the narrative nicely paced and the mood interestingly pitched throughout."
+ — **Variety** p14 Ag 16 '39

"Aimed at family trade, 'Miracles For Sale' easily makes its mark. It will have grownups as well as youngsters unconsciously gripping their seats as the laughter-generating business and dialogue moves in unbroken flow."
+ **Variety (Hollywood)** p3 Jl 28 '39

MR. WONG IN CHINATOWN. Monogram 68-70min Ag 7 '39

Cast: Boris Karloff. Marjorie Reynolds. Grant Withers. William Royle. Peter George Lynn

Director: William Nigh

Screen writer: Scott Darling

Mystery melodrama. Based on the James Lee Wong stories by Hugh Wiley which appeared in Collier's Magazine. This time a Chinese princess is murdered in the home of the famous detective. She had come to this country to buy planes for the army in a province ruled by her brother. Third in the series.

Audience Suitability Ratings

"A: hardly; Y: fair; C: if it interests."
— + **Christian Century** p1055 Ag 30 '39

"Adults."
Nat Legion of Decency Ag 3 '39

"A & Y: mediocre; C: no."
— + **Parents' M** p96 S '39

Newspaper and Magazine Reviews

"This holds your interest." Beverly Hills
+ **Liberty** p50 S 9 '39

"It is a murder yarn lacking originality and spirit. . . There is an exchange of insults between a [police inspector] and an enterprising newspaper woman that considerably slows up what action the film has. Mr. Wong solves the mystery with one hand tied behind his back."
— + **N Y Herald Tribune** p6 Jl 31 '39

"There are no statistics on the subject, of course, but there must be hundreds of good American sleuths out of jobs or on relief because of pictures like 'Mr. Wong in Chinatown.' . . In fact, the Occidental part of the proceedings this time is even harder to bear than usual, since it includes one of those girl reporter-cop combinations which the Torchy Blane series has already tortured to death. This subtle discrediting of the West, this constant insistence on the superior finesse of the yellow races in the presence of homicide, is something which every red-blooded American should resent. The picture is pretty good, though." Ben R. Crisler
+ — **N Y Times** p9 Jl 31 '39

"I suppose nothing can seem more remote and less stirring than the murder of a Chinese princess in a movie Chinatown, and I fear there is nothing else to be excited about in 'Mr. Wong in Chinatown.' The once fearsome Karloff is the gentle, discerning detective of the story, and few horror experts have profited less by moral rehabilitation than has Boris." John Mosher
+ — **New Yorker** p64 Ag 5 '39

"In keeping with the new treatment of murder and mystery, there is lots of comedy to keep you chuckling."
Photoplay p90 O '39

Trade Paper Reviews

"Hugh Wiley's fiction of Chinese super-sleuth hits his stride in this, the third of the Wong series, which in action and sustained suspense is far above its two predecessors. It rates as a topnotch mystery thriller qualified to meritoriously uphold its share of any program."
+ **Boxoffice** p69 Jl 22 '39

"The election votes can be counted and the report delivered: Monogram is holding up on this 'Mr. Wong' series. In our opinion 'Mr. Wong in Chinatown' is the best of the series. That may be a matter of opinion only, but at least exhibitors buying Monogram product can take our word for it that the picture offers a good piece of melodrama."
+ **Digest** p7 Jl 17 '39

"Head and shoulders above previous films of this series, Monogram has a substantial box office bet in 'Mr. Wong in Chinatown.' Cleverly contrived screenplay has genuine suspense,

MR. WONG IN CHINATOWN—*Cont.*

good dialogue and interesting situations. Exploitation and the Karloff handle will sell this to above average grosses in the action houses. Other locations can confidently dual it with any light attraction." David J. Hanna
+ **Film Bulletin** p8 Jl 29 '39

"This 'Mr. Wong' picture is the best of the series put out by Monogram. The production shows careful preparation under the supervision of William T. Lackey, and good direction by William Nigh."
+ **Film Daily** p19 Jl 19 '39

"This is by far the best of the group to date. Backed with a good screenplay, careful direction and nice production, 'Mr. Wong in Chinatown' emerges as suitable fare on any bill. Its pace is fast and smart, and it builds effectively to a suspenseful climax."
+ **Hollywood Reporter** p3 Jl 14 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p4 Jl 18 '39

"Slow-paced whodunit set in San Francisco's Chinatown. . . Boris Karloff's treatment of the name role is typed by now and he handles the characterization no differently than he did in other pictures in the series. Nevertheless there is enough color and mystery attached to the proceedings to attract fair trade if backed by all the exploitation possibilities usually inherent in this type of film."
+ — **Variety** p18 Ag 2 '39

"It develops an air of suspense, mixed with just enough comedy, to put it head and shoulders over its predecessors. Production values, direction and trouping are noticeable improvements. Picture will pull plenty of weight among fans of Oriental mysteries and Karloff and fits easily into top niche of situations where it will be screened."
+ **Variety (Hollywood)** p3 Jl 14 '39

THE MOVIES MARCH ON. RKO-March of time 19min Jl 6 '39

Cast: Mary Pickford. Lionel Barrymore. William S. Hart. Charles Chaplin. Ben Turpin. Marie Dressler. Lillian Gish. Theda Bara. Douglas Fairbanks. Mary Garden. Rudolph Valentino. Greta Garbo. John Gilbert. Renee Adoree. Al Jolson. Will Rogers. Paul Muni

Director: Alan Brown

Documentary film. March of Time presents a comprehensive history of the film industry including scenes from important pictures beginning with "The Kiss" of 1896 and continuing to "The Life of Emile Zola" of 1937. Many of the old shots of silent films are from the collection of the Museum of Modern Art Film Library. The film closes with shots of the important executives in the industry.

Audience Suitability Ratings

"Excellent. Unusually interesting review of motion picture history. Family." DAR
+ + **Fox W Coast Bulletin** Jl 22 '39

Newspaper and Magazine Reviews

Reviewed by George Turner
Hollywood Spectator p10 Jl 22 '39

"No one is likely to gain a particularly clear idea of how pictures are made or more than a vague comprehension of the phenomenal span of the medium from this necessarily sketchy survey. But the whole effect is exciting, the 'supercolossal' tendency is admirably restrained and the glimpses into the past which it gives are surprisingly disturbing to the emotions. This is certainly one of the March of Time's better releases." Bosley Crowther
+ **N Y Times** p13 Jl 7 '39

"Everybody will be pleased with this 'March of Time' item, and as a movie about movies it's charming." John Mosher
+ **New Yorker** p62 Jl 15 '39

Trade Paper Reviews

"It is a very fine presentation. . . It is the sort of reel the public will talk about, for it recalls a lot of old favorites in their standouts that are seldom available today for screen presentation."
+ + **Film Daily** p11 Jl 6 '39

"An excellent job of research and editing marks this presentation as one of the outstanding achievements since the inception of March of Time."
+ + **Hollywood Reporter** p3 Jl 7 '39

"It moves so swiftly and with such gripping movement that the two-reel featurette deserves extra billing. 'Movies March On' is one of the best shorts of its type. . . Weakest spots in the cleverly contrived short are the introductory studio glimpses in Hollywood and the sugar-coating at the finish. Both probably are requisite for the idea in mind, although the average audience possibly would have preferred more footage from typically older films."
+ + **Variety** p14 Jl 5 '39
Variety (Hollywood) p1 Jl 8 '39

MURDER IS NEWS. Warwick-Bishop 55min Je 17 '39

Cast: John Gallaudet. Iris Meredith. George McKay. John Hamilton. Frank C. Wilson

Director: Leon Barsha

Screen writer: Edgar Edwards

Murder mystery. Story tells of a renegade utility magnate who tries to avenge an illicit affair between his wife and a lawyer. His son who plays in a night-club orchestra becomes involved. In the end the father is murdered. Produced in Canada as a quota film for Columbia.

Trade Paper Reviews

"Only the feeblest things can be said for this murder mystery effort. Produced in Canada, it shows all the earmarks of inferior handling. From its ludicrous script, to stilted direction, to unending dribble by a sleuthing columnist it falls far short of attaining even the formula ingredients for mildly exciting action drama."
— — **Boxoffice** p29 Jl 8 '39

"Coming rather late in the cycle of radio news columnists this murder mystery is further handicapped by inferior story material. None of the cast carries box office weight with result the picture must be only as good as its script. This one may get by on lower-bracket double bills. . . Production skimps on sets, lighting and other technical details that might have helped to lift it out of the 'C' class. In the main, however, the principal fault lies in selection of the yarn and in its unfolding."
— **Variety** p20 Je 28 '39

MUTINY IN THE BIG HOUSE. Monogram Announced for release S 30 '39 (Not yet previewed)

MUTINY ON THE BLACKHAWK. Universal 66min S 1 '39

Cast: Richard Arlen. Andy Devine. Constance Moore. Noah Berry. Guinn Williams

Director: Christy Cabanne

Original story: Michael L. Simmons

Outdoor melodrama. First of a new series starring Richard Arlen and Andy Devine. Arlen is cast as a government agent assigned to stop the smuggling of natives in the south seas. Later he goes to California where he aids a settlement having trouble with Mexico.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Je 29 '39

"A & Y: fair; C: no."
+ — **Parents' M** p47 Ag '39

"Family. Plenty of excitement keeps the story's head above water."
Wkly Guide Je 24 '39

Newspaper and Magazine Reviews

"The Rialto's patrons are not sticklers for dramatic sense, but even they are likely to be slightly baffled by the film. Something of a cross between 'Mutiny on the Bounty' and

'Man of Conquest,' the film skips blithely from maritime melodrama to Wild West shindigs with as little sustained continuity as any photoplay has had for some time. . . The narrative is really hit or miss. There is a certain amount of factual history in the show, but it is preposterously garbled." Howard Barnes
— + **N Y Herald Tribune** p14 Ag 2 '39

Trade Paper Reviews

"No one will accuse the studio of crimping as far as action is concerned. Someone must have changed his mind in making this, because it starts out as a rousing sea melodrama and winds up as a fairly stirring Western."
+ — **Boxoffice** p71 Je 24 '39

"It is strong on action and comedy, but weak on story. . . Director Cabanne is not very successful in building suspense or holding audience interest during the progress of this muddled plot. Action fans will enjoy it, however, and the co-stars will carry it in the minor duals." Frank Leyendecker
— + **Film Bulletin** p31 Ag 26 '39

"A semi-historical drama dating back to the days of the slave traders, which results in some good action entertainment."
+ **Film Daily** p6 Ag 3 '39

+ **Motion Pict Daily** p10 Ag 2 '39

"Richard Arlen and Andy Devine are co-starred. Despite their individual efforts and several standout secondary performances, this film never measures up to early anticipation. For the dual locations."
+ — **Variety** p14 Ag 8 '39

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NANCY DREW AND THE HIDDEN STAIRCASE. Warner 60min S 1 '39

Cast: Bonita Granville. Frankie Thomas. John Litel. Frank Orth

Director: William Clemens

Screen writer: Kenneth Gamet

Mystery story. Another in the Nancy Drew series. Bonita Granville and Frankie Thomas aid in solving a murder which occurs after two sisters plan to turn over their estate for a children's hospital.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency S 7 '39

"A: obvious; Y: fair; C: no."
Parents' M p60 O '39

"Family-juvenile."
Wkly Guide S 2 '39

Trade Paper Reviews

"More adventures for Nancy Drew, with enough entertaining moments to fill its classification satisfactorily. The story places little dependence on credulity, but events occur at a fast pace."
+ **Boxoffice** p51 Ag 26 '39

NANCY DREW, TROUBLE SHOOTER. Warner 69min Je 17 '39

Cast: Bonita Granville. Frankie Thomas. John Litel. Charlotte Wynters

Director: William Clemens

Comedy mystery. Another in the Nancy Drew series. Bonita Granville helps her father find the murderer of a farm neighbor for whose death Bonita's uncle is being held.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency My 18 '39

"A: fair; Y: good; C: no."
+ — **Parents' M** p47 Jl '39

"Family."
Wkly Guide My 13 '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 Jl 8 '39

Trade Paper Reviews

"An abundance of action and excitement in simple, familiar settings makes this just the food the suburban and family houses thrive upon. . . It will have more than just your adolescent patrons indulge in excited squealing."
+ **Boxoffice** p25 Jl 15 '39

NAUGHTY BUT NICE. Warner 90min Jl 1 '39

Cast: Ann Sheridan. Dick Powell. Gale Page. Helen Broderick. Ronald Reagan. Allen Jenkins. ZaSu Pitts. Maxie Rosenbloom

Director: Ray Enright

Music and lyrics: Harry Warren. Johnny Mercer

Music director: Leo F. Forbstein

Screen writers: Richard Macaulay. Jerry Wald

Musical comedy. A young music professor, raised by straight-laced aunts, comes to New York to get his symphony published only to fall in with a gang of Tin Pan Alley cats. He finds that his music is being "swung" and himself being "took." He meets a girl who is loyal to him when he is sued for borrowing from a classic concerto.

Audience Suitability Ratings

"A: light; Y: fairly amusing; C: unsuitable."
+ — **Christian Century** p1031 Ag 23 '39

"Entertaining in a lively fashion, but best suited to a mature audience." Gen Fed of Women's Clubs (W Coast)
+ **Fox W Coast Bulletin** Jl 22 '39

"Adults."
Nat Legion of Decency Je 29 '39

"A: good; Y: doubtful; C: no."
+ **Parents' M** p47 Ag '39

"Family. A light and entertaining farce. Though overdone and stretched out here and there the picture has good spots of comedy, some excellent dialogue and a breezy galaxy of stars."
+ **Wkly Guide** Je 24 '39

Newspaper and Magazine Reviews

Boston Transcript p18 Jl 7 '39

"Adults."
Christian Science Monitor p15 Jl 8 '39

"Fair enough as a companion feature. Comedy is broad. There is a sprinkling of songs, the piece dealing with the song publishing business." Bert Harlen
+ — **Hollywood Spectator** p12 Ag 5 '39

"Director Ray Enright has bolstered a weak but often funny picture with more character players than even the average Warner picture boasts."
— + **N Y Herald Tribune** p12 Je 23 '39

"Staffed by a competent cast of pranksters, this item might be steady fun if it were anything more than a batch of old gags strung together. Some of the more time-honored are good for sizable laughs, as they always have been, but the whole thing is pretty flat—even down to the 'borrowed' music." Bosley Crowther
— + **N Y Times** p23 Je 23 '39

Trade Paper Reviews

"A musical comedy that lives up to its classification. Particularly well-paced is the first half of this story."
+ **Boxoffice** p33 Je 10 '39

" 'Naughty But Nice' is one of those pictures which probably started out being a 'B'-plus, and ended being just short of an 'A.' Or should we, to be correct, say an 'A'-minus? . . Nothing great but good semi-musical for program balancing during the summer. The youngsters will like it a lot. All ages will relax."
+ — **Digest** p8 Jl 17 '39

NAUGHTY BUT NICE—*Continued*

"Warners lavished a strong supporting cast and several hit tunes on Dick Powell's final effort for the company, but, unfortunately, they neglected to provide a good screenplay. Despite valiant aid from contract players Jenkins, Reagan, Rosenbloom, Page and 'Oomph Girl' Ann Sheridan, the result is a disjointed musical farce. The younger fans may enjoy it, however, and the catchy title and cast names will give it drawing power." Frank Leyendecker
— + **Film Bulletin** p10 Jl 1 '39

"Plenty of laughs ripple along through this merry tale."
+ **Film Daily** p6 Je 29 '39

" 'Naughty But Nice' is cut to a summer pattern of gay nonsense on the zaney side, highlighted with music and song and given to occasional outbursts of boisterous hijinks. It will balance quite ably in the duals but will scarcely rate in the upper bracket."
+ — **Hollywood Reporter** p3 Jl 13 '39

" 'Naughty But Nice' doesn't add up as a literary masterpiece, but it won't chase them out of the theatres. It has a good quota of laughs and is generally bright, despite a plot at which the cynical Tin Pan Alley habitues might look askance. . . It will find favor, particularly in the neighborhoods. . . Film title is not particularly consistent with story content."
+ — **Variety** p14 Je 28 '39

"While neither denizens of Tin Pan Alley or of courts of law will be able to understand just how its authors got that way, 'Naughty But Nice' is a thoroughly amusing farce featuring melodious song numbers, most of which already have been given their ether baptism. While it falls short of standard demanded for top spot in most choosey situations, it will safely make grade in No. 1 bracket in subsequents."
+ — **Variety (Hollywood)** p3 Jl 13 '39

NEW FRONTIER. Republic 56min Ag 10 '39

Cast: John Wayne. Ray Corrigan. Raymond Hatton. Phylis Isley. Eddy Waller

Director: George Sherman

Music: William Lava

Screen writers: Betty Burbridge. Luci Ward

Western melodrama. Based on characters created by William Colt MacDonald. This time the Three Mesquiteers save the homes of ranch owners whose land has been condemned to build a dam. In 1935 Republic released a film with the above title but with a different story and cast.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 24 '39

"A & Y: dull at times; C: no."
— **Parents' M** p60 O '39

Trade Paper Reviews

"A germ of a dramatic idea flourishes within this sagebrush script, but not too strongly. As a result, the action doesn't get under way until considerable footage is consumed. There is a great deal of fast riding, but there also are a number of extraneous sequences to offset the lift in tempo."
— + **Boxoffice** p71 Ag 19 '39

"Novel plot plus plenty of swift action commends this one to outdoor fans."
+ **Film Daily** p6 S 7 '39

"It represents Republic's recent and most repercussive nemesis—lack of story originality. Casting, direction and camera are standard, with John Wayne excellent in one of the featured roles, but the story falls far short with its trite dialog and transparent situations. It's a secondary dualer."
— + **Variety** p16 Ag 16 '39

NEWS IS MADE AT NIGHT. 20th century-Fox 70-73min Jl 21 '39

Cast: Preston Foster. Lynn Bari. Russell Gleason. George Barbier. Eddie Collins

Director: Alfred Werker

Music director: Samuel Kaylin

Screen writer: John Larkin

Comedy drama. Story is of a hardboiled managing editor who won't allow women on his staff. Keeping an ambitious woman reporter off his payroll gives him a great deal of trouble.

Audience Suitability Ratings

"A: mediocre; Y: no value; C: no."
— + **Christian Century** p1007 Ag 16 '39

"Adults." Am Legion Auxiliary

"It has a capable cast, good direction, and a sprinkling of comedy of a rather obvious type. Adults." Calif Cong of Par & Teachers

"A breezy newspaper yarn, full of improbabilities, but with sufficient bits of amusing by-play and humor injected to carry it through. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Bad manners, synthetic plot, unconvincing. Adults." DAR

"While the standard of production is not outstanding, the picture is tense and exciting with the comedy relief exceptionally good. Entertaining if you enjoy the type. Adults." Gen Fed of Women's Clubs (W Coast)

"Despite its good cast and rollicking direction, the picture somehow misses fire and takes its place among the many fair productions. Mature-family." Nat Council of Jewish Women

"A fairly interesting news-reporter-sleuth melodrama with little originality and some questionable ethics. Adult fare." Nat Soc of New England Women

"Adults." S Calif Council of Fed Church Women
+ — **Fox W Coast Bulletin** Jl 22 '39

"Fast action and a steady stream of new complications make this newspaper-detective yarn lively enough for anyone, but the piling on of absurdities robs it of all but the most superficial interest. . . The picture alternates between the most sinister realism and outright slapstick comedy. None of the characters is really admirable and most of them are villainous. Adolescents, 12-16: no; children, 8-12: impossible."
+ — **Motion Pict R** p7 Ag '39

"Adults."
Nat Legion of Decency S 14 '39

"A: fair; Y & C: no."
+ — **Parents' M** p96 S '39

"Family."
Wkly Guide Jl 15 '39

Newspaper and Magazine Reviews

"Standard 'B' entertainment, but nothing more. A mystery yarn, it is slow to gain interest, but some of the laughs are substantial. Not objectionable for the children." Bert Harlen
+ — **Hollywood Spectator** p9 Jl 22 '39

N Y Herald Tribune p12 Jl 13 '39

"Outside of observing casually that its characters are ridiculous, its action unrestrainedly far-fetched and its titular premise no more accurate than the old gag about policemen's feet, 'News Is Made at Night' cannot be severely criticized. . . As entertaining comedy-melodrama, it will pass with the light behind it. . . On the whole, it is sort of picture which should mildly amuse every one—except, of course, newspaper people." Bosley Crowther
— + **N Y Times** p17 Jl 13 '39

"There's pretty good pace throughout."
Photoplay p89 O '39

Trade Paper Reviews

"Of popular program proportions, this newspaper yarn will get by where audiences are not expected to swallow it whole."
+ — **Boxoffice** p27 Jl 8 '39

"This is one of those newspaper-reporter mystery story pictures. It will fill the bill nicely as the supporting feature on most any theater's marquee. Unfortunately, it has neither the cast, nor the story, to merit any higher rating but, after all, the picture was not aimed at any but the supporting spots."

+ — Digest p7 Jl 17 '39

"Nicely handled budget picture faces strong entertainment with thrills and laughs."

+ Film Daily p12 Jl 17 '39

"Fortified with a good screenplay, careful production, a capable cast and a fine job of direction, 'News Is Made at Night' emerges as a fast and furious newspaper melodrama that will more than hold up its end of a double bill and in some spots will hold up as the top feature. Its pace is speedy and smart with never a dull moment from the opening gun to the final curtain."

+ Hollywood Reporter p3 Jl 8 '39

Reviewed by Gus McCarthy

+ Motion Pict Daily p6 Jl 11 '39

"Another somewhat fanciful newspaper yarn, but a 'B' release that ought to come in fairly handy at this time of the year. Some pretty good comedy relief helps to raise 'News Is Made at Night' a bit above the run-o'-the-mill, while the story, though no wow, is still good enough to hold interest all the way."

+ — Variety p12 Jl 19 '39

"An amusing comedy drama, only weakness of 'News Is Made at Night' lies in efforts of its makers to stretch a 60-minute story into a 70-minute feature. While it cannot hope for other than second position in better subsequents, its audience appeal might easily be increased through further editing aimed to speed its pace and more closely weave its laugh situations."

+ — Variety (Hollywood) p3 Jl 8 '39

NIGHT WORK. Paramount 61min Ag 4 '39

Cast: Mary Boland, Charlie Ruggles, Billy Lee, Donald O'Connor

Director: George Archainbaud

Original story: Monte Brice, Lloyd Corrigan, Lewis R. Foster

Comedy drama. Another in the Fitch Family series. This time Ruggles takes over the management of a hotel. He and Mary Boland, his wife, want to adopt a little boy whose father has died. An eccentric grandfather almost spoils things until the end when the adoption goes through.

Audience Suitability Ratings

"Good moral. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Fairly amusing comedy situations bordering on the ridiculous and story built on a flimsy foundation. Family." Calif Fed of Business & Professional Women's Clubs

"A fairly entertaining comedy, somewhat farcical in treatment. Family." Gen Fed of Women's Clubs (W Coast)

"Except for some hilarious moments, this insane, forced comedy with its thin plot and lack of musical under-scoring proves most boring. A good cast seems wasted. Matter of taste for the family." Nat Council of Jewish Women

"Overdrawn domestic comedy verging on slapstick, with some amusing sequences but for the most part silly and boring. Harmless for family." Nat Soc of New England Women

"A mildly amusing comedy. . . The whole could be improved by the elimination of drinking. Mature." S Calif Council of Fed Church Women

Fox W Coast Bulletin Ag 26 '39

"General patronage."

Nat Legion of Decency Ag 17 '39

"A, Y & C: good."

+ Parents' M p96 S '39

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p15 Ag 5 '39

"Some thrills on a skyscraper and some well landed, if simple, comedy bits should make this one generally satisfying as a supporting feature." Bert Harlen

+ — Hollywood Spectator p10 S 2 '39

Trade Paper Reviews

"If Paramount aims to perpetuate the Fitch family, the studio is going about it the hard way. A script of minor stature with characterizations heavily over-drawn slows this comedy effort down to a low-bracket classification."

— + Boxoffice p45 Ag 12 '39

"Our word from the exhibitors is that this cycle is already wearing off, and 'Night Work' will not help to keep it alive. The story is one of those formula things that studios believe they can get away with when they are in a cycle. The acting and directing are far above the material."

— + Digest p7 Ag 8 '39

"As a filler on neighborhood dual bills, this is fair entertainment. Story is slim, but amusing in spots, due to good performances and some rather amusing slapstick sequences. The family trade should find it mildly enjoyable. No good for action spots." David J. Hanna

+ — Film Bulletin p31 Ag 26 '39

"Handicapped by a very trite story, Mary Boland and Charlie Ruggles manage to evoke spasmodic bursts of laughter in 'Night Work.' Depending almost solely on its dialog—of which there is too much—it misses as top notch entertainment. It's dualer fare."

— + Hollywood Reporter p3 Ag 5 '39

Reviewed by Roscoe Williams

+ Motion Pict Daily p10 Ag 9 '39

"Here is a moderately entertaining picture for the family trade. As such, it will provide adequate support for the key duals and satisfy in the single bill spots as a light programmer. Title doesn't mean a thing so far as the subject matter is concerned, but probably as good as anything for a moderate budgeter aimed for the secondary bookings."

+ — Variety p14 Ag 9 '39

"It will satisfy trade in the family houses. A neat combination of hokum, comedy, tears and thrills, toppers are perfectly at home in this repeat of earlier developed characters."

+ Variety (Hollywood) p3 Ag 5 '39

NO PLACE TO GO. Warner Announced for release S 23 '39 (Not yet previewed)

NURSE EDITH CAVELL. RKO-Imperadio 95-97min S 1 '39

Cast: Anna Neagle, Edna May Oliver, George Sanders, May Robson, ZaSu Pitts, H. B. Warner, Sophie Stewart

Director: Herbert Wilcox

Music director: Anthony Collins

Screen writer: Michael Hogan

Documentary film. Based on novel Dawn by Capt Reginald Berkeley. This picture is the first British production to be made in the United States. Herbert Wilcox, English producer and director, brought his star, Miss Neagle, to Hollywood to make the film using local cast and production. The Imperial War Museum at London and the Department of State at Washington supplied material for this factual retelling of the life and execution of the martyred nurse who operating from a hospital in Brussels aided war prisoners to escape to Holland. A silent version was made in 1918 with Julia Arthur as star, and another version called Dawn was filmed in 1928.

Audience Suitability Ratings

"Excellent. A remarkably fine picture, as strangely moving and beautiful as is the personality of the magnanimous, self-immolating heroine. An unbiased, dignified, absorbing production, highlighted by exceptional performances. Mature-family." DAR

+ + Fox W Coast Bulletin Ag 26 '39

"General patronage."

Nat Legion of Decency S 14 '39

NURSE EDITH CAVELL—*Continued*

"A: excellent; Y: tragic but of historical significance; C: no."

+ + **Parents' M p60 O '39**

"Family. Outstanding. It obviously tries not to be one-sided, but the facts are sure to aggravate feeling against the German military forces. Recommended for schools and libraries."

+ + **Wkly Guide S 9 '39**

School Evaluations

"I think this is powerful propaganda against war and do not feel that it condemns Germans as such. However, I feel that with less adult minds it can be a dangerous thing. It needs discussion so that students will realize war degrades and brutalizes mankind and that any other militaristic set-up would have meant the same thing." "A strong picture, but nevertheless a picture that all pupils should see and discuss." "Should have proper supervision. . . It must be discussed intelligently, carefully, and with a full realization of its present emotional appeal to both children and adults." "The film is a masterpiece of photoplay. The characterizations are, to my mind, perfect. . . Of course, the picture definitely symbolizes War by Germany. No doubt that was true, but the situation is being duplicated today in Europe, and prejudices and hatreds are so violent now that I think it will do more harm by spreading the poison of propaganda here in America. I feel immature minds will have difficulty overcoming emotion in the greater ideals set forth by the picture." "The picture should be used for discussion only with students who have enough balance to look at it as a propaganda picture with the onesidedness of any propaganda picture." "We may place Edith Cavell as the essence of the human heart forever crying out, forever throttled; yet, crying still—'Peace on earth, good will to men.' " "A fine picture beautifully played. It tells a story which is most timely at this time. The true facts of Edith Cavell's life are presented in such a way that it cannot fail to impress audiences and through discussions which the play is bound to provoke, persons will get a true idea of one of the horrors of war and help us to keep out of war." "Acting and settings splendid. Since the story is true it will help the children to estimate the uselessness of war." "After a slow opening it rises to a powerful and emotional climax. Considered purely as a motion picture, it is, I think, weakened by the short, jerky scenes, especially in the opening." "Under proper control this picture is of value in creating an attitude—cruelty of all war. Has value if used as propaganda against war rather than as propaganda against a certain country." "Although it is an excellent and moving film, I feel that the prejudices which may be aroused are very dangerous. Although [before the war] it would have seemed very fair, now that the war has begun, our own emotional reactions tend to magnify the harshness and the cruelty of the Germans. . . We need to do all we can to keep down prejudices even when the intent to propagandize against war is as obvious as it is here. It is an excellent picture—the only question is this the proper time?" "I believe it would be highly dangerous to show so heavily weighted a picture. The acting and direction, however, are splendid. The message against war in general is obscured by the specific references to and against the Germans." "Dangerous propaganda if proper guidance and discussion do not follow. At this time it is too explosive to handle in any case." "Useful for national propaganda if country enters war."

Com on Motion Pict, Dept of Sec Ed, NEA S 7 '39

Newspaper and Magazine Reviews

"Viewed strictly from the standpoint of talkie picture technique, no fault whatever can be found with 'Nurse Edith Cavell.' . . I do not see why the film was made. It sticks strictly to the facts of the case, at no time preaches or points a moral, yet in effect it is, for its entire length, just a hymn of hate. It is a picture which cannot perform a useful purpose. . . Its villain is Germany and it makes us look upon all the Germans in it as murderers, makes us hate the Germany of today as much as we hate the Germany which committed the Cavell crime. . . A picture no one should see and one which I cannot recommend either to study groups, motion picture appreciation classes, or exhibitors."

— — **Hollywood Spectator p12 S 2 '39**

"It seemed likely, by grace of the times and its air of Chamberlainish under-statement, to become one of the most devasting and effective propaganda pictures ever made."

Time p58 S 11 '39

Trade Paper Reviews

"Depressingly sombre in theme, this production justifies itself through being a stern indictment of war, its injustices and brutalities. . . The feature is majestically mounted and must be acknowledged one of the more significant contributions to the new season. It will probably have its greatest appeal, however, to European audiences."

+ **Boxoffice p51 Ag 26 '39**

"Its entertainment and box office values for the American market must be held in the balance until the public gives its own answer. . . Powerful drama that word of mouth may help, but unless the madman of Europe creates some new headline diversion, it needs careful consideration. More for the arty theatres than for mass appeal."

Digest p16 Ag 24 '39

" 'Nurse Edith Cavell' represents a sincere but futile attempt at making entertainment from an essentially documentary story. The film has some splendid moments in its second half, but the earlier portion is poor. Responsibility for this may be traced to producer-director Herbert Wilcox. His picture begins on the wrong foot when the premise for his story is established by a profusion of montage shots and quick, short scenes. They confuse the spectator, creating a blurred, indistinct motive for what follows. Secondly, there are too many characters in the piece—people whose relationship to the proceedings never become quite clear. Even the leading players have been established carelessly. . . Despite its disappointing dramatic qualities, 'Cavell' is certainly timely in view of the present European situation."

— **Film Bulletin p8 S 9 '39**

"Here is a powerful, dramatic picturization of the story of the World War heroine. . . It is a factual action, and its gripping, stirring production reflects much credit on Herbert Wilcox, who served as producer and director. Anna Neagle, enacts the title role and endows it with dignity and sincerity."

+ **Film Daily p17 Ag 22 '39**

"One of the most imposing documentary films to come out of Hollywood, 'Nurse Edith Cavell' is intensely moving in its subdued tones, ruthlessly violent in its brutal moments, but invariably engrossing in its methodically mounting dramatic pulsations. Its message is a simple humanitarian one of compassion, and a timely preachment against international hatreds, which will be readily understood. Given an intelligent exploitation arm on which to lean, 'Nurse Edith Cavell' will prove itself a potent boxoffice factor."

+ **Hollywood Reporter p3 Ag 18 '39**

Reviewed by Vance King

+ **Motion Pict Daily p7 Ag 22 '39**

"Being historical narrative rather than film entertainment expected by audiences, 'Cavell' will mainly attract critical praise, the carriage trade and the history-minded. In metropolitan centres, picture has chance for profitable business with smart exploitation. Aimed for class appeal, it will not catch the fancy of general audiences in the subsequent spots. In the British Empire, picture will be a standout attraction, drawing plenty of attention and heavy grosses without difficulty."

+ **Variety p14 Ag 23 '39**

"The story of a great and courageous devotion beyond the threat and power of death, which is the story of Nurse Edith Cavell, British war martyr, here gets impressive dramatic statement at the hands of producer-director Herbert Wilcox and an inspired cast. . . Reproduction of the historical tragedy known

around the world is done with dignity, restraint and close adherence to the documented facts, giving it the factual quality which needed no artificial dramatization. It never descends to cheap melodrama or tricking of the easily excited emotions."
+ + **Variety (Hollywood)** p3 Ag 18 '39

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OKLAHOMA TERROR. Monogram 60min Ag 25 '39

Cast: Jack Randall. Al St John. Virginia Carroll. Davidson Clark

Director: Spencer Bennett

Original story: Lindley Parsons

Screen writer: Joseph West

Western melodrama. The time is the reconstruction period following the Civil War. Jack Randall, captain in the Northern army, returns to his home out West, to find his father murdered and a gang of cutthroats taking over the family stagecoach line.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 31 '39

Trade Paper Reviews

"Average Western with more than the usual amount of action. Based on a weak story, slightly confusing at the outset, it finally straightens itself out and manages to get by, mostly on its abundance of battling. There are several implausible sequences but they'll be passed over easily. Too, the footage could be shortened to make it more compact by scissoring portions of the many chases."
+ — **Variety** p14 S 6 '39

THE OLD MAID. Warner 92min S 1 '39

Cast: Bette Davis. Miriam Hopkins. George Brent. Donald Crisp. Jane Bryan. Louise Fazenda. James Stephenson. Jerome Cowan

Director: Edmund Goulding

Screen writer: Casey Robinson

Drama. Based on the Pulitzer Prize play of same title by Zoë Akins and on the novel by Edith Wharton. The story opens in Civil War days. Miriam Hopkins loves George Brent but when he goes away for two years, she prepares to wed a wealthy man. On her wedding day Brent returns and meets Bette Davis, cousin of Miss Hopkins. Bette has always loved him and when he goes to war, she bears his illegitimate child. The morality of the day makes it impossible for Bette to acknowledge the child as hers and it is adopted by Miss Hopkins. When the child grows up she believes Miss Hopkins is her mother and that the sour, embittered Miss Davis is just an old maid aunt. The mother never enlightens her.

Audience Suitability Ratings

"Excellent. Exceptionally well produced. Adults." DAR
+ + **Fox W Coast Bulletin** Ag 5 '39

"An excellent picture with a special appeal to women, showing the various attitudes of women toward life's problems. The acting and direction are superb. It is so beautifully done that everyone's emotions are stirred. Family, not especially interesting to the younger group." Am Legion Auxiliary

"Highly entertaining. Adult audiences." Calif Cong of Par & Teachers

"A morbid, emotional social drama with little variety of scene and as the plot unfolds one becomes immersed in a web of despondency that weighs very heavily. As a finished production it is almost flawless; the acting is superb and the direction is sympathetic and sincere. Adults." Calif Fed of Business & Professional Women's Clubs

"A super-quality production with good acting. . . The music by Max Steiner is outstanding as it gains symphonic proportions with climax opportunities. Adults." Calif Fed of Music Clubs

"Beautifully produced and endowed with an exceptionally fine cast, this is a deeply-moving, period drama. Adults." Gen Fed of Women's Clubs (W Coast)

"An engrossing picture. Adults." Nat Council of Jewish Women

"This social drama is pictorially perfect. . . The entire cast is excellent. Special mention should be made of Jane Bryan. As a young girl in the first rapture of young love, she gives us one of the loveliest pictures the screen has offered to date. Adults." Nat Soc of New England Women

"A picture of unusual quality, impressively produced, with powerful acting and masterly direction, in which music creates a suitable accompanying background. . . The picture is powerful in its appeal. Decidedly adult fare." S Calif Council of Fed Church Women
Fox W Coast Bulletin Ag 12 '39

"The cast is unusually competent. The most difficult role is that of Charlotte, played by Bette Davis with fine character shading and deep feeling; her change in appearance as well as in temperament is practically flawless. Miriam Hopkins is splendid as Delia and will be remembered as one of the most exquisite brides of all times. Adolescents, 12-16: too mature; children, 8-12: no."
+ + **Motion Pict R** p7 Ag '39

"Adults."
Nat Legion of Decency Ag 10 '39

"A: excellent; Y: mature; C: no."
+ + **Parents' M** p96 S '39

"Dramatic in its psychology, and produced and acted with unusual sympathy for its unusual situations. Outstanding. Especially worth seeing, as above the average 'selected' picture. Mature."
+ + **Wkly Guide** Ag 12 '39

Newspaper and Magazine Reviews

"Warner Brothers' courage in producing 'Old Maid' deserves to be commended. Whether they will be rewarded depends on the audience reaction to this intelligent, strictly adult, austerely unpleasant story. Zoë Atkins' play could hardly be considered good cinema material; and Casey Robinson's screenplay, introducing new scenes to increase the picture's movement, remains on the whole static and cold with its repeated episodes of pent-up passion and spite. But in Edmund Goulding's direction, in the costumes and sets (Philadelphia during the sixties and seventies) and in the good acting throughout, 'Old Maid' shines brightlly through its own frigidity." Philip T. Hartung
+ **Commonweal** p421 Ag 25 '39

"The Warner Brothers have looked this plot straight in the eye and gone right ahead with it without flinching. . . I would like to give a round whoopla for this honest facing of the facts of life by the movies, but I find it impossible to do so. The picture, regrettably, comes out a bit on the dull side, and the motivation of the mother [Bette Davis] is none too clear or reasonable." Jesse Zunser
+ — **Cue** p47 Ag 12 '39

"For study groups it is an interesting glimpse of the social life of the sixties. The element of the unwed mother is handled with such understanding and delicacy that I think it presents no reason why adolescents should not view the picture. On the whole, however, it is adult entertainment."
+ **Hollywood Spectator** p6 Ag 5 '39

"This was distinguished as a novel, it won a Pulitzer prize as a play, it has the most interesting young actress in films—and yet it somehow misses. . . Charlotte Lovell is not one of Bette Davis' best roles, nor is Miriam Hopkins any more successful as her cousin. But much of the fault lies in the blurry continuity and in the direction. There is an attempt to swing sympathy back and forth between the two women growing old in a house of hatred, and the attempt does not jell." Beverly Hills
+ — **Liberty** p43 S 16 '39

THE OLD MAID—*Continued*

"'Old Maid' is more alive than ever. The reason has a name—Bette Davis. It is her picture. The film is almost no film at all. It is merely a photographed fiction plot, plus melodramatic scenes in stage fashion which are out of balance with the whole. No attempt has been made to visualize the story as cinema. . . The picture reveals clearly the compromises at work even in a very ambitious movie undertaking. Many more criticisms of 'Old Maid' would be in order—but I shall go again to see Bette Davis." Franz Hoellering

Nation p204 Ag 19 '39

"It is a pretty dated stage play done over carefully and expensively for the movies. It is better than average. . . It is well produced, and could possibly have achieved its purpose of tearing our hearts out if the writing had been less overemphasized and undernourished." Otis Ferguson

+ **New Repub** p132 S 6 '39

"It is an expert and moving screen transcription [of the stage play.] . . Casey Robinson has shaped a rather static drama to a fluent continuity, Edmund Goulding has staged it with feeling and taste and Bette Davis and Miriam Hopkins, far from trying to steal the show from each other, contribute beautifully supplementary portrayals in the leading roles. It is a woman's show on the screen as it was on the stage, but it has something more than a unique appeal to the fair sex. . . It is a first-rate job of making a play into film. Moreover, it is an enriching and deeply satisfying entertainment." Howard Barnes

+ + **N Y Herald Tribune** p6 Ag 12 '39

"It probably is not a good motion picture, in the strict cinematic sense, professing as it does such strict allegiance to its theatrical parent; unquestionably it is as dated as the Victorian morals code which scourges its heroine through eight or nine reels; in the rudest terminology, it is a tear-jerker. But there can be no doubt about its popularity. It should go on and on. For a bad play, it makes a surprisingly good drama; or, if you feel that way about it, for a good play it fits surprisingly well on the screen. . . Another fine theatrical property has come unimpaired to the screen." Frank S. Nugent

+ **N Y Times** p16 Ag 12 '39

"The play gains little in its transference to the screen. . . Ambiguous in its motivation and uncertain in the alternation of sympathy between the widow and the repressed 'old maid' who cannot acknowledge her own child, the film proceeds slowly and somberly toward its poignant climax. Despite the efforts of Edmund Goulding, director, the movie, like the play, remains a sentimental—though superior—conversation piece, distinguished chiefly by its acting."

+ **Newsweek** p25 Ag 21 '39

"The critics protested when Zoë Atkins' 'Old Maid' got the Pulitzer Prize; maybe this picture version of it will win Academy Awards as well, but if it does we're going to protest, too. Of course, it's a fine movie. It's good drama, well-played, expensively produced, and the directing is excellent. But it's so long, so dreary. . . The whole theme is built on the neurosis of a woman whose life has been a tragedy of her own making."

— + **Photoplay** p64 O '39

"The result flounces its skirts a little more boldly than the stage show but, like it, is hardly more than the sum total of two good, sometimes brilliant performances. . . Though the musty setting of 'Old Maid' is enough to make anyone susceptible to historical hay fever squirm, few will be unimpressed by the skill with which Director Edmund Goulding manages his spirited co-stars. Instead of trying to divide the fat bits between them, he so deals out their histrionic diet that they banquet as did Jack Sprat and his wife, cooperatively."

Time p41 Ag 21 '39

Trade Paper Reviews

"If there is soundness in the theory that the women control that part of the family budget allocated to motion picture patronage, this highly emotional drama of mother love and sacrifice should be on its way to a high place among the season's best box office bets. But while the feminine contingent is enjoying a field day with the refined tear-jerker, pa and the kids may find it too slowly paced and too abundantly dialogued to serve their entertainment tastes. It is a quality picture from every standard of evaluation—scripting, direction and production."

Boxoffice p45 Ag 5 '39

"It is a class picture, with particular appeal to the feminine trade. Because of the superb performances of the principals, and the brilliantly interpretive direction of Edmund Goulding, you will hear it talked about when Academy award time rolls around. But it cannot be unreservedly recommended for mass appeal, and not as all for the run-of-the-mill audience demanding a portion of action in its entertainment."

Digest p7 Ag 1 '39

"When the play won the Pulitzer Prize a few years ago it did so in spite of some obvious dramatic deficiencies. Its screen transition fares no better, no worse. It is pretty tepid entertainment for present day audiences. WB does not have the anticipated prize package in this number, but it is good enough and the drawing power of Bette Davis, Miriam Hopkins and George Brent will do much to boost returns."

+ — **Film Bulletin** p4 Ag 12 '39

"Brilliantly played version of Pulitzer Prize drama should get top box office business."

+ + **Film Daily** p7 Ag 1 '39

"It is strictly a woman's picture and as such will garner healthy box office returns in big town and hamlet from the feminine trade. It's worthy of strong exploitation from all angles, but should be sold as a 'must' to the women, for from them almost solely will its grosses accrue."

+ **Hollywood Reporter** p3 Jl 29 '39

Reviewed by Gus McCarthy

+ + **Motion Pict Daily** p7 Ag 2 '39

"Film version of the Pulitzer Prize play of several years back sticks pretty close to the original playscript in development and dialog. Therein lies a handicap to success of the piece on the screen. It's stagey, sombre and generally confusing fare for the film audiences. Its prime appeal is to feminine audiences. Picture has been given quality production investiture, is impressive in display of sterling performances and displays painstaking direction. But it fails to clearly define motivations and reasons for quick change of appeal for audience sympathy from one character to another. As result audiences will become puzzled at the meanderings of the piece, which sometimes tend toward outright boredom, and does not entirely clear up the confusion generated. 'The Old Maid' will need plenty of exploitation to catch attention from the women fans. . . Men will find the piece dates, is slow and uninteresting."

— + **Variety** p18 Ag 2 '39

"The film is a highly involved emotional drama. It is a depressing play, filled with futility, frustration, sustained misery for most of the characters, and as such is not likely to enlist widest reception, despite its fine performances, directorial and production care, and excellence. Because of its nature it is not apt to prompt much helpful word of mouth, and will need strong selling, although by the usual criteria it should pull heavy initial woman patronage, especially with Bette Davis and Miriam Hopkins heading a carefully selected cast."

Variety (Hollywood) p3 Jl 29 '39

ON BORROWED TIME. MGM 99min Jl 7 '39

Cast: Lionel Barrymore. Sir Cedric Hardwicke. Beulah Bondi. Una Merkel. Bobs Watson. Nat Pendleton. Eily Malyon

Director: Harold S. Bucquet

Screen writers: Alice D. G. Miller. Frank O'Neill. Claudine West

Fantasy. Based on the novel of same title by Lawrence Edward Watkin and on the play of same title by Paul Osborne. Lionel Barrymore is the old man, Gramps, who wishes to keep his young grandson, Pud, from the clutches of a designing aunt when the lad's mother and father are killed in an automobile accident. Death in the shape of a kindly man, Mr Brink, appears to carry off Gramps' wife and then comes for the old man himself. Gramps refuses to go and maroons Mr Brink in an apple tree. Finally, the boy is hopelessly injured trying to climb the tree and both Gramps and the lad accompany Mr Brink on their final journey.

Audience Suitability Reviews

"A: fine of kind; Y: mature but good; C: too mature."

+ + **Christian Century** p1007 Ag 16 '39

"Excellent. Mature-family." DAR

"It is an absurd, charming and stupendous story—but it is not a new one. Adolescents: good; children: mature. Mature-family." Women's Univ Club, Los Angeles

+ **Fox W Coast Bulletin** Jl 1 '39

"This exquisitely screened version of the successful stage play dips into the realm of the supernatural though never losing its earthly atmosphere. . . A treat for the entire family." Nat Council of Jewish Women

+ + **Fox W Coast Bulletin** Jl 8 '39

"It has a definite place in any family's entertainment. . . The picture is truly stimulating. Mature-family." Am Legion Auxiliary

"Thoughtful entertainment of an unusual type. Adults." Calif Cong of Par & Teachers

"Richly imaginative with moments of rare spiritual beauty. Death, no matter how attractively pictured, is not the happiest theme. However, this picture has a strong and lively tempo with realistic, homey touches that are most delightful. Adults." Calif Fed of Business & Professional Women's Clubs

"The picture is marked by the excellent work of a very fine cast: Lionel Barrymore and little Bobs Watson outstanding; beautiful photography, rarely significant music, and delicate and understanding direction. While the theme is depressing, it is relieved by the excellence of the production and gentle, natural humor. Noteworthy, if you enjoy the type. Adults." Gen Fed of Women's Clubs (W Coast)

"The film plays heavily upon the emotions and is saturated with sentiment. Adults." Nat Soc of New England Women

"Entirely out of the ordinary, and exquisitely presented. . . The story is both interesting and gripping and, although the plot is unusual, the picture is well worth while. Mature." S Calif Council of Fed Church Women

+ + **Fox W Coast Bulletin** Jl 15 '39

"Adults."

Nat Legion of Decency Jl 13 '39

"A & Y: excellent; C: they will enjoy 'Gramps' and the boy though the underlying theme is beyond them."

+ + **Parents' M** p48 Ag '39

"Family. Interesting characters and unusual salty humor."

Wkly Guide Jl 8 '39

Newspaper and Magazine Reviews

"You will find it very charming and, for the films, quite daring, since Hollywood is not in the habit of toying with ideas that might perplex the less bright customers." John K. Hutchens

+ **Boston Transcript** p20 Jl 21 '39

"Adults and young people."

Christian Science Monitor p15 Jl 22 '39

"Even though Sidney Franklin's production is not guilty of too many Hollywoodian changes, it misses the emotional impact of the stage version. However, 'On Borrowed Time' is still recommended fare for those who can take a genuinely charming fantasy in modern dress. Its best scenes are done with amazing sincerity and reality." Philip T. Hartung

+ **Commonweal** p300 Jl 14 '39

"'On Borrowed Time' emerges on the screen as a beautifully written, tenderly played, completely engaging fantasy. In its new Hollywood edition the comedy-drama follows quite closely its stage progenitor, extending its scope through the wider range of movement, subtler voice and feature inflections, and more arresting close-ups made possible by effective use of camera and microphone." Jesse Zunser

+ **Cue** p44 Jl 8 '39

"It has its moments but is likely to bewilder many filmgoers. Good acting makes the most of the chances offered. Out-of-the-rut, but problematic in its appeal to the average filmgoer."

+ — **Film Wkly** p31 S 2 '39

"Beautifully done, but unwise choice of story material for a medium with the wide general appeal of the screen. . . It is too thoughtful for general consumption, too great a flight into the realm of speculative fancy, and too practical in its presentation to take its audience completely with it into its somewhat too intellectual land of make-believe. . . Meritorious presentation, but not box-office. Exhibitors who must pay for it by virtue of block booking provisions, can advance it as a strong argument in favor of the passage of the Neely Bill."

+ — **Hollywood Spectator** p9 Jl 8 '39

"Your Beverly Hills wonders how the average fan will view this strange semi-fantasy. . . The message—that Death is not so fearsome a personality as most of us vision it—is there. But it is adult, mystic; there is about it the cold breath of a shudder." Beverly Hills

+ **Liberty** p51 Ag 12 '39

"'On Borrowed Time' is a perfectly photographed reproduction of the successful stage play of the same name—which means it is a disappointment. The play itself merely toyed with a great theme. . . A great occasion for an exceptional movie has been missed. However, the picture fails only in what it does not do. Otherwise it is superb. Lionel Barrymore gives a more convincing performance than he has done in a long time, and a perfect cast and a beautiful production will yield you a very pleasant evening." Franz Hoellering

+ **Nation** p82 Jl 15 '39

"'On Borrowed Time' is the kind of light story which can so easily be overdone that it usually is. It is also the kind of thing that is a little too sweet for my taste—even the milk of human kindness will slop over if you insist on having the bucket brim full. Still and all, without knowing what the play was like, I can report that the version Harold S. Bucquet has made for MGM is a respectable job, with interest, humor and a bit of a cry for all. . . I know that an awful lot of people are going to be more enraptured with it than I was, and I suppose it won't hurt you to see for yourself." Otis Ferguson

+ — **New Repub** p335 Jl 26 '39

"Death comes to the screen in eloquent but rather morbid terms in the motion-picture version of 'On Borrowed Time.' . . On the screen, as on the stage, it is a provocative and moving metaphysical drama, but it seems to me that the film lacks the warmth and robust humor which made the play so satisfying. Even so it is a daring and unusual photoplay. It took nerve to hold to the original ending of the fantasy. . . Where 'On Borrowed Time' is slightly disappointing is in its mood rather than in its treatment. Death hovers too closely over the proceedings of the film." Howard Barnes

+ **N Y Herald Tribune** p10 Jl 7 '39

"'On Borrowed Time' is a mighty pleasant film, with a deal of warmth and sentiment and just enough ornery human acidity to keep it off the alkaline, or mawkish, side. It has an original theme (for the screen) and a panel of skilled players, and we are reasonably sure almost every one is going to enjoy it. But—and you knew the 'but' was coming—it isn't nearly so effective on the screen as it was on the stage last year." Frank S. Nugent

+ **N Y Times** p13 Jl 7 '39

"It's a good piece of work, certainly, but I don't recommend it to people who saw the play. They may not suffer from the film, yet they won't be much stimulated, either. The finale, too, a glowing vision as the gates of heaven open, is as common as a headache and has a flossy touch about it some may resent." John Mosher

+ — **New Yorker** p85 Jl 8 '39

"The screen adaptation follows the original with remarkable faithfulness."

+ **Newsweek** p31 Jl 10 '39

ON BORROWED TIME—*Continued*

"The strange and gentle tale is brought to the screen with masterly finesse and understanding. It's a preposterous story, of course, and somehow very depressing. But all the performances are superlative."
Photoplay p62 S '39

Time p54 Jl 17 '39

Trade Paper Reviews

"For this and any other time, M-G-M has produced a hauntingly poignant film which should meet with wide acclaim. . . It is effective and unusual dramatic entertainment with splendid performances by Lionel Barrymore and the child player, Bobs Watson."
+ **Boxoffice** p27 Jl 8 '39

"You will be deluged in highbrow critical raves about this picture. We are willing to stand on our own broken-arched feet and tell you right now that half the critics won't know what they are talking about, and the other half will sincerely be mixing their opinion of a picture with deserved tributes to fine acting. An evening of talk about Death, interspersed with 'relief' in the form of several spots of discussion on mental cases, may find an audience on Broadway, where spectators have to think over what they buy before they timidly approach the ticket speculator, but it is not for the theater that must live with its community. And, truth to tell, neither is it art."
— + **Digest** p12 Jl 10 '39

"Metro has done a splendid job in transferring the hit play to the screen, but we fear that it is destined to enjoy limited popularity. It is highly imaginative, but lovely, fantasy that will linger long in the minds of those who see it." David J. Hanna
+ **Film Bulletin** p4 Jl 15 '39

"The screen lends itself admirably to the fantasy contained in this idealistic and human story and the part is made to order for the talents of Lionel Barrymore. . . Selling angles: Lionel Barrymore in a great part; a beautifully human story done in splendid fantasy."
+ **Film Daily** p9 Je 28 '39

"A laudable entry for Academy honors. Unquestionably the picture will make a strong plea for critical artistic recognition on the basis of purpose, presentation and histrionics. Its fate at the boxoffice, too, should be viewed with optimism, for it is that type of picture which will build grosses on word-of-mouth. Given the initial punch of a smart splash exploitation campaign, it should, with Lionel Barrymore as its figurehead, prove gratifyingly lucrative."
+ + **Hollywood Reporter** p3 Je 30 '39

Reviewed by Charles S. Aaronson
+ **Motion Pict Daily** p3 Je 29 '39

"General audiences may cotton to the novelty of this unusual film presentation of Paul Osborn's play which had a successful run on Broadway. Picture will be tabbed generally by critics and class audiences as an artistic cinema success; of that there is no question. It's a prestige picture for both Metro and the industry, with chance to get more than passing reception in general bookings. Despite treading close to dangerous ground with its basic premise, 'On Borrowed Time' holds a wealth of humanness and homey dramatic atmosphere in its unfolding to command attention."
+ **Variety** p14 Jl 5 '39

"It is probably the most novel film within memory of most theatre-goers. The picture develops tremendous emotional reaction, and, despite its macabre premise, will have for limited audiences satisfactory entertainment, even amusement, so strangely blended are the earthiness and the spiritual elements of the material. Boxoffice probabilities are unpredictable but would seem to be limited by its nature, requiring for most audiences a coupling with a more conventional and contrasting bill mate. But as to its artistic quality, its fineness in performance, direction and production, there can be no question."
+ **Variety (Hollywood)** p3 Je 30 '39

$1,000 A TOUCHDOWN. Paramount Announced for release S 22 '39 (Not yet previewed)

OUR LEADING CITIZEN. Paramount 90min Ag 11 '39

Cast: Bob Burns. Susan Hayward. Charles Bickford. Elizabeth Patterson. Clarence Kolb. Paul Guilfoyle

Director: Alfred Santell

Original story: Irvin S. Cobb

Screen writer: John C. Moffitt

Drama. A prosperous, headstrong factory owner employs an army of strike-breaking thugs against his employees who are loyal but antagonistic because of an economically unjustified cut in wages. Bob Burns portrays a philosophical lawyer whose ideals and practices are patterned after Abraham Lincoln. He runs in a senatorial race against the factory owner and exposes him.

Audience Suitability Ratings

"A: unusual; Y: probably good; C: beyond them."
Christian Century p1055 Ag 30 '39

"Insidious. A mill-town social drama; capital-labor trouble; communist, fascist, union arguments and tactics—with a final, sincere and emphatic championing of U. S. principles. Burns very good, but this is not suitable for him. (A dangerous precedent as a social-levelling propaganda could easily become insidious if inexpertly handled. Propaganda is not entertainment.) Adults." DAR
— **Fox W Coast Bulletin** Jl 29 '39

"The problems of this story should be very carefully handled and care should be taken in the method of presentation to the public. Adults." Am Legion Auxiliary

"It is timely and inspirational. Family." Calif Cong of Par & Teachers

"A controversial-type picture, emotionally stirring, but confused and none too convincing. The characters are symbolic—presumably representing in a more or less exaggerated manner the types engaged in the struggle between labor and capital. . . Brutality and tense situations make the entertainment value a matter of taste. Adults." Calif Fed of Business & Professional Women's Clubs

"An interesting lesson that should open the eyes of many on Americanism and all it stands for, splendidly developed in a highly entertaining story. Family." Calif Fed of Music Clubs

"A picture of tense, dramatic action, timely and thought-provoking in theme. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"A somewhat daring portrayal of controversy between capital and labor, introducing strikes, strikebreakers and communists, and the unfairness of an employer pitted against the revolt of his workers. . . It is regrettable that the only employer introduced should be ruthless and dishonest. Adults." Nat Council of Jewish Women

"A valuable and constructive social drama dealing with a phase of American life which is always with us. Acting is excellent, the action begins slowly but gains momentum as the story progresses. Adults." Nat Soc of New England Women

"The picture would have a stronger appeal with a less involved plot and more of the idealism expressed by Burns. Family." S Calif Council of Fed Church Women

"This picture can claim attention on three counts: it is one of the few to use capital-labor troubles for its theme; it casts Bob Burns in a straight role; it administers a huge dose of Americanism. Otherwise, it is not a notable achievement. The characters, like those in the old morality plays, seem to represent abstractions rather than human beings. Practically all the noble qualities are combined in 'the leading citizen.' The evil qualities are somewhat unequally divided between Labor and Capital. . . The whole thing is a bit too obvious to be really inspiring. Adolescents: might interest; children: no interest. Mature-family." Women's Univ Club, Los Angeles
Fox W Coast Bulletin Ag 12 '39

"General patronage."
Nat Legion of Decency Ag 17 '39

"A & Y: good; C: no."
+ **Parents' M** p96 S '39

"In attempting to be fair to all parties the picture loses spontaneity but stands out as an unusual and often forceful picture."
+ — **Wkly Guide** Jl 29 '39

Newspaper and Magazine Reviews

"Undoubtedly Burns is being primed to step into Will Rogers' shoes, and his latest picture, 'Our Leading Citizen' proves that he is nicely fitted for the assignment. . . No doubt Paramount will now make a sequel showing Bob Burns as a senator—he is nominated at the conclusion of 'Our Leading Citizen.' It would be a good idea." M. P. W.
+ **Boston Transcript** Ag 18 '39

"All the warmed-over platitudes about Americanism are offered by Paramount to trim a confused melodrama. Crowning irony has been to make likable, honest-faced Bob Burns, as the peace-bearing attorney, deliver the dialogue."
— **Christian Science Monitor** p17 Ag 19 '39

"A labor-capital film done with some integrity would be welcome. 'Our Leading Citizen' is decidedly not this film. . . It fails to make sense or entertainment. Bob Burns does not clear up the muddle." Philip T. Hartung
— **Commonweal** p459 S 8 '39

"Rarely have I seen such confusion in a movie script as that which hampers this latest Bob Burns picture. It seems to be nothing so much as a hodge-podge of half-baked right ideas that never come through, and wrong ideas that do; of devious plot twistings and corkscrew turnings that lead the story nowhere, or at best up blind alleys. . . It's just another frantic effort to find a spot in the movies for Bob Burns—something, I gather, in the general tradition of Will Rogers. It fails, and I am sorry." Jesse Zunser
— **Cue** p38 Ag 26 '39

"Has a certain importance in that it shows the power of the screen as a medium of social controversy, even though the present film is homespun in texture, not wholly decisive in philosophy, and arrives at no very illuminating conclusions. Capital and labor is the chief issue. Students of the films will find it suggestive. From a story telling standpoint, the picture has value as a portrait of a small American city." Bert Harlen
+ — **Hollywood Spectator** p9 Ag 5 '39

"The whole problem of industrial unrest is settled with preposterous dispatch in 'Our Leading Citizen.' . . For some time now, Mr. Burns has been trying to pick up the cloak of the late Will Rogers. This, it seems to me, is his least successful try. As one who has been cajoling the cinema to treat with contemporary themes, I should be happy to see it dramatize a factory walkout and the civic responsibilities of democracy. As it is, I think it would be much better for the screen to continue to ignore the present-day world, if it can present nothing better than this distorted reflection of current events." Howard Barnes
— **N Y Herald Tribune** p12 Ag 24 '39

"Mr. Cobb, as the author of the Paramount's remarkable social document, 'Our Leading Citizen,' presents the appalling spectacle of a man who is not merely beyond his depth but insists on showing off as he goes down for the third time. . . Film Audiences for Democracy, which has a slight list to port, already has damned the picture as an attack upon organized labor; the National Association of Manufacturers, with equal propriety, could call it a blow to capital; we, the petty bourgeosie, who have no share in such contests—except as the folk on the receiving end—will have to content ourselves by branding it an affront to intelligence and good taste. For nothing so synthetic, so confused and so full of balderdash has come this way in months." Frank S. Nugent
— — **N Y Times** p17 Ag 24 '39

"I must say that I can't fancy what possible ray of delight or even negative relaxation any human being can get out of 'Our Leading Citizen.' Nothing could be more woeful than the mishandled exploitation of present-day labor problems in this folksy little sketch of a strike, strikebreakers, labor agitators, and capitalists." John Mosher
— **New Yorker** p56 S 2 '39

"The adaptation considers a confusing number of things. . . It is more ambitious than entertaining."
— + **Newsweek** p25 Ag 28 '39

"Paramount is still trying to fill Will Rogers' place in the cinema world with an obvious substitute, Bob Burns. But the studio just doesn't supply the right stories or direction. Bob tries hard, particularly in this. It's certainly not fare for the intellectual audience, offering as it does the first-reader grade of emotional stimuli. The audience reaction may well be: why pay money for this when you can get in the American Legion rally free?"
— **Photoplay** p65 O '39

Time p47 Ag 28 '39

Trade Paper Reviews

"The preachment in the currently popular Americanization vein which this undertakes is so completely lost in a labyrinthic and unbelievable screenplay that the attempted message is rendered ineffectual and the entertainment values which might have been built into a warmly human part for Bob Burns are discounted. Nor is the general situation helped through direction which is heavy-handed throughout, placing a second hurdle in the path of the cast. The feature may find favor in smaller cities and among enthusiastic Burns fans."
— **Boxoffice** p45 Ag 5 '39

"It just appears that Paramount couldn't make up its mind about 'Our Leading Citizen.' Originally, they must have started to make a Bob Burns picture; somewhere along the line they decided to make the kind of propaganda picture that Warners do so well; about that time they must have decided that Bob Burns can no longer hold up a picture except in rural sections, so they got all balled up. Because by that time they had their propaganda entangled with their star in an inextricable mess."
— **Digest** p8 Ag 1 '39

"Paramount bit into a large slice of trouble when it decided to turn out a picture based on labor-employees relations. But the trouble comes off second best in this well handled story, which, despite its tendency to wander, contrives to emerge as an appealing, heartwarming and frequently humorous tale." David J. Hanna
+ **Film Bulletin** p8 Ag 12 '39

"Powerful story whose rousing theme and action make it standout entertainment."
+ **Film Daily** p6 Ag 11 '39

"In 'Our Leading Citizen,' Paramount has an offering which will pull in the Bob Burns fans, but it is not destined to chalk up extraordinary grosses. The picture will play the top half in a few spots, and in most others it will hold secondary billing since it is not strong enough to carry the program. Burns is the only name it can sell, and the draw will depend upon his following. . . The plot stresses the patriotic theme, and like any attempt to thrust without any subtlety the need of Americanism in these present days, it causes the progression of the picture to slow up, wait for an insert on ideals, and then proceed again with the plot."
+ — **Hollywood Reporter** p3 Ag 27 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 Ag 1 '39

"Paramount is still groping for proper story material to generate Bob Burns into a top star attraction. . . Combination of the characterization [given him] and highlighted direction by Alfred Santell overshadows a confusing and burdensome script. Basically, it's a better idea for Burns than his recent pictures, and may give studio heads a slant on the approach for the bazooker's future stories. Picture is not strong enough to garner top spots in the key runs, except in a few isolated instances where Burns enjoys an especially strong personal following."
+ — **Variety** p18 Ag 2 '39

"Sprawling story and loosely organized material, coupled with laggard direction, cuts the entertainment possibilities of the film to the minimum and does nothing to further the

OUR LEADING CITIZEN—*Continued*

peculiar talent and character distinction of Bob Burns. Basically the idea was good. But it got messed up in the treatment with too many side issues, too many sub-plots, too much political palaver and hoorah by the secondary characters."
— + **Variety (Hollywood)** p3 Jl 27 '39

OUTPOST OF THE MOUNTIES. Columbia Announced for release S 14 '39 (Not yet previewed)

P

PARENTS ON TRIAL. Columbia 57min Je 29 '39

Cast: Jean Parker. Johnny Downs. Noah Beery, Jr. Nana Bryant. Henry Kolker

Director: Sam Nelson

Music director: M. W. Stoloff

Original story: J. Robert Bren. Gladys Atwater

Screen writers: J. Robert Bren. Gladys Atwater. Lambert Hillyer

Melodrama. The marriage of a young couple is annulled by the father of one of them. The husband eventually goes to reform school where he escapes to be near his wife. He gets a break and his wife returns to complete her last year at school.

Audience Suitability Ratings

"A: hardly; Y: doubtful; C: no."
— + **Christian Century** p1031 Ag 23 '39

"Adults."
Nat Legion of Decency Ag 17 '39

Newspaper and Magazine Reviews

"An unexceptionable thesis, not too persuasively handled from the dramatic viewpoint. Family."
+ — **Christian Science Monitor** p15 Jl 15 '39

"You won't be able to work up much excitement over this sleepy bit of celluloid."
— **Photoplay** p89 O '39

Trade Paper Reviews

"This will probably try audiences by its heavy-handed and obvious manner in presenting the theme that parents should be patient and understanding. It's a nice idea that gets maltreated by a hackneyed script. Consequently, the film is pretty much on the feeble side as dramatic entertainment."
— **Boxoffice** p29 Jl 8 '39

"Designed for filler product in smaller first-run subsequent houses, 'Parents on Trial' will suffice in its level. Preachment against parents who lack understanding of their children is premised on a hokey tale that doesn't quite get over in spite of some excellent spots."
— + **Variety (Hollywood)** p3 Jl 22 '39

PER UOMINI SOLI. Esperia 78-88min

Cast: Carlo Buti. Antonio Gandusio. Guido Riccioli. Paola Barbara

Director: Guido Brignone

Original story: Luciano Doria

Comedy. Filmed in Italy without English titles. An American screen actress visiting Italy becomes involved with an Italian radio singer at the instigation of her manager. In the end the singer goes back to his sweetheart after many complications.

Trade Paper Reviews

"Highly amusing and well knit, this release will please Italian moviegoers hugely. The acting by the entire cast is excellent."
+ **Film Daily** p7 Ap 26 '39

"Handsomely produced and mounted musical romance, played with tongue-in-cheek and closely imitating the Hollywood trend in light musical entertainment, does not come off so successfully. Will do fairly well in Italian population centers because of its novelty and modern departure from foreign conception of film entertainment."
+ — **Variety** p20 Je 28 '39

PORT OF HATE. Times 57min

Cast: Polly Ann Young. Kenneth Harlan. Carleton Young. Shia Jung

Director: Harry S. Webb

Screen writer: Joe O'Donnell

Melodrama. Miss Young portrays a pearl buyer in the tropics who is accused of murder. Hunted by the police she escapes. Later a gang of thieves are exposed as the murderers.

Trade Paper Reviews

"There is little here in the way of dramatic value. It is a trite production effort done in the manner of the old, melodramatic school. Insertion of clips for background shots is badly handled, giving a synthetic air to the proceedings."
— **Boxoffice** p53 Ag 26 '39

"This picture will fill program needs nicely with a capable cast making the most of an action story in the tropics."
+ **Film Daily** p17 Ag 22 '39

"It is pulp stuff that has all the earmarks of being an independent cheapie. Its market is the very smallest of the double bill accounts, admissions are low and not much is expected."
— **Variety** p16 Ag 16 '39

Q

QUICK MILLIONS. 20th century-Fox 61min Ag 25 '39

Cast: Jed Prouty. Spring Byington. Ken Howell. George Ernest. June Carlson. Florence Roberts. Eddie Collins

Director: Malcolm St Clair

Music director: Samuel Kaylin

Original story: Joseph Hoffman. Stanley Rauh

Screen writers: Joseph Hoffman. Buster Keaton

Comedy. Another in the Jones Family series. The Joneses, just home from their Hollywood visit, find that an eccentric uncle has left them a mine and cabin in the Grand Canyon. They turn about immediately and find the cabin has become a hideout for some gangsters. Based on characters created by Katharine Kavanaugh.

Audience Suitability Ratings

"A: hardly; Y & C: amusing."
— + **Christian Century** p1055 Ag 30 '39

"Much fun is provided by this popular group of troupers. Family." Nat Council of Jewish Women
+ **Fox W Coast Bulletin** Ag 19 '39

"General patronage."
Nat Legion of Decency Ag 31 '39

"A: fair; Y & C: amusing."
+ — **Parents' M** p61 O '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 S 9 '39

"Another of the Jones Family series, affording some hearty laughs, though not in all respects as entertaining as some of the earlier films. Too much emphasis on action and horseplay, too little on human interest elements." Bert Harlen
+ — **Hollywood Spectator** p14 S 2 '39

Trade Paper Reviews

"Lightweight divertisement for the program. . . A burlesque comedian of the old school, Eddie Collins, provides a number of

chuckling moments with Jed Prouty, but overdraws his characterization too broadly. What the Joneses need is a cliché-less script."
+ — **Boxoffice** p45 Ag 5 '39

"High power gagging by the writers and Director Mal St. Clair result in this edition of the Jones Family series totalling up as good mass laugh fare for the family trade."
+ **Digest** p12 Ag 16 '39

"The Family Jones can usually be depended upon to provide an hour of light, down-to-earth entertainment. When aided by comic Eddie Collins that hour becomes even more enjoyable." David J. Hanna
+ **Film Bulletin** p31 Ag 26 '39

"It leans strongly on hokum items and gags with consequent sloughing of plausible situations. Its laughs will clock merrily, however, and there is little doubt but that the newcomer will continue to advance the prospects of the Jones series."
+ **Hollywood Reporter** p3 Ag 8 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p4 Ag 11 '39

"It goes in for more broad and slapstick comedy gags than its predessors. Result is an acceptable comedy supporter for the duals, aiming at the family trade in the secondary houses."
+ **Variety** p14 Ag 16 '39

"Hokish story connecting a rapid succession of gags makes this new edition of the Jones Family series surefire for laughter. It is Eddie Collins who takes over soon after unfoldment starts, and then the mirth melee is on."
+ **Variety (Hollywood)** p3 Ag 8 '39

R

THE RAINS CAME. 20th century-Fox 103min S 15 '39

Cast: Myrna Loy. Tyrone Power. George Brent. Brenda Joyce. Nigel Bruce. Maria Ouspenskaya. Joseph Schildkraut. Mary Nash

Director: Clarence Brown

Screen writers: Philip Dunne. Julien Josephson

Drama. Based on the novel of same title by Louis Bromfield. The plot concerns a group of socially important Britishers and high-caste Indians in a small principality of interior India. Myrna Loy portrays a philandering young woman who falls in love with an Indian doctor. George Brent, a bored remittance man, and Brenda Joyce, a missionary's daughter, also fall in love. All these characters are swept together to settle their life problems when an earthquake and flood cuts them off from the world.

Audience Suitability Ratings

"A: good; Y: sophisticated; C: no."
+ **Parents' M** p61 O '39

Newspaper and Magazine Reviews

"Its literary origins are very apparent in 'The Rains Came.' It conjures up an intriguing mood and some stunning background atmosphere, but it has the leisurely pace and the episodic quality of a book. The criss-cross of plot and subplots remains criss-cross, with the result that the action rarely builds up any suspense and almost never comes to a focal point. Ably acted and handsomely staged by Clarence Brown, the film is interesting rather than exciting and moving. . . I don't see how the novel could have had better treatment than it has been afforded. It seems to me, though, that the Bromfield tale should have been left between the covers of a book. In terms of drama it is only sporadically diverting." Howard Barnes
+ **N Y Herald Tribune** p8 S 9 '39

"It appears to have defied translation to the screen. The film version is the merest skeleton of the Bromfield work, and that not too well reassembled. It is completely a romance now; not the composite biography-romance-social treatise which became a best-seller. . . In trimming the novel down to romantic-script size, the adapters had no time for the preliminaries, the background work, the social comment that were the distinctive and distinguished features of the book. . . The film is scarcely happy in its casting." Frank S. Nugent
— + **N Y Times** p11 S 9 '39

Trade Paper Reviews

"Brilliant story superbly projected to the screen with star-studded cast is a sure-fire box office smash."
+ + **Film Daily** p5 S 11 '39

" 'The Rains Came' bulks on the screen as a magnificently impressive production. It is imposing in every facet. With its eminent marquee of stellar names, it thus gives potent promise of proving a big-money attraction at the boxoffice."
+ + **Hollywood Reporter** p3 S 7 '39

Reviewed by Alfred Finestone
+ **Motion Pict Daily** p8 S 11 '39

"Its brooding atmospheric quality, a strangely potent mystical impression, sets 'The Rains Came' apart among the important pictures of the season, providing its peculiar, arresting entertainment. . . Within the new restrictions of the world market, the picture has money-making power."
+ + **Variety (Hollywood)** p3 S 7 '39

RANGE WAR. Paramount 65min S 23 '39

Cast: William Boyd. Russell Haydon. Britt Wood. Pedro De Cordoba

Director: Lesley Selander

Original story: Josef Montaigue

Screen writer: Sam Robins

Western melodrama. Another in the Hopalong Cassidy Series based on characters created by Clarence E. Mulford. Hopalong ferrets out the mystery which is hindering the efforts of a group of ranchers who want to build a railroad spur so that they will not have to pay toll to a rival range owner.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Jl 27 '39

"A & Y: good; C: exciting."
+ **Parents' M** p61 O '39

"Family."
Wkly Guide Jl 15 '39

Newspaper and Magazine Reviews

"It's still a mystery to this department why the 'Hopalong Cassidy' series has such a following."
Photoplay p65 O '39

Trade Paper Reviews

"William Boyd again throws lead and fists in the cause of law and order in his beloved West, and with the usual results, albeit his crusading for the right is not up to the high entertainment average of the popular series. This is due, chiefly, to a below-par story and undistinguished supporting cast."
+ — **Boxoffice** p45 Ag 12 '39

"This is not up to the usual high standard of the Hopalong Cassidy series. Although photographically delightful, 'Range War' is burdened with a slow moving story which constantly minimizes the action element. Frequently threatened gun play never materializes until the final sequence." David J. Hanna
— + **Film Bulletin** p19 S 9 '39

"It has sufficient action and comedy to satisfy any and all western fans. Especially noteworthy is the beautiful photography by Russell Harlan. . . [The producer] has injected some unusually good comedy into the film without slowing up the plot movement or the action."
+ **Hollywood Reporter** p3 Ag 1 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p4 Ag 4 '39

"Hopalong Cassidy again rings the bell in this series of Westerns which Paramount has made into real money-makers. Only discernible weakness is the absence of George Hayes, the

RANGE WAR—*Continued*

'Windy' of these stories, whose humor has gone far in popularizing their appeal."
+ **Variety** p14 Ag 30 '39

"An acceptable entry into the Hopalong Cassidy fold, 'Range War' is particularly marked by photography of western mountain scenery as backdrop to story. Kids will find the action a bit stagey and may possibly wonder at the poor marksmanship of their film hero, but the ease with which he overcomes all difficulties should please, along with comedy antics of several characters."
+ **Variety (Hollywood)** p3 Ag 1 '39

REAL GLORY. Goldwyn-United artists Announced for release S 29 '39 (Not yet previewed)

RENEGADE TRAIL. Paramount 57-61min Ag 18 '39

Cast: William Boyd. George 'Gabby' Hayes. Russell Hayden. Charlotte Wynters. Russell Hopton. Sonny Bupp
Director: Lesley Selander
Screen writers: John Rathmell. Harrison Jacobs

Western melodrama with music. Another in the Hopalong Cassidy series based on characters created by Clarence E. Mulford. A rancher sent to prison escapes and joins a band of cattle rustlers. Hopalong finally brings the gang to justice.

Audience Suitability Ratings

"Excellent horsemanship, some good singing and the customary happy ending are the best points of an otherwise run-of-the-mill production. Family." E Coast Preview Committee
+ — **Fox W Coast Bulletin** Ap 1 '39

"General patronage."
Nat Legion of Decency Mr 23 '39

"A: fair; Y & C: good."
+ — **Parents' M** p87 Je '39

"Family-juvenile. A pleasing Western, with nice music and good riding."
+ **Wkly Guide** Mr 18 '39

Trade Paper Reviews

"It is easy to see why the Hopalong Cassidy series is rated as top-notch Western entertainment. Despite the routine pattern of the plot, the principals maintain a standard of acting far above the usual sagebrush histrionics."
+ **Boxoffice** p39 Jl 29 '39

"Season after season, Harry Sherman's 'Hopalong Cassidy' productions maintain a high standard for outdoor action films." Frank Leyendecker
+ **Film Bulletin** p19 Ag 12 '39

"Plenty of action thrills with Hopalong coming to a lady's rescue."
Film Daily p9 Jl 25 '39

"Harry Sherman's formula for his Hopalong Cassidy series continues to gallop along at breakneck pace. The Hopalong Westerns with Bill Boyd in the Cassidy role likewise continue to improve, and this one turns slightly musical as 'The King's Men,' from radio, supply some background warbling. It's an okay addition because not permitted to slow down the customary outdoor tempo. 'Renegade Trail' stacks up with the best in this group."
+ **Variety** p27 Jl 26 '39

RIDERS OF THE FRONTIER. Monogram 59min Ag 16 '39

Cast: Tex Ritter. Jack Rutherford. Hal Taliaferro. Glen Francis. Nolan Willis
Director: Spencer Bennett
Music: Frank Harford
Music director: Frank Sanucci
Screen writers: Jesse Duffy. Joseph Levering

Western melodrama with music. A crooked foreman steals cattle from a girl ranch owner. Tex Ritter, posing as a Western bad man, aids in the capture of the foreman and his gang.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 24 '39

"A: poor; Y & C: fair for Tex Ritter fans."
— **Parents' M** p61 O '39

"A straight Western, but one that shows far more imagination in treatment and situations than the average. Has some good songs and a camera that makes the most of fine scenery. Family."
+ **Wkly Guide** Ag 12 '39

Trade Paper Reviews

"A standard Western throughout, this is fully qualified to more than satisfy the saddle-and-six-gun fan fraternity, having been well fortified with thrills and suspense."
+ **Boxoffice** p25 S 9 '39

"This latest in Monogram's Tex Ritter series should prove a picnic celebration for the action fans. It's jam-up with excitement and never loses sight of its climax, resulting in more audience interest than Westerns are usually capable of arousing. It would appear that Monogram has also stretched its budget for this one, for production is above the ordinary level of cowboy films seen in recent months."
+ **Hollywood Reporter** p3 S 1 '39

Reviewed by Roscoe Williams
+ — **Motion Pict Daily** p6 S 6 '39

"Tex Ritter's latest starrer is a cheapie that'll have to depend on the children for box office. It fails to awaken any adult interest with its puerile story, inferior acting and direction. Even the inferior productional efforts shroud the performance of the star."
— **Variety** p20 Ag 23 '39

"Saturday afternoon juvenile trade will find 'Riders of the Frontier' satisfactory fare, giving them plenty of chance to fight along with the hero against tremendous odds. Adults will find story on which this latest Tex Ritter horse opera is strung only commonplace Western formula without fresh angles."
+ — **Variety (Hollywood)** p3 S 1 '39

RIO. Universal Announced for release S 22 '39 (Not yet previewed)

S

S. O. S. TIDAL WAVE. Republic 60min Je 2 '39

Cast: Ralph Byrd. George Barbier. Kay Sutton. Frank Jenks. Marc Lawrence. Dorothy Lee. Oscar O'Shea
Director: John H. Auer
Music director: Cy Feuer
Original story: James Webb
Screen writers: Maxwell Shane. Gordon Kahn

Melodrama. Television pictures of a tidal wave sweeping over New York City accompanied by a gigantic earthquake are used to throw voters of a city into a panic in an attempt to win an election.

SEE ALSO issue of June 26

Audience Suitability Ratings

"A: hardly; Y: no value; C: no."
— **Christian Century** p833 Je 28 '39

"Adults."
Nat Legion of Decency Je 22 '39

"A: fair; Y & C: exciting."
+ — **Parents' M** p48 Ag '39

Newspaper and Magazine Reviews

"[Mostly] routine reporter-vs.-gangster melodrama. There's not much [except the ending] to recommend it." Jesse Zunser
— + **Cue** p44 Je 24 '39

"Honors are even in this Republic quickie. The script is preposterous; the staging is slipshod and the acting comes under the heading of mugging when it is not downright amateurish. . . I advise you not to try to follow the plot. It makes for the silliest show that the traditional silly season of the cinema has yet brought to light. . . If you get any amusement from the photoplay at all, it will probably be from the fake account of Manhattan's destruction." Howard Barnes
— **N Y Herald Tribune** p17 Je 22 '39

"In more distress than it realizes, the Criterion is hammering out 'S. O. S. Tidal Wave,' a synthetic quickie produced in a flash by Republic Pictures. We have a vague recollection of seeing the destruction of New York by earthquake and flood once before." Frank S. Nugent
— **N Y Times** p19 Je 22 '39

" 'S. O. S. Tidal Wave' merely plays with an idea worthy of one of the erudite, phenomenal master minds of the screen. . . So much of the picture is negative that it would best be just ignored." John Mosher
— **New Yorker** p65 Jl 1 '39
Photoplay p80 Ag '39
Time p36 Jl 3 '39

Trade Paper Reviews

" 'S. O. S. Tidal Wave' must go down as something that'll only appeal to those with puerile imaginations. For the duals, at best."
— **Variety** p26 Je 21 '39

SAINT IN LONDON. RKO 70min Je 30 '39

Cast: George Sanders. Sally Gray. David Burns. Gordon McLeod. Henry Oscar
Director: John Paddy Carstairs
Music director: Harry Acres
Screen writers: Lynn Root. Frank Fenton

Mystery. Based on the novel, The Million Pound Day by Leslie Charteris. Produced in England. George Sanders, a combination of swindler and Robin Hood, is led into a dangerous web of crime and intrigue by a chance acquaintance on a country road.

Audience Suitability Ratings

"Slow-moving British melodrama, with good acting and with scenes of London streets and parks attractively photographed. Adults." Calif Cong of Par & Teachers

"Exciting mystery-adventure-romance drama. Adults." Calif Fed of Business & Professional Women's Clubs

"Mature." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"A well planned and vividly acted mystery story. Adults." Nat Soc of New England Women
+ **Fox W Coast Bulletin** Jl 1 '39

"Although a crime picture it is entertainingly presented. . . Interesting for lovers of mystery. Adults." S Calif Council of Fed Church Women

"The attractive cast and good production values make the film sufficiently entertaining for detective story fans. Adolescents, 12-16: questionable; children, 8-12: no. Adults." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** Jl 15 '39

"General patronage."
Nat Legion of Decency Jl 6 '39

"A: good; Y: mature; C: no."
+ **Parents' M** p96 S '39

"Family. A snappy bit of detective adventure."
+ **Wkly Guide** Jl 1 '39

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor p15 Ag 5 '39

"Half a dozen gory homicides [are regularly] committed every two hours on the Rialto's screaming, palpitating screen. There aren't that many this week; but murder-hungry patrons will find other pleasantly diverting compensations. . . An excellent all-British cast of players step steathily and skillfully through an exciting series of hairbreath escapes and suspenseful complications. What more can anyone ask? It's good melodrama, and you'll like it." Jesse Zunser
+ **Cue** p39 Jl 22 '39

"Immeasurably better than the last 'Saint' picture it was our lot to see. 'Saint in London' is a clearly expounded, smoothly moving, and subtly played piece. There is, moreover, a good deal of whimsicality in the telling. . . A good quality of 'B' picture. The children should like it." Bert Harlan
+ **Hollywood Spectator** p12 Jl 8 '39

"It is the best picture of the series so far, a detective thriller without other pretensions, effectively done with convincing craftsmanship." Franz Hoellering
+ **Nation** p156 Ag 5 '39

"As part of a double bill, the film probably has enough to keep the customer from squirming out of his seat. . . 'Saint in London' at least is good for a few chuckles. On the whole, however it is pretty tepid entertainment." Robert W. Dana
+ — **N Y Herald Tribune** p14 Jl 19 '39

" 'Saint in London' not only brings our old friend, Simon Templar, the handsomest and most urbane of all the currently practicing gentlemen detectives, right home to his native heath but also plants him in the midst of what is obviously the most impassively wicked community in the world. The combination is superb. . . Although there is not as much bloodshed and screaming in the dark as one generally fancies in detective thrillers, this deficiency is amply made up (for those with a more cultivated taste) by some racy character acting in even the smallest roles." Bosley Crowther
+ **N Y Times** p23 Jl 19 '39

" 'The Saint' is one of those characters nothing can spoil, and when you put George Sanders in the role, you've got something rather extra-special."
+ **Photoplay** p86 S '39

Trade Paper Reviews

"Produced in England, this tops previous entries in the 'Saint' series, carrying a heavy load of thrills, suspense and humor, and with unflagging action that should peg it a moneymaker on both sides of the Atlantic."
+ **Boxoffice** p19 Jl 1 '39

"This is another one of those vastly popular 'Saint' pictures. Judging by the reaction of last week's preview audience, which may or may not be typical, this 'Saint' character has built up quite a following. At any rate, 'Saint in London,' which, incidentally was made in London, is every bit as good as its predecessors in the series."
+ **Digest** p11 Je 30 '39

"Extremely well scripted this new adventure of RKO's 'Saint' is a step upward for this series. There is not a great deal of action in the film, but considerable mystery and suspense hold the spectator engrossed thruout. Production values are above average, as are the direction and acting. At the rate this group of pictures is improving RKO soon will have a series comparable to the most consistently profitable." David J. Hanna
+ **Film Bulletin** p10 Jl 1 '39

"Lively adventure of the 'Saint' running down an international gang in London."
+ **Film Daily** p19 Jl 19 '39

" 'Saint in London' will elevate the prestige of this clever series which grows more diverting with each addition. This RKO release, made in England and amply identified with suitable backgrounds, is clever and smooth and fast. It will give increasing satisfaction on any bill."
+ **Hollywood Reporter** p3 Je 22 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p8 Je 27 '39

"This is another of the 'Saint' series and generally, it's a workmanlike job. . . Should please native [England] cinemagoers, and is sufficiently effective for second-feature in the United States."
+ **Variety** p13 Jl 12 '39

SAINT IN LONDON—*Continued*

"Picture takes on new significance both in matter of entertainment and production values far in excess of standard set by its American-localed predecessors."

+ **Variety (Hollywood) p3 Je 22 '39**

SCANDAL SHEET. Columbia Announced for release S 30 '39 (Not yet previewed)

SECOND FIDDLE. 20th century-Fox 90min Jl 14 '39

Cast: Sonja Henie. Tyrone Power. Rudy Vallee. Edna May Oliver. Mary Healy. Lyle Talbot. Alan Dinehart

Director: Sidney Lanfield

Music and lyrics: Irving Berlin

Screen writer: Harry Tugend

Musical comedy. The film is a satire on the search for a Scarlett O'Hara. Sonja Henie, a school teacher, is chosen for a special role. A studio romance is cooked up for her with Rudy Vallee by the studio press agent, Tyrone Power. Based on short story Heart Interest by George Bradshaw.

Audience Suitability Reviews

"A: pleasing; Y: good; C: if it interests."

+ **Christian Century p935 Jl 26 '39**

"Excellent. Delightful entertainment. Family." DAR

+ + **Fox W Coast Bulletin Jl 1 '39**

"An excellent cast portrays an interesting story. . . The one drinking scene and the closing scene could very easily be cut without hurting the continuity and would place it above the common plane. Family, but not especially interesting to children." Am Legion Auxiliary

"Entertaining light social drama, convincingly presented by a notable cast. . . One objectionable drinking scene. Family." Calif Cong of Par & Teachers

"The result is thoroughly entertaining. Family." Calif Fed of Business & Professional Women's Clubs

"A close-up of the real Hollywood and its publicity angles, in an amusing tale featuring two splendid box-office names. Family." Calif Fed of Music Clubs

"Family." Nat Council of Jewish Women

"A charming, well rounded musical comedy with a good story, naturally acted, and lovely melodies by Irving Berlin. A fresh youthfulness pervades the entire film and although her skating scenes are fewer than usual, Sonja Henie has never appeared to better advantage. An excellent family film." Nat Soc of New England Women

"A simple story, delightful and entertaining. . . Complicated romance and good comedy both play a prominent part, and provide light and interesting entertainment for the family." S Calif Council of Fed Church Women

"This is possibly Sonja Henie's best picture. . . It is all light and diverting and well worth one's attention. Adolescents: excellent; children: good. Family." Women's Univ Club, Los Angeles

+ **Fox W Coast Bulletin Jl 8 '39**

"A pleasing, highly entertaining musical comedy. . . The cast is exceptionally fine, with excellent characterizations by each member, while the work of the director, with the exception of one unnecessary drinking scene, is expertly handled. Excellent entertainment. Family." Gen Fed of Women's Clubs (W Coast)

+ + **Fox W Coast Bulletin Jl 15 '39**

"General patronage."

Nat Legion of Decency Jl 13 '39

"Family."

Wkly Guide Jl 8 '39

Newspaper and Magazine Reviews

"There is only one beautiful quality about 'Second Fiddle' to keep it from being considerably less than second among the strings. That is the skating, of which I've yet to tire, of Sonja Henie, and the clean, admirable photography which Twentieth Century uses to exhibit Sonja's skating at its best. . . I don't know why, when Sonja's skating is one of the finest entertainents in the movies, she should have to play at acting and trying to appear romantic. She's not an actress, as anyone will know who sees her struggling with the simplest histrionics that a movie ever had and doing nothing with them." John Gibbons

+ — **Boston Transcript p18 Jl 14 '39**

"Family."

Christian Science Monitor p15 Jl 15 '39

"Light entertainment is provided in 'Second Fiddle.' . . The movie is much pepped up with Sonja Henie's fine skating, Tyrone Power's and Edna May Oliver's throwing glasses and wisecracks around and Rudy Vallee's and Mary Healy's singing some swell new songs by Irving Berlin." Philip T. Hartung

+ **Commonweal p300 Jl 14 '39**

"Pleasing entertainment. It might be called a streamlined musical as it makes no attempt to stun us with magnitude of settings and multitudes of people. . . Should please the entire family. It is one you should see, one you will enjoy thoroughly if you like light entertainment, handsomely presented. And, of course, the Irving Berlin music is a big asset. Should please the entire family."

+ **Hollywood Spectator p8 Jl 8 '39**

Reviewed by Beverly Hills

Liberty p57 Ag 19 '39

"Sonja Henie doesn't come even close to dominating the offering. It would seem to me that a fresh batch of Irving Berlin songs contributed chiefly to a light but rather delightful screen musical; that Tyrone Power and Edna May Oliver deserve chief honors for performing in the show and that an adroit handling of the familiar back-studio plot has kept the production precariously tied together. The particular song and dance formula employed is wearing a bit thin, but it still suffices to make a moderately gay motion picture." Howard Barnes

+ **N Y Herald Tribune p6 Jl 1 '39**

"It didn't look so good from where we sat. It has an indifferent Berlin score and a plot that blows up all over the place after its promising satiric beginning. The 'Gone With the Wind' spoof had amusing possibilities but, instead of realizing them, the script-writers hastened back to the old John Alden theme. . . The picture rates no better than a faint 'fair.' " Frank S. Nugent

+ — **N Y Times p11 Jl 1 '39**

"Nice Irving Berlin songs help 'Second Fiddle,' which is otherwise a rather sad, padded affair about Hollywood life, publicity trickeries, and such things. [The cast] amble through it in an offhand mood." John Mosher

+ — **New Yorker p86 Jl 8 '39**

"Sidney Lanfield, director, seems to have difficulty working up much speed or enthusiasm for an inconsequential narrative. . . While Harry Tugend's script is sprinkled with sprightly dialogue and increases its summer entertainment value with soundly comic roles for Edna May Oliver and Alan Dinehart, it is most serviceable as a backdrop for extra-dramatic activities."

+ — **Newsweek p31 Jl 10 '39**

"It is astonishing to this department that a studio should take its two greatest star properties and put them into a picture of second rate quality, such as this. The film's assets: Sonja Henie and Tyrone Power; adequate music; two or three laughs. On the debit side: a story about Hollywood so localized that most of the double entendres will make no sense whatever; phony dialogue and situations; not a trace of suspense."

— + **Photoplay p62 S '39**

"Like its predecessors, it is an artfully contrived showcase for the display of a camera-kind young woman with a bag of unique and spectacular tricks. . . This is the first picture in which Sonja Henie's skating is incidental to the plot."

Time p51 Jl 17 '39

Trade Paper Reviews

"Romantic comedy whose best assets are a sprightly, mirthful story, platinum production mounting and music by Irving Berlin; its suc-

cess, as to patronage, should be insured through the marquee strength of Sonja Henie, Tyrone Power and Rudy Vallee. The nimble-footed Miss Henie appears less advantageously than in her former pictures because of a role ill-fitted to her talents."
+ — **Boxoffice** p27 Jl 8 '39

"A grand job of showmaking. While it would be rash to prophesy that any picture would soar to the heights of 'Alexander's Ragtime Band,' this one has been cut to the same formula, pepped up with the same ingredients. It is Darryl Zanuck at the top of his stride."
+ + **Digest** p7 Je 30 '39

"Although lacking some of the production value of past Sonja Henie vehicles, 'Second Fiddle' is solid entertainment that will click wherever the ice skating star is popular. In addition, the cast includes Tyrone Power and Rudy Vallee—both good box office names." David J. Hanna
+ **Film Bulletin** p6 Jl 15 '39

"Nice concoction of entertainment, with plenty of showmanship to sell the fans. There is Sonja Henie with her marvelous skating, Tyrone Power for the feminine vote as the romantic press agent running second fiddle to the Hollywood star. There is Rudy Vallee as the star, Edna May Oliver as Sonja's Swedish aunt for the laughs, and the Irving Berlin tunes to catch the melody lovers."
+ **Film Daily** p8 Jl 3 '39

"With a trio of stellar names for the marquee and a fairly substantial vehicle with which to exploit their possessors' talents, 'Second Fiddle' has obvious possibilities of doing well at the head of the bill. Coupled with these are at least two hit tunes from Irving Berlin which will serve importantly in popularizing the picture while enhancing its entertainment values."
+ **Hollywood Reporter** p3 Je 29 '39

Reviewed by William R. Weaver
+ + **Motion Pict Daily** p1 Je 30 '39

"'Second Fiddle' will do prime boxoffice, especially as summer fare and at a time when choice product is at a premium. It's by no means the best filmusical made by Zanuck or the best Irving Berlin score, but it blends well and plays glibly. In addition, there's quite a little comedy."
+ **Variety** p14 Jl 5 '39

"In some respects Miss Henie's best picture it calls for wider display of her various talents than in any previous effort—dancing and emotional acting, as well as her virtuosity with the skates—with vivid and captivating response on each score. Combination of Miss Henie and Tyrone Power is a happy romantic coupling, shrewdly calculated for boxoffice favor, with Rudy Vallee and the choice Irving Berlin score to consolidate widest popular appeal through the confirmed followings of each of these stellar draws."
+ + **Variety (Hollywood)** p3 Je 29 '39

SHE MARRIED A COP. Republic 64min Jl 12 '39

Cast: Phil Regan. Jean Parker. Jerome Cowan. Dorothea Kent

Director: Sidney Salkow

Music: Ralph Freed. Burton Lane

Music director: Cy Feuer

Screen writer: Olive Cooper

Romantic comedy. A singing New York policeman marries an animated cartoon producer only to find that he has been tricked into using his voice for a pig cartoon character. All turns out well when the pig character becomes a success.

Audience Suitability Ratings

"A & Y: mediocre; C: no."
— + **Christian Century** p983 Ag 9 '39

"A fast-moving, laugh-provoking comedy. . . The dialogue is pertinent and clever and there are many amusing and hilarious bits, among the best, Jimmy's tenement home scenes, the policemen's picnic and the back stage scenes. While not outstanding the picture provides an hour of fun and mirth for the average family." Gen Fed of Women's Clubs (W Coast)
+ **Fox W Coast Bulletin** Je 24 '39

"General patronage."
Nat Legion of Decency S 14 '39

"A, Y & C: good."
+ **Parents' M** p48 Ag '39

Newspaper and Magazine Reviews

"One with the attributes of some lyrical singing and a novel idea in the story, though certain far-fetched incidents detract from its conviction. Should prove entertaining enough as a dualer." Bert Harlen
+ — **Hollywood Spectator** p9 Jl 8 '39

"Here's a farce with some pleasant songs, delivered by personable Phil Regan, and a silly story twist."
+ — **Photoplay** p86 S '39

Trade Paper Reviews

"Sprightly musical comedy, this is well spotted with laughs, flows along at a steady clip and measures up to major league proportions in every respect."
+ **Boxoffice** p19 Jl 1 '39

"A rather nonsensical but nevertheless enjoyable picture which is likely to please comically or musically inclined audiences, is 'She Married a Cop.' All in all, the picture is pretty good entertainment, particularly when Phil Regan is singing or his Irish family arguing."
+ — **Digest** p10 Je 30 '39

"Geared strictly to the family trade, 'She Married a Cop' is a mildly entertaining musical which will get by on neighborhood duals. Although the picture has a few good laughs, most of the comedy is of the obvious type with the Irish characters depicted as a noisy, quarrelsome lot. At times the tumult and the shouting is almost deafening." Frank Leyendecker
— + **Film Bulletin** p20 Jl 15 '39

"This light musical comedy, spotted with laughs, will please most audiences."
+ **Film Daily** p8 Je 27 '39

"In 'She Married a Cop,' Republic has a pleasing comedy romance on the farcical side, which serves as a suitable vehicle for Phil Regan. Played solely for comedy of the bellylaugh variety, the picture is loaded with hokey situations that should provide entertainment for all types of audiences."
+ **Hollywood Reporter** p3 Je 21 '39

Reviewed by Vance King
+ **Motion Pict Daily** p6 Je 23 '39

"Innocuous comedy with music designed for family trade. . . Should while away an hour on duals, but that's all. Producers have counted heavily on Regan's singing ability. Three romantic ballads and a novelty story twist make use of animated cartoon drawing to put the picture over. They don't quite succeed because the whole is offset by wooden cast performances. Regan handles his songs commendably but otherwise his work is too repressed."
— + **Variety** p16 Jl 5 '39

"Treated as neighborhood programmer, 'She Married a Cop' will serve its purpose. Mounted on entertaining idea, and with Phil Regan warbling some tuneful numbers, it might have rated better fate were it not for occasional trite lines and direction that frequently switches pace."
+ — **Variety (Hollywood)** p3 Je 21 '39

SHOULD A GIRL MARRY? Monogram 60min Je 10 '39

Cast: Anne Nagel. Warren Hull. Mayo Methot. Weldon Heyburn. Helen Brown

Director: Lambert Hillyer

Screen writers: Gayl Newbury. David Silverstein

Drama. Previously called Girl From Nowhere, Prison Born, and now released under its new title. A blackmailer finds out that the adopted daughter of a respectable couple was born in jail and is the daughter of a convict serving a life term.

SHOULD A GIRL MARRY—*Continued*

Audience Suitability Ratings

"A: poor; Y & C: no."
— **Christian Century** p969 Ag 2 '39

"Adults."
Nat Legion of Decency Je 22 '39

"Adult."
Parents' M p96 S '39

Trade Paper Reviews

"Blackmail is a subject that has a number of intriguing possibilities and Monogram makes the most of them in a sturdy program picture. Dramatically, it is a static account of how a blackmailer almost wrecks the career and romance of a promising young surgeon."
+ — **Boxoffice** p47 Ag 5 '39

"This E. B. Derr production variously known as 'Prison Born', 'Girl From Nowhere,' and now as 'Should a Girl Marry?,' is just fair entertainment for the lower half of neighborhood duals. Anyone trying to find out if a girl should marry from this will still not know the answer. Story contrives to hold the spectator's interest, even though it contains too many coincidences to make it ring quite true."
+ — **Film Bulletin** p10 Jl 1 '39

"Strong drama of girl's right to marry in face of a mother's disgrace."
+ **Film Daily** p19 Jl 19 '39

"An attempt was made to tell two stories and the result was that neither one was told clearly. . . Lambert Hillyer's direction added very little towards lifting the story out of its monotonous rut. For that matter it is doubtful whether any director could have performed that operation."
— **Hollywood Reporter** p3 Jl 25 '39

"Obvious answer to this picture's title is 'no' in big letters, if she has to endure as many nightmareish incidents as tossed together in this production. The film smacks of ten-twent'-thirt' melodrama excepting when Warren Hull grabs a chance to act. [It] creaks as it slowly unfolds with elaborate, stagey explanations for what happens subsequently."
— + **Variety** p18 Jl 19 '39

SHOULD HUSBANDS WORK? Republic 62-65min Jl 26 '39

Cast: James Gleason. Lucile Gleason. Russell Gleason. Harry Davenport. Marie Wilson

Director: Gus Meins

Music director: Cy Feuer

Screen writers: Jack Townley. Taylor Caven

Comedy. Third in the Higgins Family Series. James Gleason is fearful that he will lose his job when his firm merges with another. His wife tries to aid him but does exactly the wrong thing. In the end he regains the job he has lost due to his wife's meddling.

Audience Suitability Ratings

"A: fair; Y & C: probably amusing."
+ — **Christian Century** p1031 Ag 23 '39

"General patronage."
Nat Legion of Decency Ag 17 '39

"A, Y & C: fair."
+ — **Parents' M** p96 S '39

Newspaper and Magazine Reviews

"Suitable for any theatre showing clean, high class and wholesome entertainment. Take the entire family, including grandpa, grandma and Aunt Tilly, and give them a treat. Dad will love this one." Tom Miranda
+ **Hollywood Spectator** p10 Jl 22 '39

"There are several front-parlor jokes, as opposed to the smoking-room type. Unless you're a series fan, though, the piece is pretty gooey."
— + **Photoplay** p90 O '39

Trade Paper Reviews

"Liveliest of the Higgins Family series to date, this delivers a full measure of wholesome comedy and human, down-to-earth situations. The speedy pace established by Director Gus Meins and plenty of slapstick antics by the three Gleasons—James, Lucile and Russell—should assure it a warm welcome in neighborhood houses as satisfactory summer fare in every respect."
+ **Boxoffice** p69 Jl 22 '39

"Republic is building a real series out of this 'Higgins Family' topic. We will agree that they will never reach the Andy Hardy-Mickey Rooney value in marquee strength, but as long as they keep along this path they will be able to guarantee good, solid, family entertainment. . . One of those handy family subjects for the bottom end of the bill on any day. It may send a lot home happy who did not care for the epic."
+ **Digest** p10 Jl 17 '39

"Third in the Higgins Family series is an amusing domestic programmer made to order for neighborhood and small town audiences. With all the familiar comedy situations freshened up a bit, the laughs are plentiful and decidedly of the wholesome variety." Frank Leyendecker
+ **Film Bulletin** p8 S 9 '39

"Good quota of laughs in family mixup over wife taking hubby's job."
+ **Film Daily** p8 Jl 25 '39

"It is a pleasing comedy farce that should provide an entertaining hour to its audiences. . . 'Should Husbands Work?' is made to order for the lower half of a dual bill."
+ **Hollywood Reporter** p3 Je 12 '39
Motion Pict Daily p5 Jl 14 '39

"They haven't done right to the Higgins Family series with this hokem comedy. Latest won't add to the popularity of the group. There's another in the four, slated for 1939-40, titled 'Should Wives Work?', but this certainly is no builder-upper for it. A weakie dualer. 'Should Husbands Work?' is supposed to be an original. Actually it's in the routine Hollywood comedy tradition, complicated by a confusing finale that looks like the film editor or the Hays purity boys, or both, got out the shears with a vengeance."
— **Variety** p15 Jl 26 '39

"With each succeeding edition of its Higgins Family series, Republic has aimed for and supplied increased flow of laughter, and 'Should Husbands Work?' is no exception. With mounting production worth keeping pace with climb in entertainment values, this one is entitled to supporting position on dualers in almost any situation."
+ **Variety (Hollywood)** p3 Jl 12 '39

SMOKY TRAILS. Metropolitan-Webb 56 min Jl 1 '39

Cast: Bob Steele. Jean Carmen. Murdock MacQuarrie. Bruce Dane

Director: Bernard B. Ray

Music: Dorcas Cochran. Charles Rosoff

Screen writer: George Plympton

Western melodrama. Bob Steele finds his father murdered by a member of a gang. He sets out to get the killer, disguising himself as a jailbreaker in order to gain membership in the gang.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency My 4 '39

Trade Paper Reviews

"Western fans are notorious for their carelessness in selection of entertainment, in that they'll put up with almost anything. This Bob Steele series has thus far given appearance of being the severest test of what the open-collared trade will lay out money for. Bad story, poor performance, and some of the most unflattering closeups Steele ever had are notable failings."
— — **Boxoffice** p53 Ag 26 '39

"This Bob Steele Western has the outdoor action ingredients of fist fighting, hard riding and gun battles to make a pleasing number."
+ **Film Daily** p11 Mr 1 '39

"The current Bob Steele series leaves a lot of disappointed western addicts along the trail taken by the first two. Not the least of these is 'Smoky Trails' which is as dull and unimaginative as the trite subject can be. Business chances for the series, after this early showing will be limited."
— **Variety** p18 Ag 9 '39

SMUGGLED CARGO. Republic 62min Ag 21 '39

Cast: Barry Mackay. Rochelle Hudson. George Barbier. Ralph Morgan

Director: John H. Auer

Music director: Cy Feuer

Screen writers: Michael Jacoby. Earl Felton

Melodrama. An unscrupulous orange grower tries to get all the men in a California orange growers' association to sell him their holdings at a ridiculous figure.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 31 '39

"A & Y: better than average; C: no."
+ **Parents' M** p61 O '39

Trade Paper Reviews

"Action and romance are dominant elements, but the story loses much of its dramatic substance due to the looseness of the telling."
+ — **Boxoffice** p53 Ag 26 '39

"Well paced melodrama has enough action to make it okay for neighborhood houses."
+ **Film Daily** p9 Ag 23 '39

"Discounting several implausibilities in what is a better-than-average story, 'Smuggled Cargo' has the added advantage of an excellent cast that'll help it get by on the duals. Direction paces the film nicely, camera is standard though dialog in spots lacks credence. Another drawback is the title, a misnomer."
+ — **Variety** p20 Ag 23 '39

SONG OF THE STREETS. Mayer-Burstyn 72-85min S 1 '39

Cast: Vladimir Sokoloff. Madeleine Ozeray. Marcelle-Jean Worms. Jean-Pierre Aumont. Lucien Paris

Director: Victor Trivas

Music: Hanns Eisler

Screen writers: Victor Trivas. Alexander Arnoux

Drama. Based on novel, Dans Les Rue by J. H. Rosny. Filmed in France with English subtitles. This is a tale of embryo gangsters, boys of various ages who are introduced to crime in the dark cobblestoned streets along the Seine. When one of the youths is arrested for a robbery, his mother takes the blame for his waywardness. In the end, the entire gang makes steps to regain an honest life again.

Newspaper and Magazine Reviews

"The French, who call a spade a spade, take their films about young folk seriously. . . Directed by Victor Trivas, this picture (with English subtitles) tells with romantic realism heightened by Rudolph Mate's beautiful photography and Hanns Eisler's symphonic score, the pathetic tale of a jobless group of youngsters. No attempt is made to answer, 'Who is to blame?' " Philip T. Hartung
+ **Commonweal** p459 S 8 '39

"It is a peculiarly interesting but annoyingly uneven drama of the Paris slums. Frequently almost surrealistic in its photography and sets, it portrays the degradation of human beings when they cannot find work. . . The performances vary from the expert playing of Vladimir Sokoloff to the almost amateurish acting of most of the cast." Jesse Zunser
+ — **Cue** p39 S 9 '39

"Three phases of modern film-making are combined in a simple but effective manner to make 'Song of the Streets' the first important French film of the new season. The story is no more than a random picture of Parisian hoodlums. But it is not the story itself that we are interested in—and that is very thin—it is the natural, realistic manner in which it is told. Victor Trivas, the director, has omitted no ugly, embarrassing details, nor do his actors cringe from the distasteful task of playing dirty, smutty, dishonest, pugnacious riffraff with a devastating conviction. A vital, forceful, arresting musical score by Hanns Eisler lends completion to a very honest picture of a nasty reality." Robert W. Dana
+ **N Y Herald Tribune** p17 S 6 '39

"The French film season was off to its start yesterday—and a rather slow one, we're afraid—with 'Song of the Streets.' Hollywood, in its own peculiarly unrealistic way, has dealt so often with stories of the slums, with errant youth drifting into crime and awakening belatedly to the dignity of honest labor, that this French treatment of the old theme has only a stylistic claim to distinction. . . In producing its somber effect, the film has fallen, unfortunately, into a trancelike state in which the players too often behave as automata wandering dazedly through the bizarre, nightmarish sets the producers have built around them. . . Victor Trivas, its director, has, nevertheless, a feeling for camera which has created a dozen splendid scenes." Frank S. Nugent
+ **N Y Times** p21 S 5 '39

"Crime in the city has a vivacity which rustic difficulties lack, and thus this picture, with its scrambles and dancings in *boîtes*, may entertain one more than 'Heartbeat.' " John Mosher
+ **New Yorker** p73 S 9 '39

Trade Paper Reviews

"With variations, this is a French version of 'Dead End.' The treatment is sincere. Performances rate likewise."
+ **Boxoffice** p53 Ag 26 '39

Reviewed by Charles S. Aaronson
+ **Motion Pict Daily** p3 Ag 25 '39

"It is basically another 'Dead End,' but morally righteous, climaxing a series of pillaging by the gang with its conversion to social rectitude. In this, perhaps, is where the film falters, possibly for censorial reasons. . . Film will gain its share of arty audiences."
+ **Variety** p19 Ag 30 '39

SONS OF LIBERTY. Warner 28min Je 15 '39

Cast: Claude Rains. Gale Sondergaard. Donald. Crisp. Montague Love. Henry O'Neill. James Stephenson

Director: Michael Curtiz

Screen writer: Crane Wilbur

This is the eighth of Warner Brothers' patriotic short subjects. Filmed in Technicolor. Haym Salomon, Jewish friend and supporter of George Washington and financial figure who raised great sums for the Continental Army, is the subject of this biographical film.

Audience Suitability Ratings

"Family." E Coast Preview Committee

"At the present time there is a trend in motion pictures to exalt American ideals, to make democratic standards as important as the dictators have made their ideologies to their people. In doing this there have been shown many passages of our history which have seldom been featured or at the best have been forgotten. This is one of those pages. For all ages." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** Je 24 '39

"This film is a fine tribute to one of America's unsung heroes."
+ **Scholastic** p31 My 27 '39

Newspaper and Magazine Reviews

"It ranks easily among the finest shorts in recent years." Jesse Zunser
+ + **Cue** p45 Je 17 '39

"That Warner Brothers take seriously their two-reel patriotic pictures is evidenced by their assignment of Michael Curtiz to direct

SONS OF LIBERTY—*Continued*

this one. . . 'Sons of Liberty' is an important document. As screen entertainment it is thrilling by virtue of its outright appeal to our patriotic emotions. Technically, it is perhaps the poorest of the patriotic shorts the studio has turned out. The story is told in a jerky manner which gives us the impression that a lot of it must have been left on the cutting room floor. However, despite its technical faults 'Sons of Liberty' should be shown in every theatre, hall and school in the country."

+ Hollywood Spectator p6 Je 10 '39

"It is an impressive if rather fragmentary, chronicle. Haym Salomon, the 'unsung hero' of the American Revolution, is the hero of the short and he certainly gets adequate, if belated, tribute here." Howard Barnes

+ — N Y Herald Tribune p16 Je 16 '39

Trade Paper Reviews

"In 'Sons of Liberty,' Warners pay an impressive tribute to Haym Salomon, a truly great American. Given unusual care in production, topnotch direction and a fine writing job, this latest in the series of patriotic Technicolor featurettes emerges as one of the finest pictures ever turned out in the short subject division. An asset to any program, 'Sons of Liberty' warrants playing time in every theatre. Every American should see this film."

+ + Hollywood Reporter p4 Je 1 '39

THE SPELLBINDER. RKO 70min Jl 28 '39

Cast: Lee Tracy. Barbara Read. Patric Knowles. Allan Lane

Director: Jack Hively

Screen writer: Joseph Anthony

Melodrama. A lawyer is forced to defend a murderer after he had been told that the murder would be committed. The lawyer follows the discharged client when his daughter elopes with him.

Audience Suitability Ratings

"While not a glamorous picture, it is a good one with the story well told and with a strange and unusual trend. The gruesome situations are delicately handled. Adults." Am Legion Auxiliary

"A rather soggy social melodrama heavy with father-daughter sentimentality. Cheap in sentiment and mediocre in production values, its entertainment is a matter of taste. Adults." Calif Cong of Par & Teachers

"Mediocre. Cheaply sentimental, non-constructive story of a shyster lawyer's mal-practices and crime. Adults." DAR

"Though well cast, the picture is not one of the best of its type. Lee Tracy gives a good characterization, but the old-time fire is lacking. Adults." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"A fairly interesting melodrama in which the devious methods at times employed by the legal profession are pointed out. Acting is good and the story is well told, but it is too sordid to constitute pleasant entertainment. Adults." Nat Soc of New England Women

"Dignity of action enables the whole to stand out as very real and understandable. Adults." S Calif Council of Fed Church Women

"There is little that can be said about this picture except that Lee Tracy as Marlow gives a convincing performance. Adolescents: unsuitable; children: no. Adults." Women's Univ Club, Los Angeles

Fox W Coast Bulletin Ag 12 '39

"Adults."

Nat Legion of Decency Jl 20 '39

"A: preposterous; Y & C: no."

— — Parents' M p48 Ag '39

"Family. Interesting if not too plausible."

+ — Wkly Guide Jl 15 '39

Newspaper and Magazine Reviews

N Y Herald Tribune p12 Ag 24 '39

"Lee Tracy breezes through his current assignment with much less seriousness than do other members of the cast. In fact, we are inclined to believe that if the other players had taken their cues from Mr. Tracy the picture might have emerged as an entertaining satire on this most overworked brand of court room melodrama. But, alas! they didn't, and it is only Mr. Tracy's magnetic personality that saves the film from complete mediocrity." T. M. P.

+ — N Y Times p17 Ag 24 '39

"Not so hot, this. But Lee Tracy has a style all his own and it's adapted to the sort of thing he's assigned here."

— + Photoplay p89 O '39

Trade Paper Reviews

"The retribution that comes to a successful criminal lawyer makes for fairly plausible courtroom drama in addition to affording Lee Tracy an actor's field day. Tracy acquits himself nobly in a role in which he is more restrained and less voluble than heretofore."

+ Boxoffice p25 Jl 15 '39

"They did a better job by Lee Tracy in this one than in his first picture after a return from London stage triumphs. Principally because it is tailored to Lee Tracy from start to finish. . . A bit better than the average program attraction because of the values given by Tracy's presence."

+ — Digest p11 Jl 24 '39

"Unconvincing story with Lee Tracy working valiantly to save it."

— + Film Daily p6 S 7 '39

"This innocuous little offering of the joys and sorrows of a charlatan of the courtroom is strictly filler fare, and is destined to support position on any bill. It's mild melodrama and cannot be expected to pull in any crowds. It's a picture to be booked when no extraordinary business is expected, anyway."

— + Hollywood Reporter p3 Jl 20 '39

"It is a moderately interesting courtroom drama, depending mainly on the personality and quick-trigger dialog of Lee Tracy to lift it above the general run of program fillers."

+ — Variety p15 Jl 26 '39

"Tailored to afford Lee Tracy wide opportunities to parade type of histrionics with which he is especially equipped, 'Spellbinder' comes through as an excellent programmer. It carries plenty in way of dramatic action and suspense, with sufficient in way of lighter moments, and should prove satisfactory to all types of customers."

+ Variety (Hollywood) p3 Jl 20 '39

STANLEY AND LIVINGSTONE. 20th century-Fox 100min Ag 18 '39

Cast: Spencer Tracy. Nancy Kelly. Richard Greene. Walter Brennan. Charles Coburn. Sir Cedric Hardwicke. Henry Hull. Henry Travers

Director: Henry King

Music director: Louis Silvers

Original story: Sam Hellman. Hal Long

Screen writers: Philip Dunne. Julien Josephson

Semi-historical drama. Some of the sequences were filmed on an expedition to Africa for background and atmosphere shots. Spencer Tracy portrays the young reporter working for the New York Herald who went to mid-Africa to find Dr Livingstone and wrote the most important news story of his time. Tracy goes to Zanzibar where he outfits a safari and finds the noted missionary and doctor aiding the natives. When Tracy returns his story is discredited. So imbued is Tracy with the fine work of Livingstone, that when the doctor dies, Tracy returns to Africa to follow in the footsteps of the man he came to love and respect.

Photoplay Studies, a guide to the film Stanley and Livingstone, prepared by William F. Bauer, is obtainable from Educational & Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City at fifteen cents per copy or as part of the $2.00 annual subscription.

Audience Suitability Ratings

"A & Y: mostly good; C: if it interests."
+ **Christian Century** p1031 Ag 23 '39

"Excellent. Mature-family." DAR
+ + **Fox W Coast Bulletin** Ag 12 '39

"An outstanding cast and able director produce a masterpiece of family entertainment. Family." Calif Cong of Par & Teachers

"The picture, a notable achievement, is of great historical value, bringing to the world the heroic sacrifices and worthy contributions of these two great men. Family." Gen Fed of Women's Clubs (W Coast)

"Absorbing and thrilling. Family." Nat Council of Jewish Women

"A vivid documentary film. Family." Nat Soc of New England Women

"Outstanding in every respect. A delightful and constructive picture, entertaining for all ages." S Calif Council of Fed Church Women
+ + **Fox W Coast Bulletin** Ag 19 '39

"General patronage."
Nat Legion of Decency Ag 17 '39

"A, Y & C: excellent."
+ + **Parents' M** p96 S '39

"It is bang-up good screen material, and, in this new film production the story has been handled skillfully, for the most part."
+ **Scholastic** p32 S 18 '39

"Outstanding. Referred to the Committee on Exceptional Photoplays. Recommended for schools and libraries. Especially worth seeing, as above the average 'selected' picture."
+ + **Wkly Guide** Ag 12 '39

Newspaper and Magazine Reviews

"Darryl F. Zanuck has a great real-life adventure and he's given it all he's got. The result is a picture of broad proportions, honest emotions and inspiration, finely acted and photographed. Family."
+ + **Christian Science Monitor** p13 Ag 12 '39

"It tells a story of daring and adventure, but tells it so well, with such restraint and fine acting, that it seems like the real thing. . . Researchers may argue about the sincerity of motives in Stanley's search, in Livingstone's refusal to return or about the importance of the expedition, but there can be little argument about the success of this Darryl F. Zanuck production that visualizes these moving biographies with simplicity, honesty, gentle humor and a minimum of Nancy Kelly-Richard Greene romance." Philip T. Hartung
+ + **Commonweal** p380 Ag 11 '39

"This, on more counts than one, you can rate as a great motion picture. The writing, acting, photography, and camera work all combine to give it distinction and a clear directness of purpose and achievement. How close it hews to fact I don't know, but the deviation, if any, is an honorable one to bring the story within the range of the cinema." Jesse Zunser
+ + **Cue** p47 Ag 12 '39

"Recommended without reservation to all classes of audiences. Students of the screen will find it a valuable lesson in the adroit welding of scenes taken in Africa with those taken in the studio. Also educational value for its degree of authenticity in dealing with Stanley's search for Livingstone. Exhibitors will find it is not a standard motion picture and there may be some complaints because it points out that Stanley the hero, is in love with the wife of a friend. The romantic element is dragged in by the heels, but the rest of the picture atones for the absurdity of it."
+ + **Hollywood Spectator** p9 S 2 '39

"Spencer Tracy lends strength and vigor to the reporter. There is a curious honest tang to his screen characterizations and his Stanley has authenticity. . . But Sir Cedric Hardwicke nearly steals the film as the lost discoverer in his brief appearance." Beverly Hills
+ + **Liberty** p49 S 9 '39

"The pick of the pictures just now is 'Stanley and Livingstone,' which avoids some of the traps set for the usual splash of epic and uplift—possibly because producer Darryl F. Zanuck looked some other way while his assistant Kenneth Macgowan did the work; but more probably because the main acting assignment is left to Spencer Tracy. The acting is a genuine help all through. . . Isolated merits will add up to little—as the recent cycle of epics can remind us—unless the story makes a sense of its own. I think this one does. . . It is a good statement for human understanding and responsibility, and a good pictures; and I got more all-of-a-piece enjoyment from it than from anything else I've seen in quite a while, quite a while." Otis Ferguson
+ + **New Repub** p75 Ag 23 '39

"An outstanding feat of journalism and exploration is skillfully and sensibly dramatized in 'Stanley and Livingstone.' The film has emotional and ideological content as well as being an intriguing record of an African trek. What distinguished it as much as anything, to my mind, is the show's lack of hokum. . . [The film] is more documentary than conventionally dramatic in treatment, but that gives it a peculiar and entertaining appeal." Howard Barnes
+ **N Y Herald Tribune** p6 Ag 5 '39

"It celebrates worthily the story of perhaps the toughest news assignment in journalistic history. Intelligent and restrained and dignified, the film is the best break the Fourth Estate has had on the screen since the beginning of the Stereotype Era. . . 'Stanley and Livingstone' represents a fine renunciation of cheap dramatics by a studio which occasionally in the past has shown an inclination toward overindulgence." B. R. Crisler
+ **N Y Times** p18 Ag 5 '39

"You can safely skip 'Stanley and Livingstone' unless you just want to go to the theatre to get cooled off." Russell Maloney
— **New Yorker** p49 Ag 12 '39

"The result is a shrewd blend of absorbing drama and robust screen entertainment. . . It is persuasively played by a well-chosen cast. But the film's ring of truth is sounded by the exceptional performances of Sir Cedric Hardwicke and Spencer Tracy."
+ + **Newsweek** p23 Ag 14 '39

"The most difficult of human experiences to portray has been captured in this inspiring, dignified and somewhat adventurous film. . . Pace the picture lacks, but that is more than offset by the spiritual message it carries."
+ **Photoplay** p64 O '39

"[It is] Bull's-eye No. 1 [of the week.] . . M. G. M.'s wisdom in lending Actor Tracy for his part appears when he delivers, to the jeering Royal Society of Geographers a four-minute speech that is not only one of the longest but perhaps the most eloquent in cinema history, sounds as if it might be worth a trophy case of Academy Oscars."
+ + **Time** p32 Ag 14 '39

Trade Paper Reviews

"Truly a great adventure picture, produced with all the resources at Darryl Zanuck's command and looming now as one of the ten best of the year. Loaded with exploitation possibilities, a dash of showmanship will help make this a box office natural."
+ + **Boxoffice** p45 Ag 5 '39

"It remained for Darryl Zanuck to hitch Africa to sincerity and by virtue of the deeply human story of human courage, with authentic background, deliver to showmen a merger that can collect just whatever sheckles they go after."
+ + **Digest** p6 Ag 1 '39

"A compelling documentary adventure film which holds audience interest during a long series of superbly photographed travelogue scenes, the film will be remembered mainly as a great prestige picture. Viewed strictly from an entertainment standpoint, the film starts slowly, gradually builds interest. With a strong cast, backed by a huge advertising campaign, the picture will garner good grosses in most situations." Frank Leyendecker
+ **Film Bulletin** p30 Ag 26 '39

"Fine historical adventure with authentic African scenes and strong suspense."
+ + **Film Daily** p10 Ag 7 '39

"It is almost severely scholarly in its approach. . . Thus it has bigness, both in eye-appeal and in idealistic feeling, and it will impress additionally because of its strongly

STANLEY AND LIVINGSTONE—*Cont.*

suggested documentary texture. . . Theatrically, the picture may be penalized for its lack of dramatic punch. Other critics will, however, hold that the feeling of realism with which the picture is infused by its simple chronological presentation, without resort to trite dramatic forcing, gives it unusual distinction."

+ **Hollywood Reporter** p3 Ag 1 '39

Reviewed by Roscoe Williams

+ + **Motion Pict Daily** p16 Ag 3 '39

"It holds box office promise for socko business. It's absorbing and adventurous drama, accentuated by outstanding performances by Spencer Tracy and Sir Cedric Hardwicke in title spots respectively; excellent direction of difficult assignment, and deft story development building to inspiring climax. Picture, cinch for general audience appeal, is one of top-notchers turned out by Zanuck. Foreign grosses, especially British empire, loom big. . . Picture looms as a big profit venture for both company and exhibitors."

+ + **Variety** p18 Ag 2 '39

"It is a powerful and grandiose piece of entertainment. A great adventure tale, filmed with unusual fidelity to its essential, documented facts, rich in emotional appeal, spectacular, fundamentally dramatic and engrossingly pictorial, it has many sure-fire elements for smash success."

+ + **Variety (Hollywood)** p3 Ag 1 '39

STAR MAKER. Paramount 85-94min Ag 25 '39

Cast: Bing Crosby. Louise Campbell. Linda Ware. Ned Sparks. Laura Hope Crews. Walter Damrosch

Director: Roy Del Ruth

Music: Will D. Cobb. Gus Edwards. Johnny Burke. James V. Monaco

Original story: Arthur Caesar. William A. Pierce. Gus Edwards

Screen writers: Frank Butler. Don Hartman. Arthur Caesar

Musical. The life of Gus Edwards, famous old-time vaudevillian, inspired the story. Bing Crosby portrays the showman who organized child-shows and took them on vaudeville tours. Among old songs are "School Days", "In My Merry Oldsmobile", "Sunbonnet Sue" and "Look Out For Jimmy Valentine."

Audience Suitability Ratings

"A: good of kind; Y & C: entertaining."

+ **Christian Century** p1086 S 6 '39

"Excellent. Fun for all the family. Family." DAR

+ + **Fox W Coast Bulletin** Ag 26 '39

"Most entertaining is this unusual picture; it is a very good story, well told and well acted, and very cleverly directed. Family." Am Legion Auxiliary

"Tuneful and entertaining. Family." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Dr. Walter Damrosch makes his debut conducting the Philharmonic Orchestra, with Linda Ware as soloist in a popular number and with a few bars of a Beethoven Symphony. Musicians regret that the entire movement is not played, but the introduction of such music into the popular type picture is well managed and it is a definite step toward easier reception and acceptability of the classical school. Family." Calif Fed of Music Clubs

"Appealing and vibrant is this musical presentation, featuring countless talented children and the lovely voice of little Linda Ware. . . Entertaining for all members of the family." Gen Fed of Women's Clubs (W Coast)

"This has a wide audience appeal guaranteed by the appearance of many talented, though for the most part homely, children. . . The story lacks spontaneity and drags to an abrupt ending. Family." Nat Council of Jewish Women

"An entertaining musical comedy. Family." Nat Soc of New England Women

"A delightful, melodious film suitable for family enjoyment." S Calif Council of Fed Church Women

+ **Fox W Coast Bulletin** S 2 '39

"General patronage."

Nat Legion of Decency Ag 24 '39

"A, Y & C: excellent."

+ + **Parents' M** p96 S '39

"Family. Though the story is poor there are some swell song-and-dance acts well handled by Bing and a number of very amusing characters and situations."

+ — **Wkly Guide** Ag 19 '39

Newspaper and Magazine Reviews

"It is an engagingly tuneful entertainment designed, as the saying goes, to please young and old. . . As usual in the Crosby exhibits, the story isn't much in itself. . . What matters is that it pauses frequently while the Crosby voice pays tribute, huskily, to the old favorites, and breaks out on behalf of three or four new ones." John K. Hutchens

+ **Boston Transcript** p20 Ag 25 '39

"Mr. Crosby is at his best in this one, although even he can't keep the plot from falling down. Family."

+ **Christian Science Monitor** p15 Ag 26 '39

"Parents of the ninety-nine children involved may like 'Star Maker,' which is full of juvenile acts and Bing Crosby's singing of new and old songs; but general movie-goers will find it slow and dully repetitious of the ups and downs of other theatrical films." Philip T. Hartung

— + **Commonweal** p481 S 15 '39

"Take the children. This picture will delight them. Also take their grandparents; they, too, will be delighted. It is clean, wholesome entertainment, without a discordant note. Study groups should notice the uniformly excellent performances by the children, most of whom have had no previous screen experience. Note the intelligent expressions on their faces all the time they are on the screen. Exhibitors can exploit it as being the best Crosby picture to date and also one having a much wider appeal than any picture in which he has appeared previously."

+ + **Hollywood Spectator** p11 S 2 '39

"That old reliable, synthetic process of motion-picture making has been employed by Paramount in the film. If there is anything the slightest bit novel in the show it must be the fact that it is more than usually cluttered up with cute childish cavortings. . . If I am not mistaken the film will bring a seven-year plague of kiddies to the West Coast. . . It should prove vastly entertaining to those who look to a career for their talented offspring. For most of us, including this fond parent, it is only intermittently entertaining." Howard Barnes

+ — **N Y Herald Tribune** p6 Ag 31 '39

"If we have to take a stand on the problem of talented children, and 'The Star Maker' demands it, it is this: if you don't mind we'll give our seat to a proud parent and go somewhere to watch the professionals. We believe the young should be encouraged, encouraged to rehearse and practice and grow up in private so that no one will have to say, as we must, 'aren't they remarkable for children!' . . It is all, if Mr. Edwards will pardon us, too much like a Gus Edwards revue and far too much of that." Frank S. Nugent

+ — **N Y Times** p14 Ag 31 '39

"There is something rather pleasant and nostalgic and wistful about Bing Crosby's new film, if only because of the nice old songs they sing in it." John Mosher

+ — **New Yorker** p55 S 2 '39

"It has a feeble story. . . The ups and downs of [the star's] career, though sustained by Bing Crosby's crooning characterization, Louise Campbell's sympathetic performance as his wife, and the comedy of Ned Sparks, are neither very interesting in themselves, nor biographically accurate."

+ — **Newsweek** p29 S 4 '39

"It is an engaging archeological exploration into a vanished world of the U. S. amusement industry. . . Bing Crosby sings as well as they have ever been sung such Gus Edwards'

classics as 'School Days', 'Sunbonnet Sue', 'In My Merry Oldsmobile' and 'By the Light of the Silvery Moon,' any of which sounds fresh enough to step into the 1939 hit parade."
+ **Time** p50 S 4 '39

Trade Paper Reviews

" 'Star Maker' will be a money maker. It is Bing Crosby at his best with a group of lovable youngsters of exceptional talent. The new songs by Johnny Burke and James V. Monaco are already well along the popularity trail. There are old favorites, also."
+ + **Boxoffice** p71 Ag 19 '39

"There is showmanship in the film—Bing Crosby for the important marquee duty, a swell entertainment idea for novelty, a new and widely publicized youngster in Linda Ware, and a generally tuneful and entertaining production. That the picture does not reach the heights of greatness is due entirely to the story they handed Director Roy Del Ruth."
+ **Digest** p13 Ag 24 '39

"Bing Crosby's name, the old songs, the youngsters and the exploitation opportunities offered by 'Star Maker' assure this Paramount production of fairly substantial boxoffice returns in almost every location. However, aside from the musical moments, its entertainment merits are few. Story is slim—obvious from the very start to its extremely poor finish. The career of Gus Edwards certainly offered a better story basis than this and those who expected a nostalgic glimpse into vaudeville's past will be bitterly disappointed." David J. Hanna
— + **Film Bulletin** p6 S 9 '39

"Clearly, Paramount and film theaters have a mutual hit on their hands—and audiences everywhere an entertainment oasis from which springs a fountain of youthful talent, the lilt of melodies both new and traditionally cherished, and Bing Crosby at his best. But most significant among the assets of 'Star Maker' is that it makes a new star in filmland's firmament in the captivating person of youthful Linda Ware. In the Hollywood vocabulary, or any other, here is a colossal find."
+ + **Film Daily** p9 Ag 23 '39

"Rich in novelty and musically appealing, 'Star Maker' holds strong promise of doing big business. Its exploitable assets, including its hit song-plugging via radio, mark it for unusual potentials in major bookings. Several items of astute showmanship invested in it by producer Charles R. Rogers mark it for boxoffice favor. Among these are the coupling of youngster performances with those of tried and established players, the interpolation of familiar old musical numbers with tuneful new ones, the introduction of a young soprano of unusual talents and an alliance of the names of Bing Crosby and Walter Damrosch."
+ + **Hollywood Reporter** p3 Ag 22 '39

Reviewed by Charles S. Aaronson
+ + **Motion Pict Daily** p9 Ag 23 '39

"Film is first-class entertainment, a lively combination of the conventional backstage story, which is played for comedy angles, and filmusical production technique, that is up to best standards. Roy Del Ruth directed. Audiences will quickly and cheerfully respond to the gayety which pervades the film."
+ + **Variety** p14 Ag 23 '39

"Out of the lore of show business and throbbing with the very pulse of the show world is this splendid, colorful and melodic piece of entertainment, certain to please everywhere and headed for important coin. . . Of major importance also is the debut it gives Linda Ware, the 14-year-old singing orphan who scores a distinct triumph as an arresting personality as well as a vocalist."
+ + **Variety (Hollywood)** p3 Ag 22 '39

STOLEN LIFE. Paramount-Orion 90-92min My 26 '39

Cast: Elisabeth Bergner. Michael Redgrave. Wilfrid Lawson. Mabel Terry Lewis. Richard Ainley

Director: Paul Czinner

Screen writer: Margaret Kennedy

Drama. Based on a novel of same title by K. J. Benes. Filmed in England. Miss Bergner portrays twins who live in an Alpine resort. One is flirtatious and light-hearted; the other is serious and enjoys mountain climbing alone. While on a trip, the serious sister meets a young explorer and they both fall in love. Later he encounters the other sister and proposes marriage to the wrong girl. The serious sister sacrifices herself and the marriage is performed. When both sisters are on a sail boat the wife is drowned and the other assumes her sister's identity and returns to the husband.

SEE ALSO issue of June 26

Audience Suitability Ratings

"A: very good; Y: too mature; C: no."
+ + **Christian Century** p935 Jl 26 '39

Newspaper and Magazine Reviews

"It might be called a vehicle for Miss Bergner's rich and strange mimic moods, except that vehicles are supposed to get somewhere."
Boston Transcript Ag 18 '39

"Adults."
Christian Science Monitor p17 Ag 19 '39

"Elisabeth Bergner must be counted among the world's great actresses. . . She rises to new heights in a magnificent, beautifully proportioned, exquisitely sensitive performance of a challengingly difficult dual role. . . It is, in every sense, a delightful cinema treat. . . You shouldn't miss seeing it." Jesse Zunser
+ + **Cue** p44 Je 17 '39

Reviewed by Franz Hoellering
Nation p24 Jl 1 '39

"A tricky plot serves Elisabeth Bergner none too well in 'Stolen Life.' On the other hand, Miss Bergner does little to make that plot credible or intriguing. In the two years in which she has been absent from the screen she has become even more mannered than in the past. . . Unfortunately, Miss Bergner lacks the bravura touch which might have made the central situation entertaining, though slightly scrammy. Even with acting pyrotechnics, I doubt that the film would have had much distinction. The narrative does not lend itself to screen treatment. . . There are excellent players in the supporting company and occasionally they contrive to make 'Stolen Life' vital and absorbing. . . The big hitch is that the film and Miss Bergner just don't suit each other." Howard Barnes
— + **N Y Herald Tribune** p18 Je 15 '39

"The film has been interestingly presented and reasonably resolved. It may be that there are arid stretches when the play ceases to be anything but the play of expressions across Miss Bergner's face, the wrinkling of her forehead, the twitching of her mouth, a restless pat at her hair. It may be, too, that the situation's potential drama was not mined too well. But, although these things may be, the film still has merit, an impressive air of emotional intensity and the spell-weaving Miss Bergner to make everything seem much better than our reason knows it to be. It is, of course, a picture stencilled for the feminine trade. The ladies, bless 'em, will have their problem plays." Frank S. Nugent
+ **N Y Times** p27 Je 15 '39

"It is mostly due to little, frail, peaked Elisabeth Bergner that 'Stolen Life' has really a lot of life in it. . . In most of these plots of mistaken identity, twins or whatnot, there is something a little gadgety about the notion which seldom inspires a mature treatment. However, a kind of sophistication is the surprising attribute of this story. Battered old parties in the audience may find themselves credulous and bemused by the film as it unfolds, and, for the time being anyhow, preoccupied with its people and their problems. . . [The situations] have been exploited with considerable sense and charm. The charm is all Miss Bergner's, and it goes to remind us that we see much too little of this actress." John Mosher
+ **New Yorker** p87 Je 17 '39

Trade Paper Reviews

Reviewed by Ed Greif
+ **Motion Pict Daily** p6 Je 15 '39

STOP, LOOK AND LOVE. 20th century-Fox 57-60min S 22 '39

Cast: Jean Rogers. William Frawley. Robert Kellard. Eddie Collins. Minna Gombell. Cora Sue Collins

Director: Otto Brower

Music: Sidney Clare. Jule Styne

Screen writers: Harold Tarshis. Sada Cowan

Comedy drama. Based on a play The Family Upstairs by Harry Delf. This is a second filming of the story. Minna Gombell, mother of Jean Rogers, drives the family frantic with worry because the daughter has no beaux. Finally Jean goes out and acquires a beau, then almost loses him when her mother tries to rush them to the altar.

Audience Suitability Ratings

"A & Y: fair; C: no."
+ — **Parents' M** p61 O '39

Newspaper and Magazine Reviews

"It looks like surefire entertainment for the family trade. The comedy is of the most elemental sort to be sure—the one about the beautiful daughter who is being pushed into marriage—but it possesses a heart-warming naïvete that we found hard to resist. Or perhaps we're just easily pleased." T. M. P.
+ **N Y Times** p28 S 8 '39

Trade Paper Reviews

"Average audiences won't need coaxing to get a lift from this wholly delightful domestic comedy."
+ **Boxoffice** p35 S 2 '39

"Not big, but grand mass entertainment for all the family."
+ **Digest** p17 S 1 '39

"Starter for new family series should do okay with popular audiences."
+ **Film Daily** p5 S 11 '39

"This unheralded programmar is one of the funniest pictures turned out by the Sol Wurtzel unit in many a day. . . Backed by a fine screenplay, careful production and excellent direction, it emerges as a sleeper that will more than hold up its end of the bill."
+ **Hollywood Reporter** p3 Ag 26 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p7 Ag 29 '39

"Substandard programmer that will have to pick up whatever bookings it can as filler support in the subsequent and neighborhood houses. Looks like someone tried to send up a trial balloon to fly another family series. Film's few laughs are engendered by timeworn gags that are not well done, and which strain in tempo. Most of cast goes in for broad mugging and impossible delineations."
— + **Variety** p14 Ag 30 '39

"It's not a pretentious film, this 'Stop, Look and Love,' but in matter of sheer entertainment it leaves nothing to be desired. Rating a laugh every 60 seconds for each of its 58 minutes, it is destined to find its way into upper bracket on many a dualer where it is thrown into competition with features costing several times its investment."
+ **Variety (Hollywood)** p3 Ag 26 '39

STRONGER THAN DESIRE. MGM 77-80min Je 30 '39

Cast: Virginia Bruce. Walter Pidgeon. Lee Bowman. Ann Dvorak. Ilka Chase. Rita Johnson

Director: Leslie Fenton

Music: Edward Ward. David Snell

Screen writers: David Hertz. William Ludwig

Melodrama. Based on the novel, Evelyn Prentice by W. E. Woodward. Second in a series of which "Society Lawyer" was the first. This is a remake of "Evelyn Prentice," produced by MGM in 1934 with William Powell and Myrna Loy starring. Story is of a lawyer so engrossed in his business that he neglects his home. His idle wife indulges in a flirtation which leads to blackmail and shooting. The husband too becomes involved with a young debutante but all is cleared in the end.

Audience Suitability Ratings

"A: depends on taste; Y: no value; C: no."
Christian Century p935 Jl 26 '39

"Mediocre. Adults." DAR
— + **Fox W Coast Bulletin** Jl 1 '39

"This is not only a fine performance of an interesting social drama, but shows that we all need an infinite amount of patience, justice and understanding to appreciate the other fellow's point of view. Adults." Am Legion Auxiliary

"Absorbing social drama, quietly interesting in its development, with plenty of drama and little comedy. Adults." Calif Cong of Par & Teachers

"Any lack of entertainment value may be attributed to unimaginative story treatment. Adults." Calif Fed of Business & Professional Women's Clubs

"Adults." Calif Fed of Music Clubs

"Despite its trite story, this social drama proves interesting because of an excellent cast, smooth, swiftly-paced direction, artistic stage settings, and good photography. Adults." Nat Council of Jewish Women

"An interesting dramatic story, sincerely acted and expertly directed. Adults." Nat Soc of New England Women

"Due to the excellent direction of a capable cast, this crime drama is above the average. Mature." S Calif Council of Fed Church Women
Fox W Coast Bulletin Jl 8 '39

"What makes 'Stronger Than Desire' better than most formula pictures is the keen imagination of the director who focuses attention on the less obvious phases of the story and highlights certain scenes and people to give reality to the whole. Adolescents, 12-16: too sophisticated; children, 8-12: no."
+ — **Motion Pict R** p7 Jl '39

"Adults."
Nat Legion of Decency Jl 6 '39

"A: good of its kind; Y & C: no."
+ **Parents' M** p73 Ag '39

"Mature. Outstanding. The acting, writing, and particularly the directing keep a lot of character interest and dramatic tension at an excellent level."
+ + **Wkly Guide** Jl 1 '39

Newspaper and Magazine Reviews

"Adults and mature young people."
Christian Science Monitor p15 Jl 22 '39

"As screen entertainment, thoroughly disagreeable. As an example of direction, acting and production dressing up of an old story to give it the appearance of newness, it is interesting, but not interesting enough to compensate for its disagreeableness. . . Not for the family trade, nor can I see anything in it for study groups. Exhibitors should be careful in making promises about it. My advice to them would be not to play it unless they have to."
— **Hollywood Spectator** p6 Jl 8 '39

"For all its smoothness and melodramatic intensity, 'Stronger Than Desire' is less strong than it desires to be. It is harsh in theme, and certainly nothing fit to improve the conduct of growing children. The adult, especially one who likes to see a certain side of life in the rough, will find morbid pleasure in it and consummate acting by the Hollywood folk involved. . . [It] is hardly the best kind of summer entertainment." Robert W. Dana
— + **N Y Herald Tribune** p14 Je 30 '39

"You may feel reasonably sure that you're in for something sticky. . . 'Stronger Than Desire' is reminiscent of something Gloria Swanson might have played ten years ago. It is trivial and overdone. And, in spite of Walter Pidgeon's clean performance of the lawyer-husband . . . whatever motion might reside in the marital complication is lost." Bosley Crowther
— **N Y Times** p17 Je 30 '39

Reviewed by John Mosher
New Yorker p86 Jl 8 '39

"The same device used to solve [the plot's] mixup was used in 'Trade Winds.' Outside of this somewhat flagrant duplication in plot, the piece is not bad. All give good performances and the suspense holds well throughout."
+ — **Photoplay** p55 Ag '39

Trade Paper Reviews

"This remake retains much of the dramatic story impact of the original but otherwise suffers by comparison; this being particularly true when the performances of Virginia Bruce and Walter Pidgeon in the toplines are considered. In fact, the entire cast fails to make the most of the material with which the proven vehicle provides them. The picture will, nevertheless, serve as a satisfactory programmer, especially among those patrons who did not see the first filmization."
+ — **Boxoffice** p19 Jl 1 '39

"Here is an ostensible 'B' production with some class 'A' acting and direction. Its only drawback is its slowness of pace throughout the earlier reels. Otherwise, 'Stronger Than Desire' rates as an above average program picture."
+ **Digest** p12 Je 30 '39

"[The remake] has not improved with age, for even five years ago this plot was old and worn."
— + **Film Daily** p10 Jl 6 '39

"MGM has a strong staple product in 'Stronger Than Desire.' It is popular fiction of that type which has been the backbone of the theatre for a long enough time to vindicate its persistence. And here it is so well done that the universally understandable text gathers enough forceful dramatic effect to assure holding its own in major bookings. The picture will play with particularly gainful ends to feminine patrons, but also will unquestionably appeal strongly to the male element."
+ **Hollywood Reporter** p3 Je 21 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p6 Je 23 '39

"First of this group was 'Society Lawyer,' but studio must dig up better material to keep the series going. This one's for the duals. Basic fault lies in the script, which includes some plainly obvious construction deficiencies that are not overcome by the direction and capable performances."
+ — **Variety** p14 Je 28 '39

"Excellent performances and skillful direction give quality to the somewhat time-worn material in this refreshed version of the original."
+ **Variety (Hollywood)** p3 Je 21 '39

STUNT PILOT. Monogram 61min Jl 1 '39

Cast: John Trent. Marjorie Reynolds. Milburn Stone. Jason Robards. Pat O'Malley

Director: George Waggner

Screen writers: Scott Darling. Joseph West

Melodrama. Based on the newspaper cartoon strip Tailspin Tommy. This is the second in the series. A group of fliers perform dangerous escapades under direction for a motion picture company.

Audience Suitability Ratings

"A: poor; Y & C: no."
— **Christian Century** p969 Jl 6 '39

"General patronage."
Nat Legion of Decency Jl 6 '39

"A, Y & C: good action film."
+ **Parents' M** p73 Ag '39

Newspaper and Magazine Reviews

Reviewed by Philip T. Hartung
Commonweal p320 Jl 21 '39

"Monogram has delivered one of its best productions. . . A good little show, of its kind. Audiences should favor it to the run of 'B' fodder. At least something happens. The Tailspin Tommy fellow should become very popular with the children." Bert Harlen
+ **Hollywood Spectator** p11 Jl 8 '39

Photoplay p86 S '39

Trade Paper Reviews

"Second in the 'Tailspin Tommy' series, this struggles a little in its takeoff but manages to climb to a high level as an action melodrama after a couple of draggy reels. The flying sequences, in which excellent process work and spectacular aerial photography are provided, will score a direct hit with the children who list the daredevil air hero of the comic strips as one of their favorites."
+ — **Boxoffice** p29 Jl 8 '39

"'Tailspin Tommy' is going to get along all right in this highly competitive world. This second picture, 'Stunt Pilot' in the new Monogram series, holds up well to the standard of the first, and exceeds it in a refreshing touch of originality in the story background."
+ **Digest** p12 Je 30 '39

"It shapes up as a pretty faithful reproduction of the syndicated strip and will doubtless interest those who avidly follow same in the funny papers. It doesn't rate as very strong adult fare; however, children and action fans are its field. Cheaply made, though adequately produced and with fast direction and satisfactory performances, the story is never quite convincing and its events are telegraphed ahead."
— + **Film Bulletin** p4 Jl 29 '39

"'Stunt Pilot' should do well in the houses that play to the audiences that like action. It has a sufficient amount of thrills and action, and the suspense is maintained throughout."
+ **Film Daily** p10 Jl 6 '39

"This second in the series of 'Tailspin Tommy' pictures is sure to find a niche for itself among the followers of the series variety and is a natural follow-up on the initialer of the group. Packed with a goodly amount of air thrills and action, 'Stunt Pilot' will give audiences general satisfaction on any double bill."
+ **Hollywood Reporter** p3 Je 27 '39

Reviewed by Gus McCarthy
+ — **Motion Pict Daily** p10 Je 30 '39

"Obviously a small budgeter, it's tailored for the action field. 'Pilot' has the aid of the popular daily and Sunday antics of the star in the papers, and a natural appeal to juveniles because of the flying. Fair to middling; nothing fancy anywhere."
+ — **Variety** p15 Jl 26 '39

"Aimed at subsequent dualers, 'Stunt Pilot' has what it requires to make grade, mixing suspense with aviation thrills as they are staged for talkers. There's sufficient display of fistic and machine gun fighting to satisfy most avid of action addicts."
+ **Variety (Hollywood)** p3 Je 27 '39

SUN NEVER SETS. Universal 98-100min Je 9 '39

Cast: Douglas Fairbanks, Jr. Basil Rathbone. Virginia Field. Lionel Atwill. Barbara O'Neil. C. Aubrey Smith. Melville Cooper

Director: Rowland V. Lee

Music: Frank Skinner

Music director: Charles Previn

Original story: Jerry Horwin. Arthur Fitz-Richard

Screen writer: W. P. Lipscomb

Melodrama. The story concerns an English family which for generations has had sons in the Colonial Service. Douglas Fairbanks, Jr portrays an impetuous son who rebels against the family tradition but finally realizes that his duty is to his country. Lionel Atwill portrays a munitions baron who broadcasts propaganda from a radio station in a remote part of the African jungle.

SEE ALSO issue of June 26

Audience Suitability Ratings

"A & Y: very good; C: quite mature."
+ + **Christian Century** p863 Jl 5 '39

"A virile and thrilling story. Adults." Am Legion Auxiliary

"A novel plot leaning heavily toward the fantastic and a bit slow in tempo. The cast does very well in roles that are somewhat theatrical at times. Mature." Calif Fed of Business & Professional Women's Clubs

SUN NEVER SETS—*Continued*

"Constructive, timely, dramatic and appealing is this social drama of English traditions sustained through generations. . . The musical background was very well done when used, but the lack of music for some important scenes is most noticeable. Family." Calif Fed of Music Clubs

"There is fine moral foundation and definite high standards to duty. . . Interesting and thought-provoking entertainment for the older members of the family, drab and intense for young children. Family." Gen Fed of Women's Clubs (W Coast)

"An involved, artificial story, told without imagination, in which an excellent cast is wasted on a tale of mock heroics. Family." Nat Council of Jewish Women

"A well directed melodrama. Family, exclusive of young children." Nat Soc of New England Women

"A picture with wide appeal, thrilling in plot and action. The cast is excellent and is understandingly directed. . . The whole is tense in action, gradually building up to a grand climax. Mature." S Calif Council of Fed Church Women

"The plot is absorbing, made believable by the sincerity of the cast, its faults apparent only in retrospect. There is a thrilling climax which seems rather fantastic, but one has only to read the daily newspaper to find that fact is stranger than fiction. To appreciate thoroughly the powerful traditional force which sends young men of fine families to remote, obscure, unfavorable posts, without a 'What's-in-it-for-me' motive, one need not be British, but it might help. Adolescents: exciting; children: too exciting. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bulletin Je 10 '39

"Family. Outstanding. Especially worth seeing, as above the average 'selected' picture."
+ + **Wkly Guide** Je 10 '39

Newspaper and Magazine Reviews

Reviewed by John Gibbons
Boston Transcript p20 Je 30 '39

"Improbable in its developments. Adults and young people."
— + **Christian Science Monitor** p17 Jl 1 '39

"An overlong, but impressive, film. . . If Universal has the wit to cut this about one-third, you will enjoy it better. The persistent blood and thunder helps."
+ — **Photoplay** p55 Ag '39

"Only slightly more agonizing than young Mr. Fairbanks' throes in putting [the plot] together is the sight of middle-aged Mr. Rathbone, as a sort of Imperial Rover Boy, lashing about the jungle in bush jacket and shorts, caught barekneed between Love & Duty."
Time p74 Je 19 '39

SUSANNAH OF THE MOUNTIES. 20th century-Fox 73-78min Je 23 '39

Cast: Shirley Temple. Randolph Scott. Margaret Lockwood. Martin Good Rider. J. Farrell MacDonald

Director: William A. Seiter

Music director: Louis Silvers

Screen writers: Robert Ellis. Helen Logan. Fidel La Barba. Walter Ferris

Romantic melodrama. Based on the book of the same title by Muriel Denison. Canada in the eighties is the scene of the film. Shirley, sole survivor of an Indian massacre, is placed in the charge of Randolph Scott, member of the Canadian Mounted Police. Shirley goes to the chief of the Blackfeet Indians and saves Scott and the post from an Indian uprising.

Audience Suitability Ratings

"A: perhaps; Y: good; C: enjoyable."
— + **Christian Century** p877 Jl 12 '39

"Good. Family." DAR
+ **Fox W Coast Bulletin** Je 24 '39

"Another splendid Shirley Temple picture. Family." Am Legion Auxiliary

"Too tense and exciting for young and nervous children. Family." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Family." Calif Fed of Music Clubs

"Enjoyable entertainment for all ages. Family." Gen Fed of Women's Clubs (W Coast)

"This new Shirley Temple opus will please her admirers despite its hokum and improbabilities for the acting is excellent, the direction sympathetic and the story is full of thrills and breathless escapes. . . Pleasant juvenile entertainment." Nat Council of Jewish Women

"Family, exclusive of young children." Nat Soc of New England Women

"The picture, while accepting the well known characters [of the novel], has presented action which bears practically no resemblance to the original. Adolescents: if interested; children: exciting under ten. Family." Women's Univ Club, Los Angeles
Fox W Coast Bulletin Jl 1 '39

"General patronage."
Nat Legion of Decency Je 22 '39

"A, Y & C: excellent."
+ + **Parents' M** p50 Jl '39

"Family-juvenile."
+ **Wkly Guide** Je 17 '39

Newspaper and Magazine Reviews

" 'Susannah' is not a bad picture. It's a fine picture for people of all ages between seven and nine." John Gibbons
Boston Transcript p18 Je 23 '39

"Family."
Christian Science Monitor p15 Je 17 '39

"Shirley Temple is an actress who knows how to portray a character convincingly. Unfortunately her new picture will do nothing for her reputation. . . The stiff lines, mediocre direction and weak story with a flimsy incidental romance result in tiresome waiting for the star's return to the center of the stage." Philip T. Hartung
— + **Commonweal** p278 Jl 7 '39

Reviewed by Jesse Zunser
Cue p45 Je 24 '39

"As usual, one which will delight children; also well worth adult time. Of no particular value to study groups as the historical incidents it presents are not important enough. Exhibitors can promise one of Shirley's greatest performances. Will not disappoint her fans."
+ **Hollywood Spectator** p5 Je 24 '39

" 'Susannah of the Mounties' has some fair action scenes, a good bit of refreshing humor, an inconsequential and offending romance and Miss Shirley Temple. Devoid of flattering Technicolor and fancy garments for its little star, it relies for its chief favor on some well written scenes with a young Indian named Martin Good Rider and an amusing Irishman played by J. Farrell MacDonald. . . 'Susannah of the Mounties' is a good Shirley Temple show, which combines good taste with exemplary fun making." Robert W. Dana
+ **N Y Herald Tribune** p8 Je 24 '39

"Old Temple fans who, at the first mention of Blackfeet, eagerly expected Bill Robinson to come tap-stepping in, were disappointed, but Shirley obliges with her usual dances." Ben R. Crisler
N Y Times p12 Je 24 '39

"The whole offering must be considered as very minor Temple." John Mosher
— + **New Yorker** p65 Jl 1 '39

"Obviously, this was intended to please Shirley Temple's little fans rather than their fathers and mothers."
Photoplay p86 S '39
Time p35 Jl 3 '39

Trade Paper Reviews

"While Shirley Temple continues to grow as a charming and appealing personality, it is unfortunate her material does not keep pace

with her development. This is strikingly illustrated in her latest opus which is a minor saga."
— + **Boxoffice** p31 Je 17 '39

" 'Susannah of the Mounties' is pretty good hokum, certain to give satisfaction to Shirley's fans, and an especially good bet for Canada and the British market. (Timely now, for England, following the cross-continent visit of their Majesties to Canada)."
+ **Digest** p15 Je 20 '39

"A decided disappointment from an entertainment standpoint, 'Susannah' is Shirley Temple's weakest vehicle in some time. While it may please the youngsters and avid Temple fans, general audiences are certain to label it dull film fare. . . This is ordinary juvenile fare which even fails to utilize Shirley's undoubted ability to sing or dance." Frank Leyendecker
— + **Film Bulletin** p4 Jl 1 '39

"It is all very much of a Shirley Temple fan formula, and it will no doubt please them immensely."
+ **Film Daily** p8 Je 27 '39

"Shirley Temple's film fortunes will rest safely enough in her latest vehicle. The picture has brightness, enough moments of tenderness and sufficient novelty to hold close interest, though it may suffer from comparison with some of her better productions. . . The atmosphere rings true, and yet there is a fairy-tale feeling about the piece which adds to its enticement."
+ **Hollywood Reporter** p3 Je 17 '39

Reviewed by Roscoe Williams
Motion Pict Daily p9 Je 20 '39

"Better story material than here provided will have to be secured for Shirley Temple if she is to maintain box office rating. 'Susannah of the Mounties' is strictly for the juvenile trade. Adult audiences will find little entertainment in the wild and woolly cowboy-and-Indian chases and battles. The illogical situations make it no more than a moderate fairy tale. Moppet's draw will carry through in subsequents for moderate business, but picture will have a struggle in the keys. Offering is weakest in the Temple series for some time."
— + **Variety** p16 Je 21 '39

"More than any of her preceding vehicles, this Shirley Temple starrer is addressed primarily to the juveniles, not the adults. . . Adults will find their chief amusement in the fact that this is Shirley Temple's first screen love story—the pre-adolescent adoration of a child for a resplendent Mountie. . . This phase of the picture and Miss Temple's performance have charm and romantic delightfulness. . . The rest of the tale will have to be accepted as pure fable."
+ **Variety (Hollywood)** p3 Je 17 '39

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TARZAN FINDS A SON. MGM-Zimbalist 81min Je 16 '39

Cast: Johnny Weissmuller. Maureen O'Sullivan. John Sheffield. Ian Hunter. Henry Stephenson. Frieda Inescort. Henry Wilcoxon. Laraine Day

Director: Richard Thorpe

Screen writer: Cyril Hume

Melodrama. Based on the character created by Edgar Rice Burroughs. Tarzan, Johnny Weissmuller, and his mate, Maureen O'Sullivan, adopt an infant, sole survivor of a jungle plane wreck. Five years later searchers come for the boy who has inherited a fortune. Fourth in the Tarzan Series.

SEE ALSO issue of June 26

Audience Suitability Ratings

"A: perhaps; Y: good; C: exciting."
— + **Christian Century** p877 Jl 12 '39

"Good. This episode seems to catch the real spirit of the Burroughs stories. Family." DAR

"Unless you are really old and have lost all love for vicarious adventure and for thrills, we believe that you will thoroughly enjoy this return of Tarzan. It is quite the best of the series since the first one, which had the advantage of novelty. . . The film is exciting for young, imaginative children, but great fun for everyone else. Adolescents: good; children, 8-12: depends upon the child. Mature-family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** Je 10 '39

"Family." Am Legion Auxiliary

"Family. Exciting for young people." Calif Cong of Par & Teachers

"Perhaps tense for some children. Family." Gen Fed of Women's Clubs (W Coast)

"Lovely underwater shots, interesting closeups of animals and beautiful photography. Some gruesomeness and unnecessary killing. Family." Nat Council of Jewish Women

"Smoothly paced, this film is one of the best of the Tarzan series. Family." Nat Soc of New England Women

"Children will love it, despite its tense moments. Family." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** Je 17 '39

"General patronage."
Nat Legion of Decency Je 29 '39

"Family. A delightful picture of its kind, with a Rider Haggardish plot. . . The adventures are excellent in a juvenile way."
+ **Wkly Guide** Je 17 '39

Newspaper and Magazine Reviews

"Mr. Elmo Lincoln was a great Tarzan, if memory serves, but Mr. Weissmuller is greater. . . It is great stuff in the something-doing-every-minute tradition." John K. Hutchens
+ **Boston Transcript** p18 Jl 14 '39

"Adults and young people."
Christian Science Monitor p15 Jl 15 '39

Reviewed by Philip T. Hartung
Commonweal p240 Je 23 '39

"Perhaps it is the senility of advancing years, or the sniff of the great outdoors that is in my nostrils—but whatever it is, I must confess that I thoroughly enjoyed this fourth chapter in the epic of the ape-man of the jungle. It's as unreal as any Tarzan picture can be, but it's been produced with such zest, and played with such unabashed fervor—and Edgar Rice Burroughs faith in the fantastic—that my critical sense is completely disarmed." Jesse Zunser
+ **Cue** p45 Je 17 '39

"A picture for the entire family. Don't let the youngsters miss it. It is educative, artistic, interesting, exciting. Impossible, of course, but swell entertainment." Robert Watson
+ + **Hollywood Spectator** p8 Je 24 '39

"To keep this little fable of never-never land from stirring your cynical risibilities, you must be in the mood. Otherwise the preposterous events will press hard upon your sense of humor. . . If it weren't for the moments of native cruelty, this would be a completely nice film for your own little Tarzan." Beverly Hills
— + **Liberty** p36 Jl 22 '39

"Bad news for the beasts and cannibals of Africa and good news for us is the fact that the new film, 'Tarzan Finds a Son,' discloses that our favorite among nature's noblemen, Tarzan, is founding a dynasty." Herbert Drake
N Y Herald Tribune p18 Je 15 '39

"It is a teeming jungle film, perfectly silly, of course, but for the purposes of the young and of the obstinately unadult, as much fun as a barrel of monkeys. It seems almost priggish to breathe a word of criticism against so disarming a production, yet Metro might be gently chided for such monstrosities as a lion in a tree, apes riding elephants to the rescue. Also, you would think Tarzan's language might have improved a bit after all these years of exposure to Maureen O'Sullivan's impeccable diction, but it hasn't. He still grunts like a Creek Indian, and articulates in a minimum of words, without conjunctions." B. R. Crisler
+ **N Y Times** p27 Je 15 '39

Reviewed by John Mosher
New Yorker p87 Je 17 '39

TARZAN FINDS A SON—*Continued*

"The film surpasses its predecessors in thrills. . . As frankly illogical as it is zoological, 'Tarzan Finds a Son' should amuse even serious movie-goers. Youngsters and the indulgent will find it as much fun as the barrel of chimpanzees who aren't above stealing an occasional scene."
+ **Newsweek** p33 Je 19 '39

"There are gorgeous underwater swimming scenes and more than enough blood and thunder. Maureen O'Sullivan maintains her convincing character throughout and the boy, John Sheffield, is a find."
+ **Photoplay** p54 Ag '39

Trade Paper Reviews

"As delightfully unbelievable as the earlier 'Tarzan' films, this newest Jungle King adventure will thrill the kiddies and amuse many of their elders. Story has a bit more plot and less animal action than the original 'Tarzan of the Apes' but Junior's tricks provide many of the film's best moments. Should do above average in action houses and neighborhood spots where family audiences predominate and in small towns." Frank Leyendecker
+ **Film Bulletin** p8 Jl 1 '39

TEXAS WILDCATS. Victory 58min Ap 10 '39

Cast: Tim McCoy. Joan Barclay. Ben Corbett. Forrest Taylor

Director: Sam Newfield

Western melodrama. Tim McCoy sets out to avenge the death of his friend and finds that a wealthy rancher, Forrest Taylor is the guilty man. McCoy poses as the "Phantom."

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ap 6 '39

Trade Paper Reviews

"Lots of action in this one for the Tim McCoy fans. It stacks up as adequate Western fare for the duals."
+ — **Boxoffice** p71 Je 24 '39

THESE GLAMOUR GIRLS. MGM 78-85min Ag 18 '39

Cast: Lew Ayres. Lana Turner. Tom Brown. Richard Carlson. Jane Bryan. Anita Louise. Marsha Hunt. Ann Rutherford

Director: S. Sylvan Simon

Music: Edward Ward. David Snell

Music and lyrics: Edward Ward. Bob Wright. Chet Forrest

Screen writers: Jane Hall. Marion Parsonnet

Comedy. Based on a Cosmopolitan Magazine story of same title by Jane Hall. Lana Turner, a taxi-dancer, is invited to attend a society dance by Lew Ayres, wealthy drunken college boy. He has forgotten that he invited a debutante as his partner.

Audience Suitability Ratings

"Lew Ayres turns in an excellent performance in a story which neatly balances the gilded and the shoddy, the rich and the poor, comedy and tragedy. Adults." Calif Cong of Par & Teachers

"A well directed and acted social drama, but may lack interest because of the familiar Cinderella theme. . . Some may object to drinking scenes and feel the suicide sequence is overdone. Mature." Calif Fed of Business & Professional Women's Clubs

"Well acted, with an interesting dance feature which is clever and new. Appropriate music. Adults." Calif Fed of Music Clubs

"Mediocre. Adults." DAR

"An entertaining, clever and at times thought-provoking comedy. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"A serio-comedy of thought-provoking calibre, overdrawn but at the same time thoroughly interesting. Mature-family." Nat Council of Jewish Women

"A cynical social drama. . . There is much unnecessary drinking and the story is both unpleasant and unconvincing. Adults." Nat Soc of New England Women

"A frothy, though vicious, satire. . . Extravagant scenes and costumes, and an unnecessary glorifying, overemphasis given to the use of liquor. Adults." S Calif Council of Fed Church Women
Fox W Coast Bulletin Ag 26 '39

"Adults."
Nat Legion of Decency Ag 24 '39

"Family. A bright, even giddy, story. Several interesting types are sketched in with a good deal of vividness, and a certain side of college life livelily presented."
+ **Wkly Guide** Ag 19 '39

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor p19 S 2 '39

"Pictures the shallow lives of the spoiled children of the rich. Their decadence, made to appear representative, is overdrawn." Bert Harlen
Hollywood Spectator p16 S 2 '39

"The manner in which the film goes into the frenzied picture of a college house party is amusing and fairly credible. Some people may think it exaggerated, but we would hardly think so. . . Everything is pleasantly attended to by the entire cast. We found 'These Glamour Girls' a lot of fun." Robert W. Dana
+ **N Y Herald Tribune** p16 Ag 31 '39

"It strikes us that the film is not only the best college comedy of the year but the best social comedy of the year. . . We like all the cast because they all admirably serve the very high and rare cinematic purposes of social satire, deliberately rigged from the underprivileged viewpoint and—even in its affected callowness—more brutally acidulous than Claire Luce ever dreamed of being." Ben R. Crisler
+ **N Y Times** p14 Ag 31 '39

"Youth scintillates against a college background in this really fun-making picture, which doesn't deviate from Jane Hall's magazine story by so much as an adverb. It's our not-so-private opinion, though, that a well-brought-up debutante should have better manners and more poise than Anita and Ann give to their roles."
+ — **Photoplay** p64 O '39

Trade Paper Reviews

"'These Glamour Girls' is good entertainment. It will not give you the marquee strength that will stand for listing on the top of the bill, but it does give you a good title, and a picture that will give satisfaction."
+ **Digest** p11 Ag 16 '39

"'These Glamour Girls' combines good production by Sam Zimbalist, excellent direction by S. Sylvan Simon, and fine acting by the entire cast, to make this picture grand entertainment for any theater and on any bill."
+ **Film Daily** p17 Ag 22 '39

"Fortified with a good screenplay, a capable cast, able direction and careful production, 'These Glamour Girls' emerges as good entertainment. Liberally spiked with so-called 'good audience stuff,' the picture evokes numerous hearty laughs with its amusing comedy that at times reaches over on the zany side, but which should give ample satisfaction on any bill."
+ **Hollywood Reporter** p3 Ag 15 '39

Reviewed by Vance King
+ **Motion Pict Daily** p9 Ag 18 '39

"'These Glamour Girls' is reminiscent of other recent studio reproductions of eastern colleges for men, but this one lacks the authenticity and fidelity to detail of others. There's considerable mouthing about snobbishness practiced by wealthy undergraduates, but it seldom excites more than passing interest. The rather wooden conception of college life and the girls invited to weekend proms is likely to make the average higher college student squirm. Title is a misnomer for campus belles. A dualer. . . Possibly the story read okay, but it's wry stuff on the screen."
— + **Variety** p14 S 6 '39

"Screen play, direction, characterization, musical score, and, last but by no means least,

production mounting, combine to make 'These Glamour Girls' an excellent programmer. It is the type of thing that will unanimously win the feminine vote, while claiming far more than passing interest from males."
+ **Variety (Hollywood)** p3 Ag 15 '39

THEY ALL COME OUT. MGM 68-70min Jl 14 '39

Cast: Rita Johnson. Tom Neal. Bernard Nedell. Edward Gargan. John Gallaudet

Director: Jacques Tourneur

Screen writer: John C. Higgins

Documentary drama. This picture was one of the four-reel MGM Crime Does Not Pay Series. Upon its completion, it was thought so promising that it was given a romance and turned into its present length. According to its producers, it contains the first scenes ever photographed in various Federal prisons, including Atlanta and Alcatraz. The picture was made in cooperation with the FBI, Department of Justice and other Government departments. It concerns two youngsters, caught early in a web of crime, who resolve to go straight and are furnished every aid by the authorities.

Audience Suitability Ratings

"A & Y: good of kind; C: too mature."
+ **Christian Century** p1086 S 6 '39

"Adults." Am Legion Auxiliary

"There is little strain on the emotions, but interest is sustained. Adults." Calif Cong of Par & Teachers

"Adults." Calif Fed of Business & Professional Women's Clubs

"Good. A constructive crime-does-not-pay theme. Adults." DAR

"Convincingly presented is this tense, informative, though not wholly pleasant picture. . . An illuminating and interesting picture carrying a direct social message. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"A vital and constructive melodramatic film. Mature-family." Nat Council of Jewish Women

"Technically excellent, this is a thoughtful, enlightening picture, strongly presented. Adults." Nat Soc of New England Women

"Although gangster pictures do not appeal, this one will prove both interesting and informative. Mature." S Calif Council of Fed Church Women

"This is a prison film which is set aside from others by its rational and judicial attitude towards offenders. Adolescents, 12-16: interesting but brutal at times; children, 8-12: no. Adults." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** Jl 15 '39

"Adults."
Nat Legion of Decency Jl 20 '39

"A: good; Y: mature; C: no."
+ **Parents' M** p96 S '39

"Family. Vivid and interesting, with lots of meat in it. Recommended for schools, libraries and church use."
+ **Wkly Guide** Jl 15 '39

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor p15 Ag 5 '39

"A routine gangster melodrama." Jesse Zunser
+ — **Cue** p41 Ag 5 '39

"Similar in some ways to a documentary film. . . Think not, however, that the film is dryly expository. Quite the contrary. The Metro people have invigorated their little dissertation with a dramatized 'composite of thousands of cases,' which turns out to be a highly eventful melodrama, gingerly acted, and decidedly interest-sustaining. . . Should be of special interest to school children." Bert Harlen
+ **Hollywood Spectator** p11 Jl 8 '39

"There is little attempt to stir up melodramatic suspense in the film. . . Perhaps one should be thankful for this sort of film. It obviously is telling the truth in a pleasing way, and there is not a sign of hokum. However, the lover of action films would find it sorely disappointing. . . It is more for students than the countless thrill seekers." Robert W. Dana
+ — **N Y Herald Tribune** p10 Ag 3 '39

"A thoroughly attractive portrait of our Federal penal system. . . In fact, one might anxiously suspect that the portrait is too attractive. Because of its semi-documentary nature and the fact that much of it was filmed in Federal prisons, 'They All Come Out' should be of some interest to persons who make a habit of prison pictures. None of it is very new to experienced fans, but the material is well assembled and the story is told with sufficient dramatic effect." Bosley Crowther
+ **N Y Times** p15 Ag 3 '39

"It is a mealy-mouthed, psalm-singing discussion of the Federal penal system and don't say I didn't warn you." Russell Maloney
— **New Yorker** p49 Ag 12 '39

"You will be amazed; you'll walk out of the theatre with a lift over the way this government is handling the problem of youthful crime."
+ **Photoplay** p63 S '39

Trade Paper Reviews

"As an illuminating and educational insight into modern corrective methods in our Federal prisons, this is a splendid piece of work. But as entertainment, particularly where feminine patronage is concerned, its grimness steers it wide of the mark."
— + **Boxoffice** p27 Jl 8 '39

"The picture can be chalked up as a successful effort. . . Will get lots of money in spots where you can lay heavy on the prison angle. But where they don't enjoy an evening with convicts, let it ride by on the bottom end of the bill."
+ **Digest** p13 Jl 10 '39

"This MGM enlarged short subject lends itself admirably to exploitation for the action houses. Story follows a pure and simple 'crime does not pay' route with a minimum of preaching. Somewhat episodical and often rambling, the film is nevertheless substantial entertainment for its intended market." David J. Hanna
+ **Film Bulletin** p4 Jl 15 '39

"Fine human story of young lovers caught in criminal toils carries strong entertainment."
+ **Film Daily** p22 Ag 4 '39

"MGM's latest 'Crime Does Not Pay' subject 'They All Come Out' is nothing more or less than a lecture against crime and an inside glimpse of the prison. . . In its present length, 'They All Come Out' becomes a bit tiresome and would serve its purpose much better if it were reduced back to four reels."
— + **Hollywood Reporter** p3 Jl 1 '39

Reviewed by Gus McCarthy
Motion Pict Daily p7 Jl 7 '39

"It will satisfy moderately as supporting feature in the subsequents. This one, despite comparative unknowns in the leads, uncovers potential material that might easily swing into prominence with opportunity. Rita Johnson has shown progress in a few recent pictures, and continues to shape up as good featured possibility."
+ — **Variety** p14 Jl 5 '39

"This is a documentary film in that it presents facts, but it is also excellent entertainment in that it presents these facts about the U. S. Federal Prisons with dramatic impact in a gripping story. . . Jack Chertok, whose first full length production it is, demonstrates canny ability to organize his material for most effective treatment and utilizes the short subject method he has perfected in a way which may very well graft a new technique upon the old screen feature conventions."
+ **Variety (Hollywood)** p3 Jl 1 '39

THEY ASKED FOR IT. Universal 61min My 26 '39

Cast: William Lundigan. Joy Hodges. Michael Whalen. Isabel Jewell. Lyle Talbot

Director; Frank McDonald

Original story: James B. Lowell

Screen writer: Arthur T. Horman

Melodrama. Three young men aided by a girl take over a small-town newspaper and stir up interest in the sheet when they discover a murdered farmer.

Audience Suitability Ratings

"A: mediocre; Y. fair; C: perhaps."
— + **Christian Century** p935 Jl 26 '39

"Slow moving melodrama, with poor continuity, but with some good acting. Adults." Calif Cong of Par & Teachers

"After a slow start and trite action, the story picks itself out of the general run and brings in a little psychology and crime. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"Only mildly entertaining is this far-fetched and improbable story. . . While the dialogue and scenery are appropriate, the continuity is poor and the picture holds little interest. Suitable for adults only." Gen Fed of Women's Clubs (W Coast)

"A fairly interesting melodrama, with a good cast and direction, a bit of comedy and suspense. Family." Nat Council of Jewish Women

"A low budget mystery film plus comedy. A rather strained plot, poor timing, indifferent dialogue. Adults." Nat Soc of New England Women

"Commonplace dialogue and lack of originality with unnecessary drinking detract from its entertainment qualities. Mature." S Calif Council of Fed Church Women
— + **Fox W Coast Bulletin** Je 3 '39

"This is a run-of-the-mill sort of play in which each actor is adequate in his role. Isabel Jewell distinguishes herself by another performance that is good enough to be beyond criticism. Adolescents, 12-16 & children, 8-12: no."
— + **Motion Pict R** p9 Je '39

"General patronage."
Nat Legion of Decency Jl 13 '39

Newspaper and Magazine Reviews

"It comes close to winning the stakes for a murder-mystery comedy that goes nowhere at all."
— + **N Y Herald Tribune** p6 Jl 1 '39

"We presume 'They Asked For It' is supposed to be a comedy of errors, but all of the errors seem to have been made by the producers, unfortunately." T. M. P.
— **N Y Times** p17 Je 30 '39

Trade Paper Reviews

"It has comedy moments which pleased a Broadway audience. Neighborhood patrons should enjoy the murder plot. The cast tries hard to make it all convincing but there just isn't enough zip to carry the general theme through to take it seriously."
+ — **Boxoffice** p27 Jl 8 '39

"Comedy-drama with rural setting rates fair summer entertainment."
+ — **Film Daily** p5 Jl 12 '39

"Most newspaper stories are usually inconsistent and not infrequently treat of newsgathering or publishing in an absurd manner. 'They Asked For It' is no exception. Newspapermen have often been astonished how the profession is painted by Hollywood. In this case they will be more amused than peeved. It's a lightweight dualer."
— + **Variety** p16 Jl 5 '39

THEY SHALL HAVE MUSIC. United artists-Goldwyn 120min Ag 18 '39

Cast: Jascha Heifetz. Joel McCrea. Gene Reynolds. Andrea Leeds. Walter Brennan. Porter Hall. Terry Kilburn

Director: Archie Mayo

Music director: Alfred Newman

Screen writers: Irmgard Von Cube. John Howard Lawson

Musical drama. Poor children in a slum district music school are provided with musical instruments and training. The heads of the school believe they can make it pay its way. When harrassed by loss of the building and mortgaged instruments, Heifetz comes to the rescue of the institution. The children's orchestra is the Peter Meremblum California Junior Symphony. Among the compositions heard in the film are Saint Saens "Rondo Capriccioso"; Dinicu-Heifetz "Hora Staccato"; Ponce-Heifetz "Estrellita"; Tschaikowsky "Melody"; and the last movement of Mendelssohn's "Concerto." The film was formerly called Music School.

Audience Suitability Ratings

"It is a splendid accomplishment to present Jascha Heifetz in a cinema which combines human and artistic interest. . . The orchestra must be heard to appreciate the skill of its performance and since schools today offer such rare opportunities in musical appreciation and interpretation, modern children will applaud enthusiastically the work of their own kind while adults will respond equally. But above all, the art of Mr. Heifetz as presented in this picture is an accomplishment for which we may be deeply grateful. Adolescents; 12-16: recommended; children, 8-12: excellent. Family." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bulletin** Jl 8 '39

"Excellent. Delightful entertainment. Family." DAR
+ + **Fox W Coast Bulletin** Jl 15 '39

"Excellent. A musical drama with definitely beautiful performances, and the flawless artistry of Jascha Heifetz topping it all. The story is constructive in its endeavor to show how music appeals to all, and the marvelous changes that can occur in a family when the children are given a chance. Family." Am Legion Auxiliary

"Outstanding example of the bringing of the music of great artists within the reach and understanding of everyone. This, combined with a 'human interest' story, brings to the screen one of the finest pictures of the year. . . It will bring pleasure to the most critical audience. Family." Calif Cong of Par & Teachers

"Inspiring picture. Family." Calif Fed of Business & Professional Women's Clubs

"Inspiring, exquisitely lovely, artistic and deeply moving. Highest commendation is extended to Mr. Samuel Goldwyn for his presentation of this rarely fine musical picture. All ages." Gen Fed of Women's Clubs (W Coast)

"Rare treat in cinema entertainment is also a special treat for the devotee of fine music. . . A rare treat for the entire family." Nat Council of Jewish Women

"Superlative sound reproduction of exquisite violin and orchestral music high-lights this engaging social comedy. Acting is excellent. Family." Nat Soc of New England Women

"A musical treat which is one of the greatest achievements of the year. . . Will appeal to all ages. (Note: This group would like to express its sincere thanks to United Artists, and deep appreciation to Jascha Heifetz for bringing through the medium of the screen, an opportunity to the many who could not otherwise hear a great artist and beautiful music.)" S Calif Council of Fed Church Women
+ + **Fox W Coast Bulletin** Jl 22 '39

"General patronage."
Nat Legion of Decency Ag 3 '39

"A, Y & C: excellent."
+ + **Parents' M** p73 Ag '39

"Magnificent music in it, and the sort of picture that leaves you full of good feelings. Especially worth seeing, as above the average 'selected picture.' Outstanding."
+ + **Wkly Guide** Jl 29 '39

Newspaper and Magazine Reviews

"It is another Goldwyn top rater worthy of winning large audiences and great applause. Considering the number of controversies and diversified talents and temperaments involved, it is a wonder that 'They Shall Have Music' got finished at all, not to speak of being such a good job. . . Of course the picture's highlight is Mr. Heifetz's superb musicianship. Excellent shots of him and his violin in action, with stunning close-ups of his hands, aid pictorially as he plays. Since Mr. Heifetz portrays himself, he is not required to act; however, deficiencies along this line are made up for by the Heifetz Stradivarius, the appealing story and the fine performances of the rest of the cast." Philip T. Hartung
+ + **Commonweal** p340 Jl 28 '39

"Jascha Heifetz and his $70,000 Stradivarius this week make their joint debut in the movies —and it is a completely happy event any way you look at it. Musically, this picture is an enchanting, a memorable experience. Cinematically, the simple, considerably hoked story is very pleasantly, if obviously played. Quibblers may find flaws in the story; but it doesn't matter, it is so warmly, ingratiatingly, and delightfully told." Jesse Zunser
+ + **Cue** p40 Jl 29 '39

"A praiseworthy contribution to the raising of artistic values in motion pictures, and a musical feast such as seldom is to be seen in film houses. The thousands of music students throughout the country will find valuable instruction in being able to study the technique of the master violinist, Jascha Heifetz, at close range. Performances by younger musicians in the picture, including a children's symphony orchestra, should inspire other talented youngsters. Students of cinematography can observe a clever admixture of musical and fictional elements, especially as related to the need of providing sufficient dramatic values for that portion of the public with uncultivated musical tastes. The extensive possibilities for library book and film cooperation are patent." Bert Harlen
+ + **Hollywood Spectator** p5 Jl 22 '39

"This is a simple and elemental tale—of a lonely little tenement boy's love of music—but it has an oddly compelling quality. Some of this is due to the appealing playing of a thirteen-year-old lad, Gene Reynolds. Much of it is due to the five violin numbers by the master, Jascha Heifetz." Beverly Hills
+ **Liberty** p57 Ag 19 '39

"It is a notable event in the screen's wooing of a rival muse. . . No matter how fine the offering may be musically, though, it is still a motion picture. As such, it is open to considerable criticism. Fully admitting that it was a tough task to build a dramatic fabric around the playing of a famous violinist, I think that a better plot could have been devised than that which you will find in 'They Shall Have Music.' The scenarists have fallen back on melodramatic cliches to keep the action going between musical numbers. Employing a somewhat similar theme to that which distinguished '100 Men and a Girl,' they have failed to make it properly engrossing or convincing. Even with Archie Mayo's excellent direction, the Heifetz film leaves a good deal to be desired as straight entertainment. . . A conventional motion picture plot seems like pretty silly support for what would have been an extraordinary musical document without it. While 'They Shall Have Music' is outstanding musically, it is no more than passable as a screen drama." Howard Barnes
+ **N Y Herald Tribune** p14 Jl 26 '39

"Mr. Heifetz plays the violin, that's all. He plays it rapturously, and with surpassing brilliance—such a quality and abundance of magnificent fiddling as has never before been heard from a screen. . . The story? It is sufficient to support the ethereal grace of the music and little more. . . It is the sort of story which is known as a 'tear-jerker'—a direct assault upon the soft spots in all doting parents and elder folk. It is made more so by music, and will probably be very popular." Bosley Crowther
+ **N Y Times** p17 Jl 26 '39

Reviewed by John Mosher
New Yorker p57 Jl 29 '39

"When Heifetz tucks his violin under his chin, he turns 'They Shall Have Music' into a superior moving picture. His repertoire of five selections is superbly recorded and dramatically photographed."
+ + **Newsweek** p29 Jl 31 '39

"The singing violin of Jascha Heifetz carries this extravagantly produced picture through its dull stages. Good Lord, such music! . . The story, though well-written and well-portrayed, is not extraordinary."
+ **Photoplay** p62 S '39

"It is a triumphant answer to the current Hollywood theory that it is impossible to make a good picture about a great musical celebrity."
+ + **Time** p24 Ag 7 '39

Trade Paper Reviews

"This Samuel Goldwyn production is a rare film treat for music lovers. For those who relish their entertainment with less artistic proportions there is a human and interest-sustaining story and an impressive cast. Unfortunately, however, the motivation provides little outlet for the work of an established star trio, the Thespic chore resting largely on the shoulders of Moppet Gene Reynolds."
+ **Boxoffice** p25 Jl 15 '39

"Samuel Goldwyn will undoubtedly turn in a tremendous world market on 'They Shall Have Music'; only time will tell what the picture will do in the American mass market. . . It is a great job of picture making. The picture will be a key city clean-up in New York, New England, and most of the Seaboard states. As it goes further hinterland, it will weaken."
+ + **Digest** p11 Jl 10 '39

"Not since 'One Hundred Men and a Girl' has there been such a lovely musical as provided by this film. Faced with the difficult task of casting concert violinist Jascha Heifetz in a motion picture, Producer Goldwyn has done an incredibly good job. It is anything but 'arty' actually a down-to-earth bit of entertainment enhanced by the magnificent music provided by Heifetz and other artists." David J. Hanna
+ + **Film Bulletin** p8 Jl 15 '39

"This Samuel Goldwyn production has been cleverly geared to strike a wide audience appeal, and has succeeded admirably. First, there is Jascha Heifetz, the great violin virtuoso, who makes five appearances as he demonstrates in close-ups his marvelous technique in playing some of the most celebrated numbers in his repertoire. This great treat to music lovers is something for every exhibitor to shout about, for it will bring to his theater people who have never been there before. On the popular side, there is a grand down-to-earth story, cunningly loaded with the good old hokum, but done with class and dignity."
+ + **Film Daily** p8 Jl 14 '39

"Music lovers will unquestionably find 'They Shall Have Music' absorbing entertainment. The lay audience will find it both impressive and heart-tuggingly moving because of the dramatic effect of its musical investiture and interlaced story. . . Jascha Heifetz's internationally applauded talents should prove splendid theatre in the accepted sense of boxoffice value. . . The film might be criticized for providing too little opportunity for Miss Leeds and Joel McCrea. Likewise it sags occasionally, suggesting that some clipping of scenes would react advantageously."
+ **Hollywood Reporter** p3 Jl 7 '39

Reviewed by Roscoe Williams
+ + **Motion Pict Daily** p1 Jl 11 '39

"With Jascha Heifetz starred, 'They Shall Have Music' is a natural for the musically-minded. Smart showmanship also injects elemental and surefire audience appeal into the

THEY SHALL HAVE MUSIC—*Continued*

setup to provide film entertainment geared for wide general acceptance. Picture promises to click strongly, aside from its direct appeal to music devotees. . . Title not to be confused with the British-made 'She Shall Have Music.' "
+ + **Variety** p12 Jl 12 '39

"An enchanting, impressive picture, built around the brilliant musicianship of Jascha Heifetz, is 'They Shall Have Music'—a screen event of the season, from which producer and exhibitors may expect highest satisfaction. The Heifetz name, a film concert by the violin maestro, in itself guarantees a large ready-made audience the world over. But the picture by no means relies entirely on that drawing asset."
+ + **Variety (Hollywood)** p3 Jl 7 '39

THIS MAN IS NEWS. Paramount-Pinebrook limited 63-75min Jl 19 '39

Cast: Barry K. Barnes. Valerie Hobson. Alastair Sim. John Warwick. Philip Weaver. James Birrie

Director: David MacDonald

Music director: Percival Mackey

Screen writers: Roger MacDougall. Allan MacKinnon. Basil Dearden

Comedy mystery. Filmed in England. Second in a series of which This Man in Paris, (not yet shown in this country) was first. An English reporter and his wife journey to Paris where they became amateur sleuths and track down a gang of counterfeiters.

Audience Suitability Ratings

"Good. Light comedy with an unusually good mystery thread; expertly played roles make the personalities intriguing." DAR
+ **Fox W Coast Bulletin** Ag 19 '39

"Adults."
Nat Legion of Decency Ag 3 '39

"A & Y: good; C: no."
+ **Parents' M** p96 S '39

"Family. An amusing comedy-mystery melodrama."
+ **Wkly Guide** Jl 1 '39

Newspaper and Magazine Reviews

"That English studios have long ruled the roost when it came to film murder mysteries has been tacitly accepted by Hollywood and film fans alike. . . 'This Man Is News' is a worthy successor to both the 'Thin Man' cycle and a worthy follower of the best Britain has to offer by way of screen mystery." Robert Joseph
+ **Hollywood Spectator** p19 S 2 '39

"This film is a spoofing thriller, made by a bunch of Macs with a clever sense of combining adventure with humor. It is interesting lightweight entertainment. . . [It is based on] 'The Thin Man.' However, whereas the successive American repeats became more and more boring, 'This Man Is News' should go across because of its English touch and a slightly different plotting technique. . . 'This Man Is News' is at least a bit different and refreshing." Robert W. Dana
+ **N Y Herald Tribune** p14 Jl 20 '39

" 'This Man Is News' has a certain bantering quality which make almost bearable a silly story. . . Granted it does have Valerie Hobson as a delicious thing to feast the eyes upon, and Alastair Sim hamming away as a managing editor with all the exaggerated 'takems' of Keystone cops. A picture would have to be brilliant to put across such an insufferably flip news-hawk as the one which Barry K. Barnes archly plays. And brilliant is not the word for this one—or for Barry." Bosley Crowther
— + **N Y Times** p16 Jl 20 '39

Trade Paper Reviews

"The British have turned out an amiable and diverting bit of comedy melodrama, which, despite the tendency to ape Hollywood mannerisms concerning reporter and their ilk, moves deftly along. Minus names, it should, nevertheless, make a good running companion on the duals."
+ — **Boxoffice** p39 Jl 29 '39

"Patterned after 'The Thin Man' pictures, this British-made detective comedy is a refreshing change from the heavier, slow-moving murder mystery films." Frank Leyendecker
+ **Film Bulletin** p8 Ag 12 '39

"Clever murder mystery directed with light touch and well acted."
+ **Film Daily** p7 Jl 26 '39

"Press notices [England] are splendid and well deserved and box office [value] leaves nothing to be desired."
+ **Hollywood Reporter** p7 Je 12 '39

"Another British producer has done it again. Anthony Havelock-Allan has made a gripping, frothy newspaper-mystery story. It never drags, and if it can be sold on the excitement thesis, as another 'surprise' English production, film may do fairly well in this country despite the lack of marquee names. Word-of-mouth buildup is another factor."
+ **Variety** p15 Jl 26 '39

" 'This Man is News' catches the English knack for combining mystery and comedy without sacrifice of suspense. Picture while lacking names well known in this country, offers sound entertainment for mystery fans and should build favorable word-of-mouth."
+ **Variety (Hollywood)** p3 Ag 12 '39

THOSE HIGH GREY WALLS. Columbia Announced for release S 21 '39 (Not yet previewed)

THREE TEXAS STEERS. Republic 57-59min My 12 '39

Cast: John Wayne. Ray Corrigan. Max Terhune. Carole Landis. Ralph Graves

Director: George Sherman

Screen writers: Betty Burbridge. Stanley Roberts

Western melodrama. Another in the Three Mesquiteers series. Carole Landis has inherited a circus and also a ranch near a ranch owned by the Mesquiteers. They aid her when a gang tries to take the ranch from the girl.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Je 8 '39

Trade Paper Reviews

"The Three Mesquiteers ride again, but if they do not perform up to standard, blame it on the material. A yarn filled with a number of synthetic hurdles slows the trio down to a canter. Aside from that, the Mesquiteers headed by John Wayne are surefire for the Western fans."
+ — **Boxoffice** p71 Je 24 '39

"Latest of the 'Three Mesquiteers' series is a lively Western adventure which keeps up the high entertainment average Republic has set for this riding trio. Should do well in action spots and, as John Wayne's box office stature has increased since his appearance in 'Stagecoach,' will also fit in on some neighborhood duals." Frank Leyendecker
+ **Film Bulletin** p32 Jl 1 '39

"Lively adventure with the Three Mesquiteers delivering plenty of thrills. This one is up to the standard of the series."
+ **Film Daily** p11 Je 19 '39

"Though not in a class with high-bracket Westerns, the Three Mesquiteers series is showing marked improvement in recent re-

leases. Current effort leans heavily on novel story angles which set the picture off the beaten track. Has enough entertainment value to fill box office requirements on action fillers."
+ Variety p25 Ag 2 '39

THUNDER AFLOAT. MGM Announced for release S 22 '39 (Not yet previewed)

TIMBER STAMPEDE. RKO 59min Je 30 '39

Cast: George O'Brien. Chill Wills. Marjorie Reynolds. Morgan Wallace

Director: David Howard

Music director: Roy Webb

Original story: Bernard McConville. Paul Franklin

Screen writer: Morton Grant

Western melodrama. O'Brien goes after a gang who pretend to build a railroad but who are really lumber thieves operating through fake homesteads and government grants.

Audience Suitability Ratings

"A rather poorly directed Western. A fairly good story which ends just as expected, so boresome to the average adult. Family." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"For a routine Western, this starts out a little ostentatiously and, with the aid of slightly better-than-average scripting and direction, progresses to a very creditable gunfight finish. . . Exciting for small children. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"Scenery and photography unusually fine, musical score appropriate and horses and riding fine. The cast is satisfactory, George O'Brien natural and pleasing. A better-than-usual Western. Family." Gen Fed of Women's Clubs (W Coast)

"A fairly interesting Western. Family." Nat Council of Jewish Women

"Mildly interesting Western, following the usual formula. . . Family, exclusive of young children." Nat Soc of New England Women

"Adolescents: if they like the type; children: no, too violent. Mature-family." Women's Univ Club, Los Angeles
+ — **Fox W Coast Bulletin Jl 1 '39**

"General patronage."
Nat Legion of Decency Jl 6 '39

"A & Y: good; C: no."
+ **Parents' M p73 Ag '39**

"Family. Better than average Western."
+ **Wkly Guide Je 24 '39**

Trade Paper Reviews

"One of the better Westerns to come along. It is skillfully executed, maintaining a brand of dramatic tempo and continuity usual for this type of entertainment."
+ **Boxoffice p71 Je 24 '39**

"'Timber Stampede' will rank as standard George O'Brien fare, with perhaps a shade of reason for ranking it above average due to a story that makes sense, and the capable directorial hand of David Howard."
+ **Digest p16 Je 20 '39**

"RKO has a winner in the Western division in its latest George O'Brien oater, 'Timber Stampede.' A surefire sagebrusher packed with plenty of action and thrills. Its pace is fast throughout, and should more than satisfy O'Brien followers. Especially noteworthy is the splendid photography by Harry Wild."
+ **Hollywood Reporter p3 Je 17 '39**

Reviewed by Gus McCarthy
+ **Motion Pict Daily p5 Je 21 '39**

"Cut to order for George O'Brien, 'Timber Stampede' gives film cow-poke plenty of opportunity to ride, shoot and fight against scenic background and takes its place as one of the better in this Western series. Action gets under way early and holds to the tag without a letdown for sure audience satisfaction among theatres playing this type of film."
+ **Variety (Hollywood) p3 Je 17 '39**

TORCHY PLAYS WITH DYNAMITE. Warner 59min Ag 12 '39

Cast: Jane Wyman. Allen Jenkins. Tom Kennedy. Joe Cunningham. Frank Shannon. Sheila Bromley

Director: Noel Smith

Original story: Scott Littleton

Screen writers: Earle Snell. Charles Belden

Comedy drama. Based on characters created by Frederick Nebel. This is the last film in the series. Torchy, newspaper reporter, breaks the law in order to be put in jail where she can talk to a big-time racketeer's sweetheart.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency S 14 '39

"A & Y: poor; C: no."
— **Parents' M p61 O '39**

"Family. A lively and amusing 'Torchy' story."
+ **Wkly Guide S 2 '39**

Trade Paper Reviews

"Harum-scarum comedy with enough melodramatic action in it to keep things from growing too dull."
+ **Boxoffice p45 Ag 5 '39**

"The final chapter in the adventures of Torchy Blane, reporter, is just another run of the mill cops and robbers yarns. Starting out with straight action, writers deviate from their course in midstream and turn to comedy routines with Allen Jenkins and Tom Kennedy, sidestepping anemic melodramatic cops and robbers story."
— + **Hollywood Reporter p3 Ag 19 '39**

"Handicapped by weak story material, it comes through as weak sister of Torchy Blane series. Except for brief comedy wrestling match between Tom Kennedy and Eddie Gribbon, picture is lacking in anything that might be considered entertainment."
— **Variety (Hollywood) p3 Ag 19 '39**

TROPIC FURY. Universal 62min O 13 '39

Cast: Richard Arlen. Andy Devine. Beverly Roberts. Lou Merrill. Lupita Tovar

Director: Christy Cabanne

Original story: Maurice Tombragel. Ben Pivar

Screen writer: Michael Simmons

Melodrama. Second in a series starring Arlen and Devine. The setting is a jungle where rubber is the main article of value. A famous scientist is rescued from a ruthless jungle Napoleon who impresses native labor for the rubber plantations.

Newspaper and Magazine Reviews

"If Universal plans more pictures starring Richard Arlen and Andy Devine, something will have to be done to make them resemble entertainment. 'Mutiny on the Blackhawk,' the first of the series, did nothing much for the fictitious world of adventure. 'Tropic Fury,' the second, does its best to disgrace it. . . The sequences are slapped together hit or miss, creating the most miserable kind of unintentional humor. 'Tropic Fury' has little excuse for its existence." Robert W. Dana
— — **N Y Herald Tribune p8 S 9 '39**

"It contains all the stock inanities and insanities of the worst jungle fictions—the breezy young scientist in quest of rubber, the brutal nabob who rules a jungle-locked empire worked by impressed labor, the missing professor who has been tortured into lunacy and his beautiful daughter who has sought him with a heart full of woe. Mixed together they add up to practically nothing but a poor excuse for killing time." Bosley Crowther
— **N Y Times p28 S 8 '39**

TYPHOON TREASURE. Ace-Commonwealth 68min Je 24 '39

Cast: Campbell Copelin. Gwen Munro. Joe Valli. Douglas Herald. Kenneth Brampton

Director: Noel Monkman

Original story: Noel Monkman

Screen writer: John P. McCleod

Melodrama. Filmed in the South Seas with a cast of British actors. The hero is a pearl trader who loses his boat with the pearls in a typhoon and is brought to a trading post run by a villainous white man whose niece falls in love with the young man.

Trade Paper Reviews

"It is pretty amateurish stuff with none of the cast known to American audiences. The film is weak in all production departments."
— **Boxoffice** p29 Jl 8 '39

"A lively melodrama done in the South Seas with a British cast. It has all the earmarks of an amateurish production outfit, but the thrills are honest and the cast sincere, and the jungle stuff and South Sea atmosphere seem authentic enough. It is a good number for the grinds and the small neighborhoods. There is no Hollywood polish about it."
— + **Film Daily** p6 Je 29 '39

Reviewed by Jack Banner
+ — **Motion Pict Daily** p7 Jl 7 '39

"This looks like a quickie turned out by some British producing outfit. . . At best, it is a feeble fill-in for the lower section of a dual setup. None of the cast is even faintly recognizable to American audiences. Just as well, because their thespian efforts are rudimentary."
— **Variety** p14 Je 28 '39

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THE UNDER-PUP. Universal 88min S 1 '39

Cast: Gloria Jean. Robert Cummings. Nan Grey. Beulah Bondi. Virginia Weidler. Margaret Lindsay. C. Aubrey Smith

Director: Richard Wallace

Original story: I. A. R. Wylie

Screen writer: Grover Jones

Comedy drama. Gloria Jean, in her first screen effort, portrays an East Side tenement girl who is sent to a society children's summer camp as the children's "good deed" of the summer. Gloria aids many of the children and their parents in straightening out their lives.

Audience Suitability Ratings

"A: entertaining; Y: good; C: very good."
+ **Christian Century** p1119 S 13 '39

"Excellent. Great fun for all the family. Story weaknesses are offset by exceedingly clever treatment, delightful personalities, good direction and photography. Family." DAR
+ + **Fox W Coast Bulletin** Ag 26 '39

"Fresh and charming. Family." Am Legion Auxiliary

"The tribulations of the rich and the tragedies of adolescents are presented in highly artificial circumstances. Children will recognize its insincerity. Entertainment a matter of taste. Mature." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"It is surely good to see such a clean, amusing picture suitable for the entire family. Family." Calif Fed of Music Clubs

"Delightful and appealing entertainment for all ages. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"A delightful and constructive film full of tears and laughter. Fine family film." Nat Soc of New England Women

"An entertaining, stimulating and vivid picture. An unusually refreshing and delightful presentation. Family." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** S 2 '39

"General patronage."
Nat Legion of Decency S 7 '39

"A, Y & C: good."
+ **Parents' M** p96 S '39

"Here you will meet Gloria Jean, an eleven-year-old girl who has stepped into the shoes outgrown by Deanna Durbin several years ago. And, believe it or not, the shoes are not a bad fit. She sings, smiles, and, except for one or two self-conscious moments, acts as if she's been used to a camera all her life."
+ **Scholastic** p32 S 18 '39

"Family-juvenile. Everything in it for popular consumption."
+ **Wkly Guide** S 2 '39

Newspaper and Magazine Reviews

"Producer Joe Pasternak, who makes the Deanna Durbin pictures, has a 'discovery' of whom he might well be proud. But he didn't do well by his golden girl in her first picture. 'Under-Pup' has a ridiculously exaggerated story. . . Children will enjoy the slapstick humor of the caretaker's Katzenjammer kids and Pip-Emma's victories over the privileged girls, but adults will resent the stacked cards and immature, obvious solution." Philip T. Hartung
+ — **Commonweal** p459 S 8 '39

"Gloria is a beautiful and talented child, with a splendid singing voice and a charming personality that reaches out with amazing effect from the screen. She undoubtedly will go far, very far. But Universal will first have to give her much better pictures than this 'Under-Pup' to play with. For this is the old, old story about the poor little girl from the slums. . . It's a sweet tale, but strictly for juveniles—except for Gloria's performance, which is as fine as any I've seen this year." Jesse Zunser
+ — **Cue** p39 S 9 '39

"Should bring an outstanding box-office success. Entertainment for the entire family with particular emphasis on the children. Exhibitors have no big box-office names to toy with, but they do not have to pull their punches in exploiting the picture as a whole."
+ + **Hollywood Spectator** p12 S 2 '39

"A new and attractive screen star is to be seen at the Rivoli. Her gifts consist of a clear, childish voice and a remarkable assurance at make-believe. Although the film represents her first appearance before microphone and camera, the youngster (she is said to be eleven) shows rare promise. . . That 'Under-Pup' is an engaging entertainment is largely due to her participation. . . The Grover Jones script is conventional in outline and sentimental in mood, but he has managed to make it an excellent backdrop for Miss Jean's performing." Howard Barnes
+ + **N Y Herald Tribune** p15 S 5 '39

"It's an amiable little film, a kind of cross between a Temple and a Durbin; Miss Jean can be described that way, too, although the comparison might be opposed on the ground that it does an injustice to all three. For butter doesn't melt in Gloria's mouth the way it does in Shirley's and music doesn't pour from it as sweetly as it comes from Deanna's. Only time and the boxoffice bookkeepers can tell. . . If none of it is particularly fresh (understatement of the week), at least it has been pertly handled and pleasantly told." Frank S. Nugent
+ **N Y Times** p21 S 5 '39

" 'Under-Pup' leaves no doubt about Gloria Jean's screen future. . . The film lacks the charm and distinction of the first Durbin vehicle. Nevertheless, it will entertain those movie-goers who are amused by little girls—however brattish—in large numbers, low comedy in abundance, and not a little of folksy whimsy."
+ **Newsweek** p29 S 4 '39

"Newcomer Gloria Jean, 11, who is to Deanna Durbin approximately as Jane Withers is to Shirley Temple, sings and scratches her way to success in a snooty summer camp."
Time p47 Ag 28 '39

Trade Paper Reviews

"All the earmarks of a solid, substantial success are contained in this wholesome, good-

humored story, a well-tailored vehicle that will be enjoyed by adults and children alike."
+ Boxoffice p35 S 2 '39

"A corking picture for all ages and all classes. Give it an advance buildup so that you don't lose anything by the fact that it presents a new star. Word of mouth will take care of things after that."
+ + Digest p11 S 1 '39

"In 'Under-Pup,' Joe Pasternak, Universal and exhibitors have a hit picture of the first magnitude. The story is a delightfully simple affair, bright, frothy and refreshing. Interest, of course, is centered on little Gloria Jean, Pasternak's latest discovery."
+ + Film Bulletin p4 S 9 '39

"A refreshing personality has hit the screen in Gloria Jean, the 11-year-old Scranton girl. She has a most appealing voice, but her real charm is in her naturalness and a personality that reaches out to the audience and makes you like her instantly. . . The story built about her has been cleverly concocted to give scope to her talents. . . Director Richard Wallace has kept the story moving with sprightly charm and a sense of youthfulness that is refreshing. Here is a really great story of young American girlhood that is charming, wholesome and warmly human."
+ + Film Daily p7 Ag 25 '39

"Chalk up another one for Joe Pasternak—for Universal—for the picture business. 'Underpup' is a solid smackeroo and right in the proper spot to cash in big dividends for Universal, for the exhibitors and a great entertainment for the public. Universal not only smacks through with a solid hit picture for every type audience, but through Pasternak and the picture a great little star is born for the picture business, and a little team of comics have been uncovered that will rake in a lot more cash on their future screen appearances."
+ + Hollywood Reporter p3 Ag 24 '39

Reviewed by Sherwin A. Kane
+ + Motion Pict Daily p3 Ag 25 '39

"Three years ago, Pasternak wheeled a moderate budget programmer, 'Three Smart Girls,' into a hit. . . Similarly, 'The Under-Pup' qualifies as surefire entertainment for audiences of all classifications. It's box office for deluxers; can catch a goodly share of holdovers; and will gather momentum for hefty business in the subsequent runs. Picture will generate word-of-mouth praise to build grosses after opening. Eleven-year-old Gloria Jean is here presented for quick starring recognition."
+ + Variety p14 Ag 30 '39

"A charming girl with a fine voice, a nice manner, undeniable talent and the behavior of a natural entertainer, herewith lifts an unpretentious picture into surprising importance—a hit for herself, Gloria Jean, and for Universal which chose her. Honeyed with unabashed hokum, its story written deliberately for the peculiar gifts and personality of the 11-year-old artist, 'Under-Pup' captivates the eye, beguiles the ear and warms the heart. It has the stuff for general audience appeal and will most certainly bring heavy returns on the investment."
+ + Variety (Hollywood) p3 Ag 24 '39

UNEXPECTED FATHER. Universal 73-77min Jl 14 '39

Cast: Sandy Lee Henville. Shirley Ross. Dennis O'Keefe. Mischa Auer. Joy Hodges. Dorothy Arnold

Director: Charles Lamont

Screen writers: Leonard Spigelgass. Charles Grayson

Comedy drama. A group of third rate actors attempt to care for an orphaned baby who otherwise would be given to a disreputable uncle. The baby makes a stage appearance and is a success. When the baby's uncle tries to get him away, the court awards the baby to a pair of sweethearts, Miss Ross and O'Keefe.

Audience Suitability Ratings

"A: fair; Y & C: good."
+ — Christian Century p1007 Ag 16 '39

"Good. Mature-family." DAR

"If the story built around little Sandy Lee is not particularly original nor stimulating, it really does not matter a great deal, for that enchanting baby could carry almost any vehicle. . . It is light and amusing and Sandy gives an unexcelled exhibition of what it takes to be a star performer. Adolescents: 12-16 & children, 8-12: yes. Family." Women's Univ Club, Los Angeles
+ Fox W Coast Bulletin Jl 15 '39

"A social comedy with delightful entertainment and heart appeal. An interesting bit of entertainment. The ending, not clear in its interpretation, is out of place. Adults." Am Legion Auxiliary

"Many amusing situations. Family." Calif Cong of Par & Teachers

"Gay hokum and comedy plus the winsome charm of Baby Sandy provide light and refreshing entertainment. Family." Calif Fed of Business & Professional Women's Clubs

"Highly diverting, with genuine heart appeal. Family." Gen Fed of Women's Clubs (W Coast)

"A trite story, good cast and direction and an excellent performance on the part of Mischa Auer. Family." Nat Council of Jewish Women

"Delightful and amusing social comedy, full of human appeal. Delightful for all ages." Nat Soc of New England Women

"A picture with a flimsy plot, poorly and unconvincingly presented. Mature." S Calif Council of Fed Church Women
Fox W Coast Bulletin Jl 29 '39

"General patronage."
Nat Legion of Decency Jl 20 '39

"A, Y & C: good."
+ Parents' M p96 S '39

"Family. Baby Sandy is a 'wow' and Mischa Auer, of course, does a lot to keep the comedy going along brightly."
+ Wkly Guide Jl 15 '39

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p17 Ag 19 '39

"Hollywood's cutest baby, Sandy Henville, isn't enough to make a good picture out of 'Unexpected Father.' Mischa Auer lends his expert comedy touches to the proceedings and rises to a new high. But the director lets the other members of his cast do the usual stuff." Philip T. Hartung
+ — Commonweal p359 Ag 4 '39

"Now, I like cuddly, gurgling, curly-haired, blue-eyed babies as much as anybody does. . . But I still don't feel that that is a valid reason for Universal to try and give me seventy-seven minutes of infantics—even Baby Sandy Lee's—and pass it off as motion picture entertainment. . . The story is obvious from start to finish, the situations dreadfully familiar by now, the dialogue not too funny, and the whole business not too entertaining." Jesse Zunser
— + Cue p47 Ag 12 '39

"Centers about the captivating Baby Sandy, with back-stage life and some dance specialities thrown in. Acceptable entertainment of the popular sort." Bert Harlen
+ Hollywood Spectator p8 Jl 22 '39

"The sight of Mischa Auer acting as cute foster-parent begins to wear thin after a couple of reels. . . A lot of plot complications are a credit to nobody."
— + N Y Herald Tribune p8 Ag 11 '39

"Since imitation is the sincerest form of flattery, Universal is paying itself a pretty compliment with 'Unexpected Father,' an unabashed copy of 'East Side of Heaven' produced by the same company three months ago. . . The infant's presence tends to becloud one's judgment of the enterprise, for it is impossible not to grin at his gurgling, his uncertain walk, his quite unselfconscious portrayal of wise, infantile idiocy. . . We won't say it's bad; merely that it's none too good." Frank S. Nugent
+ — N Y Times p12 Ag 11 '39

UNEXPECTED FATHER—*Continued*

"That insinuating title is kinda cute, but the film itself is another version of 'Little Miss Broadway,' with new star Sandy Henville playing Shirley's role."
Photoplay p89 O '39

Trade Paper Reviews

"Baby Sandy, phenomenal infant discovery, tightens the hold on the hearts of picture patrons which his debuting picture of a few months ago established but . . . receives but scant help from the merits of the production, the story or the cast with the possible exception of Mischa Auer, who necessarily struggles for the limited laughs which his material affords. Because the cooings and gurglings of Sandy must be the film's only asset, patrons will decide that he is used too little and that his winning antics are spread too thinly throughout a maze of dull motivation."
— + **Boxoffice** p69 Jl 22 '39

"'Unexpected Father' is a good Universal program picture boosted above this status by the appearance of Baby Sandy, last seen in 'East Side of Heaven.' . . Good family fare. Not quite strong enough for top billing."
+ **Digest** p10 Jl 17 '39

"Although inexpensively produced, it should garner good returns for family and small neighborhood houses where this type of picture appeals. It's all quite trivial and unpretentious, but it does have a lovable kid and Mischa Auer. . . Strictly for the family!"
+ — **Film Bulletin** p4 Jl 29 '39

"Swell comedy certain to score at the box office. Introduces new baby 'find.'"
+ **Film Daily** p12 Jl 17 '39

"Obviously seeking to make capital of the sudden popularity of Baby Sandy of 'East Side of Heaven' note, Universal apparently played so heavily on speed at the cost of quality that 'Unexpected Father' rates no better than mediocre supporting fare. Customers are prone to be largely disappointed by the minor advantage with which the captivating little fellow is presented in his first stellar role."
— + **Hollywood Reporter** p3 Je 12 '39

Reviewed by Vance King
+ **Motion Pict Daily** p6 Jl 17 '39

"Picture shows haste in story and script preparation. Yarn is composite of familiar situations conveniently woven together for frequent episodes with the moppet. Dialog is unpolished, with intended comedy lines clicking too infrequently. Tempo of situations employed is bumpy throughout. Picture may catch a nominal number of lower-bracketed bookings in the key duals, and will provide lightweight but satisfactory, support in the family houses. Turned out as a moderate programmer, it amply serves purpose for which it was intended, and will give the studio a nice profit on the nominal negative investment."
+ — **Variety** p12 Jl 19 '39

"Universal has turned out a neat piece of pleasant and sentimental hokum which will more than meet its box office requirements. . . Yarn is a bit contrived and tenuous, but the hokum and the comedy and the winsome charm of the baby holds it together for wholesome and refreshing entertainment."
+ **Variety (Hollywood)** p3 Jl 12 '39

W

WALL STREET COWBOY. Republic 65min S 1 '39

Cast: Roy Rogers. George 'Gabby' Hayes. Raymond Hatton. Ann Baldwin

Director: Joseph Kane

Music director: Lester Orlebeck

Original story: Doris Schroeder

Screen writers: Gerald Geraghty. Norman Hall

Western melodrama with music. A Wall Street syndicate threatens to take a mine from Roy Rogers. The syndicate finds the mine is rich in a metalic element used in mining steel. With aid from a backer, Rogers succeeds in keeping his mine.

Trade Paper Reviews

"Upon how avid your Western fans are rests the reception this one will get. If they like hoofs, saddles and six-guns in all directions 'Wall Street Cowboy' may be found lacking. In place of much of the usually essential blood-and-thunder stuff, the yarn divides between the prairie country and New York's financial district."
+ — **Boxoffice** p25 S 9 '39

"It hits novelty angle with cowboys whooping it up back East."
Film Daily p6 S 7 '39

Reviewed by Jack Banner
+ **Motion Pict Daily** p6 S 5 '39

"Outside of Roy Rogers, 'Wall Street Cowboy' has little to merit better than the duals. Comparatively lacking in action, principally because a locale switch is made, from the cactus country to New York's Wall Street, film also suffers from stereotyped situations, with only slight variations from the originals."
— + **Variety** p14 S 6 '39

WATERFRONT. Warner 59min Jl 15 '39

Cast: Gloria Dickson. Dennis Morgan. Marie Wilson. Larry Williams. Sheila Bromley

Director: Terry Morse

Screen writers: Lee Katz. Arthur Ripley

Melodrama. Based on a play of same title by Kenyon Nicholson. A hot-tempered longshoreman seeks revenge when a fellow worker murders his brother.

Audience Suitability Reviews

"Adults."
Nat Legion of Decency Jl 20 '39

"A: poor: Y & C: no."
— **Parents' M** p96 S '39

Newspaper and Magazine Reviews

"Obvious factory-made melodrama. Adults."
Christian Science Monitor p15 Ag 5 '39

"This is another of those 'quickies.' . . Ground out of Hollywood cameras like so many sausages from a meat mill, they serve merely to kill a tortured hour in neighborhood movie houses until the bigger, if not the better, feature film comes on. Why they should open on Broadway remains a mystery." Jesse Zunser
— **Cue** p40 Jl 22 '39

"The most that can be said for 'Waterfront' is that the scenarists have sprinkled their story liberally with fist fights. The technique of keeping a pedestrian story moving along for seven or eight reels by injecting barroom or just plain, or open-air, brawls has become somewhat of an art among the Class 'B' practitioners."
— + **N Y Herald Tribune** p6 Jl 17 '39

"If you can imagine anything less inspiring about which to make a picture than the blood feud existing between two dim-witted longshoremen with nasty dispositions, then you may possibly conceive something more unimportant than 'Waterfront,' a piece of flotsam currently being cast up at the Globe. . . As entertainment—for any one other than persons with a repressed desire to brawl—it is nil." Bosley Crowther
— **N Y Times** p10 Jl 17 '39

Trade Paper Reviews

"This story on the lives of hardboiled longshoremen and stevedores makes fairly good melodrama for the neighborhood houses. Should please the action fans with its scraps."
+ — **Boxoffice** p19 Jl 1 '39

"An action film of the sordid, melodramatic type, 'Waterfront' is strictly double bill fare. Lacking any draw names, it will fit in best coupled with a comedy or musical of marquee value. Although the title suggests that dock sequences will predominate, most of the action takes place in furnished rooms or longshoremen's hangouts." Frank Leyendecker
— + **Film Bulletin** p8 Jl 29 '39

"Just a filler on the second end of a dual, and only good for the smaller houses in the cheap neighborhoods where the waterfront type of life might appeal. The wealth of action is its saving grace, but the story is too illogical to carry conviction."
+ — **Film Daily** p8 Jl 25 '39

"It is a compact, actionful drama of desedose-and-dem people that will be able to take care of itself on twin bills. Lack of names keeps it from having draught on that count. In some respects the epigrammatic and preachy portions of the story combine with implausible situations to detract from the better features of the picture."
+ — **Variety** p18 Jl 19 '39

WAY DOWN SOUTH. RKO-Principal 62min Jl 21 '39

Cast: Bob Breen. Alan Mowbray. Ralph Morgan. Clarence Muse. Steffi Duna. Sally Blane

Director: Bernard Vorhaus

Music: Clarence Muse. Langston Hughes. Hall Johnson

Music director: Victor Young

Screen writers: Clarence Muse. Langston Hughes

Drama. The Hall Johnson Choir sing well-known spirituals, among them "Oh, Dem Golden Slippers", "Nobody Knows De Trouble I Hab Seen", "Peter, Go Ring Dem Bells" and "Sometimes I Feel Like a Motherless Child." The story is laid against a background of pre-Civil War life on a Southern plantation. Many of the characters are slaves. Bob Breen inherits his father's property and aids the slaves against a crooked executor of his estate.

Audience Suitability Ratings

"Fairly entertaining melodrama. Family." Calif Cong of Par & Teachers

"A weak-plotted story of life on a Louisiana plantation before the Civil War. Adults." Calif Fed of Business & Professional Women's Clubs

"Family." Calif Fed of Music Clubs

"Mediocre. Family." DAR

"A mildly entertaining picture. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"This pleasant melange, at no time convincing, is highlighted by the notably fine singing of the Hall Johnson Choir. Family." Nat Soc of New England Women

"Light and pleasing entertainment. Family." S Calif Council of Fed Church Women
Fox W Coast Bulletin Ag 5 '39

"Adults."
Nat Legion of Decency Jl 27 '39

"A & Y: fair; C: no."
+ — **Parents' M** p96 S '39

"Family. Bobby Breen is a rather incongruous Southern aristocrat. . . The negroes are particularly good in their singing under Hall Johnson's direction."
Wkly Guide Jl 22 '39

Newspaper and Magazine Reviews

"Usually Bobby Breen pictures can boast of little more than Bobby singing a sentimental tenor, with a sob in his throat and a tear in his eye. Some people enjoy that. But 'Way Down South' offsets Bobby with the magnificent Hall Johnson Choir singing half a dozen fine old spirituals—and that makes the show worth while, at least so far as I am concerned. It is an inconsistent, incredible, poorly constructed story." Jesse Zunser
+ — **Cue** p37 Ag 19 '39

"A tip-top plantation-melody melange with a little melodrama, a little tear-jerking and a little comedy all beaten up together for the purpose of furnishing an hour's mild, harmless, amusement. Good box-office, good family stuff."
+ **Hollywood Spectator** p12 Ag 5 '39

"The Hall Johnson Choir, with its blending voices, adds considerable interest to a Class 'B' film."
N Y Herald Tribune p12 Ag 17 '39

"It's a sad tale indeed, and equally mournful is the Hall Johnson Choir's chanting of Negro spirituals. Bobby, of course, sings some of the spirituals, too, but we're afraid he's no match for the Johnson choristers." T. M. P.
N Y Times p16 Ag 18 '39

"It's Bobby Breen again, in a film with better interest than its predecessors."
Photoplay p90 O '39

Trade Paper Reviews

"This latest Bobby Breen starrer is somewhat on the synthetic side of the entertainment line. To accommodate the youngster's voice as well as the group vocalizing of the Hall Johnson Choir, the story shuttles about with little attention to dramatic values. . . It all lacks warmth and sincerity, often taxing credibility."
— **Boxoffice** p69 Jl 22 '39

"Bobby Breen is growing up; Sol Lesser is letting the production quality grow up with him. In 'Way Down South' he has the best of the Breen subjects to date; he has a good picture no matter who is presented."
+ **Digest** p11 Jl 24 '39

"This Sol Lesser production can be considered one of the better Breen pictures, and indicates that the youngster is growing up. The direction by Bernard Vorhaus is smooth and he keeps the piece moving at a nice pace."
+ **Film Daily** p8 Jl 25 '39

"Producer Sol Lesser's 'Way Down South,' starring Bob Breen, is above the standard set by the producer in his previous efforts with the young singer. This is due largely to the colorful period of the early days in New Orleans, prior to the Civil War."
+ **Hollywood Reporter** p3 Jl 19 '39

Reviewed by Vance King
Motion Pict Daily p5 Jl 21 '39

"A slow-going, tiresome Bobby Breen starrer with songs, mostly Negro spirituals done by the Hall Johnson Choir. The business possibilities do not appear bright, and there is a question what will happen below the Mason-Dixon Line in view of the slavery background of the story. Generally, the market is the dual bills."
— + **Variety** p14 Ag 23 '39

"'Way Down South' is by far the best of juvenile singer's pictures. With young warbler surrounded by stronger supporting cast, including Hall Johnson Choir, and production values considerably in excess of those contained in earlier features, 'Down South' is definite bid for business beyond bounds of Breen's established following."
+ **Variety (Hollywood)** p3 Jl 19 '39

WESTERN CARAVANS. Columbia 56min Je 15 '39

Cast: Charles Starrett. Iris Meredith. Dick Curtis. Russell Simpson

Director: Sam Nelson

Music and lyrics: Bob Nolan. Tim Spencer

Screen writer: Bennett R. Cohen

Western melodrama. Ranchers in control of a valley hear that it will be opened to homesteaders. Rustlers decide to steal cattle and blame it on the homesteaders.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Je 29 '39

"A & Y: fair; C: no."
+ — **Parents' M** p73 Ag '39

Trade Paper Reviews

"Shorn of the usual fury that makes Westerns successful, this film goes it the verbal rather than the knuckle way which keeps action at a minimum. . . Audience familiarity with every move is no help."
— + **Boxoffice** p19 Jl 1 '39

"Strong action film has swell pitched battle between settlers and ranchers."
+ **Film Daily** p12 Jl 17 '39

"Tempo is slow, and it's a bit too gabby. There's too much 'hold on, boys' instead of 'let's get 'em' in the script. . . Due for fair business in the Charles Starrett spots."
+ — **Variety** p14 Je 28 '39

WESTERN CARAVANS—*Continued*

"A top-notch Western that will have no trouble holding its own in that field, 'Western Caravans' hits a stride after its long musical opening to build suspense and show a well-thought-out production of its class in every respect. Care has been given to building the screen play; camra angles, beyond the usual short and long shot, are introduced, and players troupe to satisfaction, backed by Sam Nelson's good direction."

+ **Variety (Hollywood)** p3 Jl 29 '39

WHEN TOMORROW COMES. Universal 90min Ag 11 '39

Cast: Irene Dunne. Charles Boyer. Barbara O'Neil. Onslow Stevens. Nydia Westman. Nella Walker. Fritz Feld

Director: John M. Stahl

Music director: Charles Previn

Screen writer: Dwight Taylor

Drama. A tragic love story casts Irene Dunne as a waitress in a chain restaurant and Charles Boyer as a foreign pianist. Their strong attachment for each other after a chance meeting is defeated by Boyer's mentally unbalanced wife. After a night spent in a church to escape a raging storm, Miss Dunne and Boyer realize that the wife's need for protection must triumph over their love. Formerly called Modern Cinderella. Based on an unpublished novel, Modern Cinderella, by James M. Cain.

Audience Suitability Ratings

"Since a poignant love story is a *sine qua non* of the successful Boyer-Dunne picture, Universal must have had quite a problem to solve in finding a new vehicle which would be sufficiently different from 'Love Affair' and at the same time give the screen's most popular lovers a chance to exercise their talent for depicting tender romance. . . A tremendously realistic sequence re-creates a hurricane on Long Island, and it is the thrilling suspense of these scenes which makes the picture distinctive. Adolescents: too mature in theme; children: no. Adults." Women's Univ Club, Los Angeles

+ **Fox W Coast Bulletin** Ag 12 '39

"Excellent entertainment. Adults." Calif Cong of Par & Teachers

"A beautiful, intelligent and appealing romance. Adults." Calif Fed of Music Clubs

"This story of the thwarted love of a famous musician for a girl fails to win sympathy for the two because the tragedy of the man's mentally unbalanced wife should, and does, outweigh the poignancy of their newfound love. Adults." DAR

"Poignant and beautiful is this story of frustrated love, despite its irrelevant beginning, a strike in a restaurant, which serves only to bring together the leading characters. Adults-young people." Gen Fed of Women's Clubs (W Coast)

"The dialogue is good, the action smooth and the situations intriguing and best of all, there is no compromise happy ending, the situation being soundly and logically handled. A nice attitude toward labor and its difficulties. Adults." Nat Council of Jewish Women

"The story is a good one, well worked out, constructive and superlatively acted by Charles Boyer and Irene Dunne. Adults." Nat Soc of New England Women

"A picture of quality which will hold interest until the end. Adults." S Calif Council of Fed Church Women

Fox W Coast Bulletin Ag 19 '39

"Adults."

Nat Legion of Decency Ag 24 '39

"A: good; Y: too mature for many of this age; C: no."

+ **Parents' M** p96 S '39

"Mature. Boyer's is the kind of understanding performance such a part needs and everything else about the picture is in keeping."

+ **Wkly Guide** Ag 12 '39

Newspaper and Magazine Reviews

"[The plot] is awkwardly and slowly put together and is likely to leave you unmoved. Barbara O'Neil, doing an excellent piece of acting as the deranged wife, is the only one who seems real and makes her problem important. . . The hurricane is exciting; the church episode is done simply; but the ending seems silly." Philip T. Hartung

+ — **Commonweal** p439 S 1 '39

"Universal Pictures has again paired Mr. Boyer and Miss Dunne. But it neglected to give them a story worth their talents. [The film] turns out to be a slow, slumbrous, frustrated love story, with the inevitable Cinderella touch. It's a pretty pat story. Actually, the unrest among the girls in the restaurant, and the mass meeting at which they decide to strike are the only solidly real and dramatic moments in the picture. The rest is synthetic, rosy, fairy-book, romantic pap dished up for the matinee, chocolate-munching trade." Jesse Zunser

+ — **Cue** p39 Ag 26 '39

"This departure from the standard screen romance, ignoring the dictum that boy must get girl, may have some adverse effect at the box-office. . . No one can object to the picture on the ground that it presents a single girl in love with a married man. It is clean and wholesome; technically it is an interesting contrast with the African jungle of 'Stanley and Livingstone' and the Munchkinland of the 'Wizard of Oz.' "

+ **Hollywood Spectator** p9 S 2 '39

"It is a confused Charles Boyer-Irene Dunne vehicle which makes one wish to see Boyer again in an important picture and Irene Dunne as the brilliant comedienne she is." Franz Hoellering

— + **Nation** p205 Ag 19 '39

"A patchwork plot leaves a fine company marking time through a good deal of the film. . . It starts out bravely to be a strike drama, turns into a conventional romance, skips through a hurricane, goes briefly into psychopathology and ends on a rather somber variation of the eternal triangle twist. It has been handsomely and ably staged by John M. Stahl. The trouble is that the picture is plot-heavy. . . It is no fault of the players or of Mr. Stahl that the film is pretentiously wearisome. An almost complete lack of dramatic construction is what makes it that." Howard Barnes

+ — **N Y Herald Tribune** p12 Ag 17 '39

"It is the kind of tale made possible, but not excused, by the willingness of Charles Boyer and Irene Dunne to attempt to repeat, for the matinee trade, the type of star-crossed romance more happily expressed a few months back in 'Love Affair.' . . Mr. Boyer, with the charm that has made him one of our few authentic matinee idols, and Miss Dunne, always a pleasant and sincere performer, are unequal to the task of bringing life and conviction to James Cain's made-to-order script." Frank S. Nugent

— + **N Y Times** p16 Ag 17 '39

"The charge of dullness cannot be laid against the film. See it, by all means." Russell Maloney

+ **New Yorker** p61 Ag 19 '39

"The costars give persuasive enough performances, particularly in the romantic sequences which Stahl has staged with skill, but their flimsy story is an uninspired rearrangement of conventional material."

+ — **Newsweek** p25 Ag 28 '39

"Cinemaddicts will not find it notable for novelty."

+ — **Time** p41 Ag 21 '39

Trade Paper Reviews

"Charles Boyer and Irene Dunne are reunited in a tender romantic drama which will add substantially to their popularity stature as screen lovers. The picture is painstakingly and unstintingly produced, which fact, coupled with the established drawing power of the star combination, should assure it solid patronage in all situations, with the box office stimulant coming from the female trade to which it is sure to have particular appeal."

+ **Boxoffice** p41 Ag 19 '39

"Give John Stahl a triangle to play with, give him Irene Dunne and Charles Boyer for the sympathetic points of that triangle, and the result should spell money. It does in 'When

Tomorrow Comes' even though the material falls far short of the solid material with which John Stahl usually provides himself. It's just too bad that the writer, or writers, couldn't make up their minds what story they were telling."

+ **Digest** p10 Ag 16 '39

"This is typical Stahl. It neither strives for, nor achieves any artistic heights, yet it emerges as a strong, moving, elemental love story. Its chief asset is sentiment—and the ladies will love it." David J. Hanna

+ **Film Bulletin** p6 Ag 26 '39

"Splendid story deftly directed with Boyer and Dunne at their best should make this one a sock box office attraction."

+ + **Film Daily** p6 Ag 17 '39

"The production is amply invested with those qualities which make for rewarded audiences and substantial grosses. It is a thoughtful, painstaking film in its execution and will undoubtedly make its appeal to feminine sentimentality. But the opposite sex, too, will react to the gentle tug of its poignancy. As it stands, the picture is far superior to its somewhat trite ingredients and cliches which will penalize it in the eyes of sophisticates. But the development is couched in such elemental histrionic terms that the effect will be felt by high and low."

+ **Hollywood Reporter** p3 Ag 11 '39

Reviewed by Roscoe Williams

+ + **Motion Pict Daily** p1 Ag 15 '39

"It is a persuasive love story, decidedly human in texture, and displaying skillful direction. It carries hefty appeal to women but, in steering clear of sophisticated passages, also provides strong entertainment for general audiences. Picture is a strong box office attraction; enhanced by marquee strength of the costarring duo of Irene Dunne and Charles Boyer."

+ + **Variety** p14 Ag 16 '39

"It is the kind of love story, deep, rich and passionate, which John M. Stahl does better than any other producer-director in the business when he gets the material and the players. . . The result is superb artistry and an offering of unquestionably hefty box office calibre. It is a woman's picture charged with that unerring appeal to the feminine heart which is the Stahl patent, and will by that token spell a hit from the first run deluxers to the most remote situations."

+ + **Variety (Hollywood)** p3 Ag 11 '39

WINGS OVER AFRICA. Merit pictures 62min Jl 29 '39

Cast: Joan Gardner. Ian Colin. James Harcourt. James Carew

Director: Ladislaus Vajda

Screen writer: Akos Tolnay

Melodrama. Filmed in England with some authentic scenes filmed in Africa. A timid, middle-aged London clerk is informed that a cache of diamonds in Africa has been left to him. He hires an airplane and makes a jungle flight. Crazed with greed he murders the two people accompanying him.

Trade Paper Reviews

"It is a moderately interesting adventure thriller, depending chiefly on authentic African backgrounds to lift it from the usual run of action films. There's no denying the realism of a safari, by plane, for a cache of diamonds hidden in the veldt by a prospector. The story holds together effectively, although too much cutting makes it jerky in spots."

+ — **Boxoffice** p47 Ag 5 '39

"Interesting and unusual little drama of an adventure in search of diamonds in Africa."

+ **Film Daily** p10 Ag 7 '39

"This is a typical British 'B' production, below par even for this classification. Safaris into junglelands are no longer novel film fare and with the handicap of unfamiliar British actors and thick accents, the meandering story is lost before it gets started. A weakie even for dualing."

— **Variety** p25 Ag 2 '39

WINTER CARNIVAL. Wanger-United artists 91-100min Jl 28 '39

Cast: Ann Sheridan. Richard Carlson. Helen Parrish. James Corner. Robert Armstrong. Alan Baldwin

Director: Charles F. Riesner

Music director: Werner Janssen

Screen writers: Budd Schulberg. Lester Cole. Maurice Rapf

Collegiate drama. Authentic scenes of the Winter Carnival at Dartmouth College were used in the film. Ann Sheridan, former queen of a college winter sports carnival, runs away from newspaper men after she divorces a European count. When she returns to the college with her sister, she meets again a college professor with whom she had once been in love. Based on short story Echoes That Old Refrain by Corey Ford.

Audience Suitability Ratings

"A: only fair; Y: probably entertaining; C: perhaps."

+ — **Christian Century** p1055 Ag 30 '39

"A most entertaining picture. Fresh and wholesome. Family." Am Legion Auxiliary

"Family, mature for children." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. A tedious, poorly constructed comedy. Mature family." DAR

"The college atmosphere has been captured and well presented, though the bar at the college dance is not pleasing, and unpalatable is the drinking by the faculty adviser. Mature." Gen Fed of Women's Clubs (W Coast)

"Light entertainment. Family." Nat Council of Jewish Women

"The picture reveals inexpert cutting and the story drags in the first sequences. Direction is uneven, the acting is good. Family." Nat Soc of New England Women

"Presented as a series of confusing events which fail to capture the spirit of the exciting Dartmouth Winter Carnival. Mature." S Calif Council of Fed Church Women

Fox W Coast Bulletin Jl 29 '39

"In the shadow of 'oomph' poor old Dartmouth makes her screen debut. Her loyal sons may thrill to the sight of their snow-decked Alma Mater, but they will certainly squirm in their seats if they stay to watch a glamorous divorcee steal the spotlight in a film which overlooks the entertainment values of Dartmouth traditions and college life for the less interesting details of a romance. Adolescents, 12-16: possible; children, 8-12: no."

— + **Motion Pict R** p9 Ag '39

"Objectionable in part."

Nat Legion of Decency Ag 3 '39

"A & Y: excellent; C: the winter sports will interest."

+ + **Parents' M** p73 Ag '39

"The atmosphere, being so real, makes up for a certain lack of tang in the story and an undistinguished cast."

+ — **Wkly Guide** Jl 29 '39

Newspaper and Magazine Reviews

"When the label reads, 'Walter Wanger presents,' one looks for something extraordinary. His 'Winter Carnival' however, is fluff with the redeeming feature of timely coolness. . . Perhaps we are taking it all too seriously. The snowy-white winter scenes, Dartmouth songs and happy boys and girls are excellent midsummer night's dream." Philip T. Hartung

+ — **Commonweal** p359 Ag 4 '39

"Producer Walter Wanger is probably the last person who needs to be told that the first requisite of any moving picture is that it should move—and if it has a story, that that should move too. But Producer Wanger and director Charles Riesner must have had a lapse of memory, at least during the shooting of 'Winter Carnival.' . . For this picture . . . stops dead while the Carnival is on—and when the story is being unfolded, barely manages to limp along." Jesse Zunser

— **Cue** p40 Jl 29 '39

WINTER CARNIVAL—*Continued*

"Has its good points, but not enough of them for the picture to rate very high with most persons—story troubles. The atmosphere of the Dartmouth Winter Carnival and the high spirits of the young people are attributes." Bert Harlen

+ — **Hollywood Spectator p10 Ag 5 '39**

"Some of the students are a little hard to take, but I doubt if this will affect the general popularity of the picture." Beverly Hills

+ **Liberty p53 S 2 '39**

"If you expect wonderful skiing sequences and the like you will be disappointed. Here is a sentimental love story in the old formula, containing more false tones than usual and handled badly, with a confused script. The playing of Ann Sheridan and Richard Carlson is as undistinguished as the lines they have to speak." Franz Hoellering

— **Nation p154 Ag 5 '39**

"The really big laugh of this present season is a deadly earnest piece of comedy called 'Winter Carnival.' . . Maybe it will be required seeing where the ivy twines, but I don't know when I've seen so many unaccomplished actors in so many embarrassing complications. . . The story is a disgrace to freshman composition and the direction keeps its development on a level with the action in Charley Chase shorts." Otis Ferguson

— **New Repub p20 Ag 9 '39**

"Altogether it is a random show and to my mind a tedious one. The Dartmouth students may be gratified by Walter Wanger's dramatization of goings-on at their Alma Mater, but they are likely to be a bit surprised at the same time. . . Authentic or not, it is singularly lacking in excitement. . . Certainly the film wouldn't tempt me to attend a Hanover Carnival. . . Ann Sheridan has 'oomph.' She has little else. From the standpoint of acting, she has a great deal to learn. Even in the conventional heiress role her 'oomph' doesn't carry her very far. There is scarcely any modulation to her expression and very little variety in her gestures. It is a performance which doesn't help a higgledy-piggledy script a bit." Howard Barnes

— + **N Y Herald Tribune p10 Jl 28 '39**

"While the snow appears to be the genuine, Sun Valley, Class A article there is an element of drifted cornflakes in the plot. The fall is heavy and dry, though, the skiing is good, and the trick is just to relax and forget what happens indoors." B. R. Crisler

+ — **N Y Times p14 Jl 28 '39**

"Walter Wanger, a Dartmouth alumnus, has done little for his Alma Mater in his 'Winter Carnival.' The skiing shots have hardly the pictorial value of an ordinary newsreel, and the scenic richness of this annual college occasion is minimized before the arid details of faculty romance." John Mosher

— + **New Yorker p57 Jl 29 '39**

"It is a placid love story."

Newsweek p31 Jl 31 '39

"By eliminating typical Hollywood theatrics, Walter Wanger has accomplished a refreshing, entertaining picture in his current 'Winter Carnival.' "

+ **Photoplay p54 Ag '39**

"Although Producer Wanger's expert hand keeps things moving, he cannot keep the 'Oomph Girl' [Ann Sheridan] from looking embarrassed throughout, fails to teach her any trick of self-expression more meaningful than a habit of wrinkling her forehead when speaking."

Time p29 Jl 31 '39

Trade Paper Reviews

"Deftly and spectacularly produced, this entirely captivating romantic comedy has a novel and refreshing college background. . . Entertainment aplenty for all ages and tastes. Produced by Walter Wanger, it is one of the better offerings in the lighter vein from his unit and should make a substantial impress on the profit side of the exhibition ledger."

+ **Boxoffice p69 Jl 22 '39**

"There are so many things that are wrong with the film that you are apt to be deceived by first glance at critical reactions. The picture suffers from the fact that they tried to cram at least four plots into one subject—or maybe there wasn't any plot in the first place—but, nevertheless, the picture has its audience values. So be careful as you read the critics. . . They will go for it big in New England because of the color of Dartmouth's annual carnival. Okay for other college towns if your play date is not till Fall. Good in Texas because of Ann Sheridan. But not big enough over the average to bank your night expectations on it."

+ — **Digest p10 Jl 24 '39**

"Weak. . . Mr. Wanger's picture brings in almost every conceivable story element. . . It all makes for dreary entertainment—too confused and too talky to satisfy the average moviegoer. This will hardly be able to stand alone anywhere. A strong feature should support it." David J. Hanna

— + **Film Bulletin p6 Jl 29 '39**

"A lively story of college fun, being centered around the Winter Carnival of Dartmouth College. While perhaps not to be classed as a clear, logical and convincing story, the film has entertaining ingredients to give it good audience value, and does lack the silliness of most rah-rah yarns."

+ **Film Daily p11 Jl 20 '39**

" 'Winter Carnival' is the story of the annual Winter Carnival at Dartmouth College and it looks as if it were written, directed, acted and produced by the students of that school, because it has about that much intelligence. Producer Walter Wanger permitted sentiment for his Alma Mater to get the better of him and the result is a production that is neither fish nor fowl. . . On the whole, the best that can be said of the picture is that it will fill time between the running of the other picture on the bill."

— **Hollywood Reporter p3 Jl 20 '39**

Reviewed by Ed Greif

+ — **Motion Pict Daily p6 Jl 18 '39**

"It is a handsome production of a rather commonplace rah-rah story about the annual winter sports at Dartmouth College. It maintains fair interest, chiefly on its background values, but isn't a potent enough hot-weather antidote to mop up exceptional business. Lack of potent box office names is an added drawback. Will fare only so-so."

+ — **Variety p12 Jl 19 '39**

"Light, spirited, refreshing comedy of youth on a holiday, which will serve as the frappe complement on any bill of genuine entertainment. . . Stressing winter sports, and a variety of ardent romantic involvements, delivered by a cast of interesting youngsters, it offers a natural for the youthful trade and at the same time packs sufficient joyous appeal for the more sedate customer."

+ **Variety (Hollywood) p3 Jl 20 '39**

THE WIZARD OF OZ. MGM 97min Ag 25 '39

Cast: Judy Garland. Frank Morgan. Bert Lahr. Billie Burke. Ray Bolger. Jack Haley. Margaret Hamilton. Charley Grapewin

Director: Victor Fleming

Dance director: Bobby Connolly

Music: E. Y. Harburg. Harold Arlen. Herbert Stothart. George Stoll

Screen writers: Noel Langley. Florence Ryerson. Edgar Allan Woolf

Fantasy. Filmed in Technicolor. Based on the book of same title by L. Frank Baum. This production, two years in the making, cost almost three million dollars. When a cyclone hits a Kansas farm, Judy Garland, decides to run away from unappreciative relatives with her little dog. They find themselves in the realm of Oz with its little dwarf people, its terrible witches, its good fairies, its Straw Man, Timid Lion-Man, Tin Wood-Man and the great Wizard himself. Judy becomes homesick and desires to return to the farm. A silent version of the story was produced by Chadwick Pictures in 1925. Baum made an adaptation of the story as a musical comedy for Fred Stone and Dave Montgomery.

Photoplay Studies, a guide to the screen version of Wizard of Oz, with contributions by Ward H. Green, is obtainable from Educational & Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City at fifteen cents per copy or as part of the $2.00 annual subscription.

Audience Suitability Ratings

"A, Y & C: very good of kind."
+ + **Christian Century** p1086 S 6 '39

"Excellent. Though the sepia sequences drag, the color sequences fascinate. Ethically constructive. Family." DAR
+ + **Fox W Coast Bulletin** Ag 12 '39

"A most refreshing entertainment. Family. A super-delightful fantasy for both young and old with superlative treatment throughout." Calif Fed of Music Clubs

"The producer and director, with every artist and artisan contributing to this beautiful creation, merit a medal for their distinguished service. Highest form of entertainment for all ages, worthy to be seen many times. Family." Gen Fed of Women's Clubs (W Coast)
+ + **Fox W Coast Bulletin** Ag 19 '39

"An artistic masterpiece. . . The cast is unbeatable; each perfect in his particular role. . . Perhaps, as Dorothy learned, 'there is no place like home'; but if you are going to the 'movies,' there is no picture like 'Wizard of Oz.' Family." Nat Council of Jewish Women

"This elaborately staged fantasy is tops in entertainment for the 'young in heart' of all ages. . . A cinema triumph which will delight all audiences. Family." Nat Soc of New England Women

"Fascinating and beautiful as a lovely jewel is this presentation. . . Everyone will enjoy this visit to make-believe land and regret their compulsory return to an everyday world. Family." S Calif Council of Fed Church Women
+ + **Fox W Coast Bulletin** Ag 26 '39

"General patronage."
Nat Legion of Decency Ag 17 '39

"A, Y & C: excellent."
+ + **Parents' M** p96 S '39

"For the wizards of Hollywood have turned on their magic full force in the making of this film. . . Unfortunately, the magic in this case never weaves its spell over the characters, except Dorothy, who is wonderfully wide-eyed through it all. . . Bert Lahr's particular brand of comedy may be hilariously funny on a vaudeville program, over the radio, or in a straight comedy, but it completely spoils the illusion here. . . Judy Garland is really the only one who could begin to make us believe in this Land of Oz. It's too bad, because the production is colorful and entertaining, and there are several catchy tunes among the musical numbers. You've probably been humming 'Over the Rainbow' for weeks."
+ — **Scholastic** p32 S 18 '39

"Family-juvenile. Outstanding. With its color and special effects it makes an elaborate fairy-tale."
+ + **Wkly Guide** Ag 19 '39

Newspaper and Magazine Reviews

"I like 'The Wizard of Oz.' . . There is warming fantasy in its conception, lovely color in its execution, and there should be an Academy award, even if a special award has to be created, for its Bert Lahr. . . Mr. Lahr carries the illusion that L. Frank Baum had in mind in the story to its most beguiling end." John Gibbons
+ **Boston Transcript** Ag 18 '39

"The result is two splendid hours of melody and magic in Technicolor. The technical trickery is perhaps even more impressive than the story itself. Witches and hobgoblins have been reproduced with realism which may be too terrifying for the very youngest."
+ + **Christian Science Monitor** p17 Ag 19 '39

"Youngsters, oldsters, all the young in heart will go into raptures over 'The Wizard of Oz.' Producer Mervyn LeRoy has added modern touches to the book, but not too many to spoil the sentiment for those of us who poured over the adventures. . . Remembering some of the reactions to Disney's 'Snow White,' and England's censorship, I hope youngsters won't be too frightened by the grotesquerie and meanness that Dorothy meets with. . . A six-year-old sitting next to me loved the whole proceedings; he bit off all his nails, but was gleeful most of the time." Philip T. Hartung
+ + **Commonweal** p421 Ag 25 '39

"The tale remains amusing, chuckleful, and quite delightful. . . MGM, not content with leaving well enough alone, has seasoned and occasionally soured this lovely dish with $2,000,000 worth (it all shows) of Technicolored, candy-sticked, Hollywood splendiferousness. . . I think we can agree that in 'The Wizard of Oz' MGM [has] a solid hit—and you, a pleasant evening's entertainment." Jesse Zunser
+ + **Cue** p39 Ag 19 '39

"One for everybody and especially for the children whom the screen has of late been neglecting. Motion picture appreciation classes will find it a valuable study in the technical possibilities of the screen as a medium of entertainment. The most imaginative exhibitor cannot promise to his patrons more than the picture will deliver."
+ + **Hollywood Spectator** p10 S 2 '39

"That perennially enchanting fairy tale has been made into a resplendent motion picture. Richly caparisoned in Technicolor, the new offering is a prodigal and spectacular fantasy. . . Stunning as it may be pictorially, though, it strikes me that the show misses a great many of the fabulous accents of the original. It is dedicated to the young in heart, but I think its principal appeal will be simply to the young. . . It never quite makes one accept its fantastic assumptions. Although it deals with the stuff that dreams are made of, it rarely has the power to bemuse one. Whatever the film may lack in sheer fancy, it never fails to be an arresting spectacle." Howard Barnes
+ **N Y Herald Tribune** p8 Ag 18 '39

"It reached the Capitol's screen yesterday as a delightful piece of wonder-working which had the youngsters' eyes shining and brought a quietly amused gleam to the wiser ones of the oldsters. Not since Disney's 'Snow White' has anything quite so fantastic succeeded half so well. . . It is all so well-intentioned, so genial and so gay that any reviewer who would look down his nose at the fun-making should be spanked and sent off, supperless, to bed." Frank S. Nugent
+ + **N Y Times** p16 Ag 18 '39

"Fantasy is still Walt Disney's undisputed domain. Nobody else can tell a fairy tale with his clarity of imagination, his simple good taste, or his technical ingenuity. This was forcibly borne in on me as I sat cringing before 'The Wizard of Oz' which displays no trace of imagination, good taste or ingenuity. . . The vulgarity of which I was conscious all through the film is difficult to analyse. Part of it was the raw, eye-straining Technicolor, applied with a complete lack of restraint. And the gags! . . Bert Lahr, as the cowardly lion, is funny but out of place." Russell Maloney
— **New Yorker** p60 Ag 19 '39

"The competent cast strikes a happy medium between humor and make-believe. The more fanatic Ozophiles may dispute MGM's remodeling of the story, but the average movie-goer—adult or adolescent—will find it novel and richly satisfying to the eye."
+ **Newsweek** p23 Ag 21 '39

"It should settle an old Hollywood controversy: whether fantasy can be presented on the screen as successfully with human actors as with cartoons. It can. As long as 'The Wizard of Oz' sticks to whimsey and magic, it floats in the same rare atmosphere of enchantment that distinguished Walt Disney's 'Snow White and the Seven Dwarfs.' When it descends to earth it collapses like a scarecrow in a cloudburst. . . No children's tale is Hollywood's 'Wizard of Oz.' Lavish in sets, adult in humor, it is a Broadway spectacle translated into make-believe."
+ + **Time** p41 Ag 21 '39

THE WIZARD OF OZ—*Continued*

Trade Paper Reviews

"This is a completely charming and wholly delightful film in a direction rarely attempted by Hollywood. . . This is fantasy with all of its nostalgia, its escape and its appeal. And because it deals with the make-believe, production boundaries have given way to new approaches in sets, costuming and conception which make 'Oz' a beautiful thing to behold in gorgeous Technicolor."
+ + **Boxoffice** p71 Ag 19 '39

"Dust off the superlatives, and prepare for extended runs. Unless we are a million miles from being a showman, the adjectives and the extra days will be needed on 'The Wizard of Oz.' . . Will get you as much money as your own enthusiasm earns. Spot your dates and plan extended time."
+ + **Digest** p7 Ag 16 '39

"Backed by a terrifically high-powered exploitation campaign, 'The Wizard of Oz' should find a ready-made audience practically everywhere. It is engrossing and amusing. As a gauge of its box office potentialities, it can be compared to 'Snow White.' Class houses will get the best returns. Parents will bring their children. It will fail to attract the young adults and action fans."
+ + **Film Bulletin** p6 Ag 26 '39

"Handsomely mounted fairy story in Technicolor should click solidly at the box office. Leo the Lion is privileged to herald this one with his deepest roar—the one that comes from way down—for seldom if indeed ever has the screen been so successful in its approach to fantasy and extravaganza through the medium of flesh-and-blood."
+ + **Film Daily** p6 Ag 10 '39

"It will, beyond question, be accorded recognition as a milestone in motion picture history. It scintillates with artistry, yet it possesses such an abundance of qualities which predict broad audience success that there can be no question of its being headed for spectacular playing time and grosses. . . It is a creation entirely out of the usual order, brilliantly inventive, arrestingly beautiful and dramatically compelling to the eye, the ear and the emotions."
+ + **Hollywood Reporter** p3 Ag 10 '39

Reviewed by Alfred Finestone
+ + **Motion Pict Daily** p10 Ag 10 '39

"It is likely to perform some record-breaking feats of box office magic. Given a sufficient period of pre-release showings in selected major spots, favorable word-of-mouth on the unique and highly entertaining features of the film should spread rapidly. It's a push-over for the children and family business. There's an audience for 'Oz' wherever there's a projection machine and a screen."
+ + **Variety** p14 Ag 16 '39

"An amazing achievement in entertainment as well as technical wizardry is this elaborate, magnificent and thoroughly beguiling screen treatment of 'The Wizard of Oz.' Occasionally a film rates the designation 'great' and this is such an occasion. It outshines any fantasy heretofore attempted, the only comparable picture in its class being 'Snow White,' with which it will compete for world grosses, critical and popular applause."
+ + **Variety (Hollywood)** p3 Ag 10 '39

A WOMAN IS THE JUDGE. Columbia 62min Jl 10 '39

Cast: Frieda Inescort. Otto Kruger. Rochelle Hudson. Mayo Methot. Gordon Oliver

Director: Nick Grinde

Screen writer: Karl Brown

Melodrama. Frieda Inescort, a superior court judge, still mourns the daughter who disappeared 21 years before. She is called on to preside at the trial of Rochelle Hudson who has murdered a policy racketeer. Rochelle's friend, Mayo Methot, finds out that Miss Inescort is Rochelle's mother and enlists her aid.

Audience Suitability Ratings

"A & Y: fair; C: hardly."
+ — **Christian Century** p1031 Ag 23 '39

"Adults."
Nat Legion of Decency Jl 27 '39

"A & Y: fair; C: no."
+ — **Parents' M** p61 O '39

Newspaper and Magazine Reviews

"Even Columbia executives must shudder when they think of this one. So must the cast, which worked much harder than the material deserves. Adults and young people."
— — **Christian Science Monitor** p13 Ag '39

Trade Paper Reviews

"A courtroom drama that attains a certain degree of credibility due to the fine performance by Frieda Inescort. It will appeal to women because it is essentially the story of a mother's sacrifice. Nick Grinde gives the film a workmanlike direction salvaging an effective climax from an ordinary script."
+ — **Boxoffice** p27 Jl 8 '39

"Running true to the 'Madame X' formula with a slight variation, the film is another little package that is destined for the lower half of a dual bill. . . Nick Grinde's direction is above the standard usually accorded this lower budget field as are the values given the production by the producer."
+ — **Hollywood Reporter** p3 Jl 24 '39

"Unconvincing story relegates the film to filler classification. Further detracting from feature's potentialities are dialog that leans toward the trite and direction that drags it considerably beyond time needed to unfold plot. . . Cast tries courageously to lift picture above material and piloting, but task proves too much."
+ **Variety (Hollywood)** p3 Jl 25 '39

THE WOMEN. MGM 132-135min S 1 '39

Cast: Norma Shearer. Joan Crawford. Rosalind Russell. Mary Boland. Paulette Goddard. Phyllis Povah. Joan Fontaine. Virginia Weidler. Lucile Watson

Director: George Cukor

Music: Edward Ward. David Snell

Screen writers: Anita Loos. Jane Murfin

Drama. Based on play of same title by Clare Boothe. In this ruthless tale of Park Avenue women, Norma Shearer portrays a socialite who loses her husband to Joan Crawford, a Fifth Avenue sales girl. Miss Shearer's friend, Rosalind Russell, a gossip, loses her devoted husband to a showgirl. Joan Fontaine is a young wife who goes to Reno and then discovers that she is still madly in love with her husband. Miss Shearer's child, Virginia Weidler, brings the parents together after a divorce and his marriage to Miss Crawford. No men appear in the cast.

Audience Suitability Ratings

"A: good of kind; Y & C: no."
+ **Christian Century** p1119 S 13 '39

"Excellent. Unique treatment, an all-star cast, swift tempo, cutting dialogue not always in good taste, and stunning gowns and sets make this highly sophisticated Broadway success satirizing the cattiness of women a screen hit. By no means constructive. Adults." DAR
+ + **Fox W Coast Bulletin** S 2 '39

"Objectionable in part."
Nat Legion of Decency S 7 '39

"Adults."
Parents' M p96 S '39

"Mature. Outstanding. The brittle quality of the play from which the film was made is liberally softened by sentiment."
+ + **Wkly Guide** Ag 26 '39

Newspaper and Magazine Reviews

"I think probably the movies have made something more solid out of 'The Women' [than the stage play did.] The picture runs

two hours and a quarter, which is inexcusable in itself, and it features Norma Shearer in some of the most incessant weeping and renunciation since Ann Harding—which may not be inexcusable but is no fun for me. It is a holiday from Hays all right: there is more wicked wit than Hollywood has been allowed since 'The Front Page.' " Otis Ferguson
+ **New Repub** p132 S 6 '39

"A mass case study of women in their various moods and manifestations, Metro-Goldwyn-Mayer's latest film is a triumph for what, under other circumstances, could be called the gentler sex. . . The play's malicious wit and caustic observation of feminine foibles has been brought to the screen almost intact. . . It is not only a social record on the cynical side but a vastly entertaining screen tour de force."
+ + **Newsweek** p40 S 11 '39

" 'The Women,' like its original is a mordant, mature description of the social decay of one corner of the U.S. middle classes."
Time p58 S 11 '39

Trade Paper Reviews

"Superlatives are in order when describing the opulent production, brilliant dialogue, sterling acting and atmosphere of crisp sophistication with which this famous play was transscribed to the screen. The fact, however, as the title indicates, that there is not a man in the cast makes it safe to predict that there will be very few of that sex in the audiences, predominantly feminine, who may be expected to turn out in droves."
+ + **Boxoffice** p35 S 2 '39

"Not for the juvenile days, but a knockout for any and all other days. Give it exploitation that combines the sexy angle with the acceptable slant on divorce."
+ + **Digest** p8 S 1 '39

"Those who saw the stage version will be disappointed. Those who did not (and they comprise the vast majority of the millions of filmgoers) will find much in 'The Women' to amuse and entertain them. Within the limitation of the Hays Code, Metro did a good enough job. But many of the juiciest lines in the play have been deleted and that is why the movie seems slower and not nearly so bright as the original. The shears could have been used a bit more liberally and added interest might have been given the story by introducing the husband of the central character."
+ — **Film Bulletin** p4 S 9 '39

"Smart, brilliant play becomes sure-fire screen fare finely produced and acted."
+ + **Film Daily** p12 Ag 29 '39

"MGM has a top hit in 'The Women.' The prestige of the play and the bulk of the marquee talent spotted in the film are basic insurance that it will draw, but the production itself transcends all these. It is a picture the women will flock to see and remain to laugh and cry with. The men will come to laugh at it—and will be honestly and deeply affected by its poignancy and convulsed by its barbed humor."
+ + **Hollywood Reporter** p3 Ag 25 '39

Reviewed by William R. Weaver
+ + **Motion Pict Daily** p1 Ag 29 '39

" 'The Women' is one of the smash hits of the season. Extended runs, holdovers and top grosses will be the rule, with deluxers in metropolitan centers garnering particularly hefty business. As title indicates, it's a strong woman entry but still has plenty of spicy lines and situations for the men. Picture contains plenty of enjoyable ingredients for all. . . It's topflight adult entertainment."
+ + **Variety** p14 S 6 '39

"Elaborating on the stage play without disturbing its fundamentals and changing it only to encompass the widest potential film audience, 'The Women' has all the elements of a smash success. Nature of the play already has been widely exploited; the picture has a cluster of draw names. The title is provocative."
+ + **Variety (Hollywood)** p3 Ag 25 '39

THE WORLD IS OURS. Kassler 96min Ag 13 '39

Cast: Voskovec. Werich

Director: Mac Fric

Music: Jezek

Screen writers: Voskovec. Werich

Drama. Made in Czechoslovakia with English titles. Based on a play Head or Tails by Voskovec and Werich. All the prints of this film except one were destroyed by the German government. Voskovec and Werich were famous Czech comedians. In this film in Chaplin technique they present a satire of German penetration into the industrial life of the Czechs.

Newspaper and Magazine Reviews

"What has taken place in the world since the negative and all but this one print of the film were destroyed, may somewhat complicate one's emotional response: may make the comedy seem a little sad. But that the comedy is still richly comical, in the Chaplinesque tradition, it is impossible to deny. One owes it as a last melancholy duty to the non-existent country in which it is laid to see this film." Ben R. Crisler
+ **N Y Times** p11 Ag 14 '39

Trade Paper Reviews

"This is an enjoyable satire performed with admirable buffoonery by the two comedians from Prague. It is handled in the Chaplinesque tradition and makes for droll entertainment."
+ **Boxoffice** p53 Ag 26 '39

"Despite the high degree of technical excellence and first-rate comedy gagging, propaganda film based on factual account of the Fascist undermining of Czechoslovakia will be confined to showings in a few arty and left-wing spots. Drawbacks to wider circulation are the absence of professional super-imposed English titles and fact there is only one print supposedly still in existence."
+ **Variety** p14 Ag 30 '39

WYOMING OUTLAW. Republic 56min Je 27 '39

Cast: John Wayne. Ray Corrigan. Raymond Hatton. Donald Barry. Adele Pearce. LeRoy Mason. Charles Middleton

Director: George Sherman

Original story: Jack Natteford

Screen writers: Betty Burbridge. Jack Natteford

Western melodrama. Because of political machinations a family in the Dust Bowl is unable to obtain employment or relief. Finally the son of the unfortunate family is given a job by the Mesquiteers, but is arrested for violation of game laws. After several incidents the State Senate investigates and ousts the politicians.

Audience Suitability Reviews

"General patronage."
Nat Legion of Decency Jl 13 '39

"A, Y & C: good."
+ **Parents' M** p96 S '39

Trade Paper Reviews

"Inspired by recent headlines, the Three Mesquiteers headed by John Wayne are given a vehicle which affords them plenty of opportunity to keep things moving at a rapid pace. Loads of action and some particularly fine photography characterize the proceedings."
+ **Boxoffice** p25 Jl 15 '39

"The Three Mesquiteers are secondary to Donald Barry, who plays the part of the outlaw, giving an impressive performance. He is very much on the style of John Garfield, but to this reviewer even more forceful and dominant in his dramatic moments."
+ **Film Daily** p7 Jl 13 '39

WYOMING OUTLAW—*Continued*

Reviewed by Ed Greif
+ **Motion Pict Daily** p4 Jl 10 '39

"Tiptop oats opera, brimming with action, should more than please the average Western fans. . . It should reap better than average box office. Picture's exploitation possibilities are evident."
+ **Variety** p12 Jl 12 '39

Y

YOUNG MR. LINCOLN. 20th century-Fox 100min Je 9 '39

Cast: Henry Fonda. Alice Brady. Marjorie Weaver. Arleen Whelan. Eddie Collins. Pauline Moore. Richard Cromwell. Donald Meek

Director: John Ford

Screen writer: Lamar Trotti

Historical drama. This is not to be confused with the Raymond Massey production of Abe Lincoln in Illinois which will be filmed shortly. Henry Fonda plays the Great Emancipator in those early years of his life just before he became a great world figure when he came from the small town of New Salem, Illinois to take up law practice in Springfield.

SEE ALSO issue of June 26

Audience Suitability Ratings

"A & C: good; Y: very good."
+ **Christian Century** p807 Je 21 '39

"In a superb manner an excellent cast portrays the life of Abraham Lincoln. Everyone should see this picture. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"An inspiring and worthy tribute to a great man. Family." Calif Fed of Business & Professional Women's Clubs

"A truly great picture. Family." Calif Fed of Music Clubs

"Excellent. Impressive, convincing, and engrossing. Family." DAR

"A great motion picture. Unqualifiedly recommended for the family." E Coast Preview Committee

"Inspiring and deeply moving is this beautifully presented story, told not merely in words but by emotional acting, homely humor, rarely lovely photography, and direction unexcelled in skill and sympathetic understanding. . . With Carlyle may we say, 'Real patriotism is best learned through the study of the lives of the nation's great men,' and this picture is truly one of the greatest examples. Family—all ages." Gen Fed of Women's Clubs (W Coast)

"Inspirational and instructive is this portrait of a great man, with his human reactions, great sympathy and absolute integrity. Family." Nat Council of Jewish Women

"This is a truly notable biographical and documentary film which will interest all audiences and should have the widest distribution. . . Heartily recommended for family audiences." Nat Soc of New England Women

"A memorable, soul-revealing portraiture of the great man Lincoln. An even, slow tempo makes this vivid sketch of a brief span in the life of America's beloved idol a picture not to be missed. Family." S Calif Council of Fed Church Women

"It presents an endearing portrait of Abraham Lincoln. . . It would have been a more significant biographical portrait, however, if it had given a better-rounded conception of the various influences which actually contributed to Lincoln's development. The fault of the film is in its over-stressing of one incident of his career—the trial of two young rustics whom he defended against a murder charge. However, it is good, inspirational entertainment and well worth the attention of discriminating audiences. Adolescents: excellent; children: probably not much interest. Mature-family." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bulletin** Je 10 '39

Newspaper and Magazine Reviews

"A fine characterisation of the young Lincoln by Henry Fonda dominates this story of an incident in his career. Well told, but most worth seeing for Fonda."
+ **Film Wkly** p31 S 2 '39

"This one is good but, opening without expense or explosion, it may slip past all but its audiences without much notice. Outside of being better constructed than the year's Lincoln play, and less dependent on the business of make-up and excerpted speeches, it requires no comparison. . . I couldn't say whether this is the historical spit and image of Nancy's boy Abe, but it looks pretty likely and it looks pretty good. John Ford deliberately used a slow drawling tempo to fit the subject. . . Henry Fonda shares top credit. . . As a movie it might have been made stronger. It surely could have been shortened, toughened up in its weak parts (the anxious mother and all). And the symbolic mess of the ending could have been so easily wiped out. . . As it stands, the movie carries out its difficult job without raising its voice, moving people more than it probably thought to. Its simple good faith and understanding are an expression of the country's best life that says as much as forty epics." Otis Ferguson
+ + **New Repub** p189 Je 21 '39

"The studio has been careful: it has sacrificed melodrama, so important to box office; it has kept the pace down to the deliberate tempo of the famous Lincoln walk; it has played fair with history. To some, this faithfulness will be a fault."
+ **Photoplay** p55 Ag '39

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Under the director's name will be found a list of the films which he directed during the past three months; under the headings Screen Writers and Music, additional credits are given.

Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film's title is given in parentheses, thus:

Curwood, James Oliver
Swift lightning (Call of the Yukon)

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  - Tropic fury
- Messinger, Gertrude
  - Feud of the range
- Methot, Mayo
  - Should a girl marry?
  - A woman is the judge
- Middleton, Charles
  - Wyoming outlaw
- Milland, Ray
  - Beau Geste
- Mills, John
  - Goodbye, Mr Chips
- Mitchell, Grant
  - Hell's kitchen
- Moore, Constance
  - Hawaiian nights
  - Mutiny on the Blackhawk
- Moore, Pauline
  - Charlie Chan at Treasure Island
  - Young Mr Lincoln
- Morgan, Dennis
  - Waterfront
- Morgan, Frank
  - The wizard of Oz
- Morgan, Ralph
  - Smuggled cargo
  - Way down South
- Morison, Patricia
  - Magnificent fraud
- Movita
  - Girl from Rio
- Mowbray, Alan
  - Way down South
- Muni, Paul
  - The movies march on
- Munro, Gwen
  - Typhoon treasure
- Muse, Clarence
  - Way down South

- Nagel, Anne
  - Should a girl marry?
- Naish, J. Carrol
  - Beau Geste
  - Island of lost men
- Nash, Mary
  - The rains came
- Neagle, Anna
  - Nurse Edith Cavell
- Neal, Tom
  - They all come out
- Nedell, Bernard
  - They all come out
- Niven, David
  - Bachelor mother
- Nolan, Lloyd
  - Magnificent fraud

- O'Brien, Dave
  - Daughter of the tong
- O'Brien, George
  - Fighting Gringo
  - Timber stampede
- O'Brien, Pat
  - Indianapolis speedway
- O'Connor, Donald
  - Death of a champion
  - Million dollar legs
  - Night work
- O'Hara, Maureen
  - Jamaica Inn
- O'Keefe, Dennis
  - Unexpected father
- Oliver, Edna May
  - Nurse Edith Cavell
  - Second fiddle
- Oliver, Gordon
  - A woman is the judge
- O'Malley, Pat
  - Stunt pilot
- O'Neil, Barbara
  - Sun never sets
  - When tomorrow comes
- O'Neill, Henry
  - Angels wash their faces
  - Sons of liberty
- Oscar, Henry
  - Black limelight
  - Saint in London
- O'Shea, Oscar
  - S.O.S. tidal wave
- O'Sullivan, Maureen
  - Tarzan find a son
- Ouspenskaya, Maria
  - The rains came
- Overman, Lynne
  - Death of a champion
- Ozeray, Madeleine
  - End of a day
  - Song of the streets

- Page, Gale
  - Daughters courageous
  - Indianapolis speedway
  - Naughty but nice
- Paley, Susan
  - Death of a champion
- Palma, Andrea
  - La inmaculada
- Pangborn, Franklin
  - Fifth Avenue girl
- Paris, Lucien
  - Song of the streets
- Parker, Cecilia
  - Andy Hardy gets spring fever

Parker, Jean
  Flight at midnight
  Parents on trial
  She married a cop
Parrish, Helen
  Winter carnival
Patterson, Elizabeth
  Our leading citizen
Payne, John
  Indianapolis speedway
Pearce, Adele
  Wyoming outlaw
Peck, Charles
  Five little peppers and how they grew
Pendleton, Nat
  On borrowed time
Pepper, Barbara
  Colorado sunset
Perry, Joan
  Good girls go to Paris
Peterson, Dorothy
  Five little peppers and how they grew
Petrie, Hay
  Jamaica Inn
Pickford, Mary
  The movies march on
Pidgeon, Walter
  Stronger than desire
Piper, Frederick
  Jamaica Inn
Pitts, ZaSu
  Mickey, the kid
  Naughty but nice
  Nurse Edith Cavell
Poupon, Henri
  Heartbeat
Povah, Phyllis
  The women
Powell, Dick
  Naughty but nice
Power, Tyrone
  The rains came
  Second fiddle
Preston, Robert
  Beau Geste
Price, Hal
  Man from Texas
Prouty, Jed
  Quick millions
Pryor, Roger
  Man they could not hang
Punsley, Bernard
  Angels wash their faces
  Hell's kitchen
Purcell, Dick
  Irish luck

Quillan, Eddie
  Hawaiian nights
Quinn, Anthony
  Island of lost men

Raft, George
  Each dawn I die
  I stole a million
Rains, Claude
  Daughters courageous
  Sons of liberty
Ralph, Jessie
  Mickey, the kid
Randall, Jack
  Oklahoma terror
Rathbone, Basil
  Adventures of Sherlock Holmes
  Sun never sets
Read, Barbara
  The spellbinder
Reagan, Ronald
  Angels wash their faces
  Hell's kitchen
  Naughty but nice
Redgrave, Michael
  Stolen life
Regan, Phil
  Flight at midnight
  She married a cop
Reynolds, Gene
  They shall have music
Reynolds, Marjorie
  Mr Wong in Chinatown
  Stunt pilot
  Timber stampede
Riccioli, Guido
  Per uomini soli
Rice, Florence
  Miracles for sale
Richardson, Ralph
  Four feathers
Richmond, Kane
  Chicken wagon family
Ridges, Stanley
  Each dawn I die
Risdon, Elisabeth
  Full confession
Ritter, Tex
  Man from Texas
  Riders of the frontier
Robards, Jason
  Stunt pilot
Roberts, Beverly
  Tropic fury
Roberts, Florence
  Quick millions
Roberts, Lynne
  Everything's on ice
Robson, May
  Daughters courageous
  Nurse Edith Cavell
Rockwell, Jack
  The man from Sundown
Rogers, Ginger
  Bachelor mother
  Fifth Avenue girl
Rogers, Jean
  Elsa Maxwell's hotel for women
  Stop, look and love
Rogers, Roy
  In old Caliente
  Wall Street cowboy
Rogers, Will
  The movies march on
Romero, Cesar
  Charlie Chan at Treasure Island
  Frontier marshal
Rooney, Mickey
  Andy Hardy gets spring fever
Rosenbloom, Maxie
  Each dawn I die
  Naughty but nice
Rosmer, Milton
  Goodbye, Mr Chips
Ross, Shirley
  Unexpected father
Royle, William
  Fighting Gringo
  Mr Wong in Chinatown
Ruggles, Charlie
  Night work
Russell, Rosalind
  The women
Rutherford, Ann
  Andy Hardy gets spring fever
  These glamour girls
Rutherford, Jack
  Riders of the frontier
Ryan, Tommy
  Mickey, the kid

St John, Al
  Oklahoma terror
Sanders, George
  Nurse Edith Cavell
  Saint in London
Sawyer, Joe
  I stole a million
Schildkraut, Joseph
  Lady of the tropics
  Man in the iron mask
  The rains came
Scott, Randolph
  Coast guard
  Frontier marshal
  Susannah of the Mounties
Seegar, Sara
  Dead men tell no tales
Seese, Dorothy Ann
  Five little peppers and how they grew
Shannon, Frank
  Torchy plays with dynamite
Shchukin, Boris V.
  Lenin in 1918
Shearer, Norma
  The women
Sheffield, John
  Tarzan finds a son
Sheridan, Ann
  Angels wash their faces
  Indianapolis speedway
  Naughty but nice
  Winter carnival
Shirley, Anne
  Career
Short, Dorothy
  Daughter of the tong
Sierra, Milissa
  La inmaculada
Sim, Alastair
  Inspector Hornleigh
  This man is news
Simms, Larry
  Blondie takes a vacation
Simon, Michel
  End of a day
Simonov, Nikolai
  Conquests of Peter the Great
Simpson, Russell
  Western caravans
Sinclair, Ronald
  Five little peppers and how the grew
Singleton, Penny
  Blondie takes a vacation
Smith, C. Aubrey
  Four feathers
  Sun never sets
  The under-pup
Sokoloff, Vladimir
  Song of the streets
Sondergaard, Gale
  Sons of liberty
Sothern, Ann
  Elsa Maxwell's hotel for women
  Maisie
Sparks, Ned
  Star maker
Stanwyck, Barbara
  Golden boy
Starrett, Charles
  The man from Sundown
  Western caravans
Steele, Bob
  Feud of the range
  Smoky trails
Stephenson, Henry
  Adventures of Sherlock Holmes
  Tarzan finds a son
Stephenson, James
  The old maid
  Sons of liberty
Stevens, Onslow
  When tomorrow comes
Stewart, Sophie
  Nurse Edith Cavell
Stone, Lewis
  Andy Hardy gets spring fever
Stone, Milburn
  Stunt pilot
Storey, June
  Colorado sunset
  In old Monterey
Strange, Glenn
  Fighting Gringo
Stroud, George
  The Mikado
Stuart, Gloria
  It could happen to you
Sutton, Kay
  S.O.S. tidal wave

Talbot, Lyle
  Second fiddle
  They asked for it
Taliaferro, Hal
  Riders of the frontier
Tamiroff, Akim
  Magnificent fraud
Tana
  La inmaculada
Tarasova, Alla
  Conquests of Peter the Great
Taylor, Forrest
  Texas wildcats
Taylor, Mary
  Lady of the tropics

ACTORS AND ACTRESSES—*Continued*

- Taylor, Robert
  - Lady of the tropics
- Teasdale, Verree
  - Fifth Avenue girl
- Temple, Shirley
  - Susannah of the Mounties
- Terhune, Max
  - Three Texas steers
- Thomas, Frankie
  - Angels wash their faces
  - Nancy Drew and the hidden staircase
  - Nancy Drew, trouble shooter
- Thomas, Jameson
  - Death goes North
- Tobin, Dan
  - Black limelight
- Toler, Sidney
  - Charlie Chan at Treasure Island
- Tovar, Lupita
  - Fighting Gringo
  - Tropic fury
- Tracy, Lee
  - The spellbinder
- Tracy, Spencer
  - Stanley and Livingstone
- Travers, Henry
  - Stanley and Livingstone
- Trent, John
  - Stunt pilot
- Trevor, Claire
  - I stole a million
- Truex, Ernest
  - Bachelor mother
  - Island of lost men
- Turner, Lana
  - These glamour girls
- Turner, Roscoe
  - Flight at midnight
- Turpin, Ben
  - The movies march on

- Umurzakov, Elubai
  - Amangeldy

- Valentino, Rudolph
  - The movies march on
- Vallee, Rudy
  - Second fiddle
- Valli, Joe
  - Typhoon treasure
- Villegas, Lucio
  - Fighting Gringo
- Vinson, Helen
  - In name only
- Von Hernried, Paul
  - Goodbye, Mr Chips
- Voskovec
  - The world is ours

- Walburn, Raymond
  - It could happen to you
- Walker, Nella
  - When tomorrow comes
- Wallace, Morgan
  - Timber stampede
- Waller, Eddy
  - New frontier
- Ware, Linda
  - Star maker
- Warner, H. B.
  - Bulldog Drummond's bride
  - Nurse Edith Cavell
- Warwick, John
  - This man is news
- Watkin, Pierre
  - Wall Street cowboy
- Watson, Bobs
  - On borrowed time
- Watson, Lucile
  - The women
- Wayne, John
  - New frontier
  - Three Texas steers
  - Wyoming outlaw
- Weaver, Marjorie
  - Chicken wagon family
  - Young Mr Lincoln
- Weaver, Philip
  - This man is news
- Weidler, Virginia
  - The under-pup
  - The women
- Weissmuller, Johnny
  - Tarzan finds a son
- Wells, Jacqueline
  - Behind prison gates
- Werich
  - The world is ours
- Westman, Nydia
  - When tomorrow comes
- Whalen, Michael
  - They asked for it
- Wheeler, Bert
  - Cowboy quarterback
- Whelan, Arleen
  - Young Mr Lincoln
- Whittaker, Slim
  - Fighting Gringo
- Wilcox, Robert
  - Man they could not hang
- Wilcoxon, Henry
  - Tarzan finds a son
- William, Warren
  - Man in the iron mask
- Williams, Emlyn
  - Dead men tell no tales
  - Jamaica Inn
- Williams, Guinn
  - Bad lands
  - Fugitive at large
  - Mutiny on the Blackhawk
- Williams, Hugh
  - Dead men tell no tales
  - Inspector Hornleigh
- Williams, Larry
  - Waterfront
- Willis, Nolan
  - Riders of the frontier
- Wills, Chill
  - Timber stampede
- Wilson, Frank C.
  - Murder is news
- Wilson, Marie
  - Cowboy quarterback
  - Should husbands work?
  - Waterfront
- Withers, Grant
  - Daughter of the tong
  - Mr Wong in Chinatown
- Withers, Jane
  - Chicken wagon family
- Wong, Anna May
  - Island of lost men
- Wood, Britt
  - Range war
- Wood, Charles B.
  - Man from Texas
- Woolf, Edgar Allan
  - The wizard of Oz
- Woollcott, Alexander
  - Five times five
- Woolley, Monty
  - Man about town
- Worms, Marcelle-Jean
  - Song of the streets
- Wyman, Jane
  - Torchy plays with dynamite
- Wynters, Charlotte
  - Nancy Drew, trouble shooter
  - Renegade trail

- Young, Carleton
  - Honor of the West
  - Port of hate
- Young, Polly Ann
  - Port of hate
- Young, Robert
  - Maisie
  - Miracles for sale
- Yung, Sen
  - Charlie Chan at Treasure Island

- Zharov, M.
  - Conquests of Peter the Great
- Zucco, George
  - Adventures of Sherlock Holmes
  - Magnificent fraud

BOOKS (Adapted)

- Baum, L. Frank
  - The wizard of Oz
- Beeding, Francis
  - The Norwich victims (Dead men tell no tales)
- Benefield, Barry
  - Chicken wagon family
- Benes, K. J.
  - Stolen life
- Berkeley, Reginald
  - Dawn (Nurse Edith Cavell)
- Breuer, Bessie
  - Memory of love (In name only)
- Bromfield, Louis
  - The rains came
- Charteris, Leslie
  - The million pound day (Saint in London)
- Collison, Wilson
  - Dark dame (Maisie)
- Denison, Muriel
  - Susannah of the Mounties
- D'Erzell, Catalina
  - La inmaculada
- Dumas, Alexandre
  - Man in the iron mask
- Du Maurier, Daphne
  - Jamaica Inn
- Giono, Jean
  - Regain (Harvest)
  - Un de baumugnes (Heart-beat)
- Hilton, James
  - Goodbye, Mr Chips
- Lake, Stuart N.
  - Frontier marshal
- McNeile, H. C. (Sapper)
  - Bulldog Drummond and the Oriental mind (Bulldog Drummond's bride)
- Mason, A. E. W.
  - Four feathers
- Odlum, Jerome
  - Dust be my destiny
  - Each dawn I die
- Rawson, Clayton
  - Death from a top hat (Miracles for sale)
- Rosny, J. H.
  - Dans les rue (Song of the streets)
- Sidney, Margaret
  - Five little peppers and how they grew
- Stong, Phil
  - Career
- Watkin, Lawrence Edward
  - On borrowed time
- Wharton, Edith
  - The old maid
- Woodward, W. E.
  - Evelyn Prentice (Stronger than desire)
- Wren, Percival Christopher
  - Beau Geste

DANCE DIRECTORS

- Connolly, Bobby
  - The wizard of Oz
- Prinz, LeRoy
  - Magnificent fraud
  - Man about town

DIRECTORS

- Archainbaud, George
  - Night work
- Auer, John H.
  - S.O.S. tidal wave
  - Smuggled cargo
- Bacon, Lloyd
  - Indianapolis speedway
- Barsha, Leon
  - Murder is news
- Barton, Charles
  - Behind prison gates
  - Five little peppers and how they grew
- Bennett, Spencer
  - Oklahoma terror
  - Riders of the frontier

- Bretherton, Howard
  - Irish luck
- Brignone, Guido
  - Per uomini soli
- Brower, Otto
  - Stop, look and love
- Brown, Alan
  - The movies march on
- Brown, Clarence
  - The rains came
- Browning, Tod
  - Miracles for sale
- Bucquet, Harold S.
  - On borrowed time
- Cabanne, Christy
  - Mutiny on the Blackhawk
  - Tropic fury
- Carstairs, John Paddy
  - Saint in London
- Clemens, William
  - Nancy Drew and the hidden staircase
  - Nancy Drew, trouble shooter
- Collins, Lewis D.
  - Fugitive at large
- Conway, Jack
  - Lady of the tropics
- Cromwell, John
  - In name only
- Cukor, George
  - The women
- Curtiz, Michael
  - Daughters courageous
  - Sons of liberty
- Czinner, Paul
  - Stolen life
- De Mille, Cecil B.
  - Land of liberty
- Del Ruth, Roy
  - Star maker
- Donovan, Frank
  - Five times five
- Dupont, E. A.
  - Hell's kitchen
- Duvivier, Julien
  - End of a day
- Dwan, Allan
  - Frontier marshal
- Enright, Ray
  - Angels wash their faces
  - Naughty but nice
- Farrow, John
  - Full confession
- Fenton, Leslie
  - Stronger than desire
- Fleming, Victor
  - The wizard of Oz
- Florey, Robert
  - Death of a champion
  - Magnificent fraud
- Ford, John
  - Young Mr Lincoln
- Forde, Eugene
  - Inspector Hornleigh
- Foster, Norman
  - Charlie Chan at Treasure Island
- Fric, Mac
  - The world is ours
- Gasnier, Louis
  - La inmaculada
- Goulding, Edmund
  - The old maid
- Grinde, Nick
  - Man they could not hang
  - Million dollar legs
  - A woman is the judge
- Hall, Alexander
  - Good girls go to Paris
- Herman, Al
  - Man from Texas
- Hillyer, Lambert
  - Girl from Rio
  - Should a girl marry?
- Hitchcock, Alfred
  - Jamaica Inn
- Hively, Jack
  - The spellbinder
- Hogan, James
  - Bulldog Drummond's bride
- Howard, David
  - Fighting Gringo
  - Timber stampede
- Jason, Leigh
  - Career
- Johnson, Raymond K.
  - Daughter of the tong
- Kane, Joseph
  - In old Caliente
  - In old Monterey
  - Wall Street cowboy
- Kanin, Garson
  - Bachelor mother
- Keighley, William
  - Each dawn I die
- Kenton, Erle C.
  - Everything's on ice
- King, Henry
  - Stanley and Livingstone
- Korda, Zoltan
  - Four feathers
- La Cava, Gregory
  - Fifth Avenue girl
- Lamont, Charles
  - Unexpected father
- Landers, Lew
  - Bad lands
  - Conspiracy
- Lanfield, Sidney
  - Second fiddle
- Lee, Rowland V.
  - Sun never sets
- Leeds, Herbert I.
  - Chicken wagon family
- Levin, Moissaye
  - Amangeldy
- Lubin, Arthur
  - Mickey, the kid
- Ludwig, Edward
  - Coast guard
- MacDonald, David
  - Dead men tell no tales
  - This man is news
- MacDonald, Frank
  - Death goes North
  - They asked for it
- Mamoulian, Rouben
  - Golden boy
- Marin, Edwin L.
  - Maisie
- Mayo, Archie
  - They shall have music
- Meins, Gus
  - Should husbands work?
- Monkman, Noel
  - Typhoon treasure
- Morse, Terry
  - Waterfront
- Mycroft, Walter C.
  - Black limelight
- Nelson, Sam
  - The man from Sundown
  - Parents on trial
  - Western caravans
- Newfield, Sam
  - Fighting renegade
  - Texas wildcats
- Newmann, Kurt
  - Island of lost men
- Nigh, William
  - Mr Wong in Chinatown
- Pagnol, Marcel
  - Harvest
  - Heartbeat
- Petrov, Vladimir
  - Conquests of Peter the Great
- Ratoff, Gregory
  - Elsa Maxwell's hotel for women
- Ray, Bernard B.
  - Smoky trails
- Riesner, Charles F.
  - Winter carnival
- Rogell, Albert S.
  - Hawaiian nights
- Romm, Mikhail
  - Lenin in 1918
- St Clair, Malcolm
  - Quick millions
- Salkow, Sidney
  - Flight at midnight
  - She married a cop
- Sandrich, Mark
  - Man about town
- Santell, Alfred
  - Our leading citizen
- Schertzinger, Victor
  - The Mikado
- Seiler, Lewis
  - Dust be my destiny
  - Hell's kitchen
- Seiter, William A.
  - Susannah of the Mounties
- Selander, Lesley
  - Range war
  - Renegade trail
- Sherman, George
  - Colorado sunset
  - New frontier
  - Three Texas steers
  - Wyoming outlaw
- Simon, S. Sylvan
  - These glamour girls
- Smith, Noel
  - Cowboy quarterback
  - Torchy plays with dynamite
- Stahl, John M.
  - When tomorrow comes
- Strayer, Frank R.
  - Blondie takes a vacation
- Thorpe, Richard
  - Tarzan finds a son
- Tourneur, Jacques
  - They all come out
- Trivas, Victor
  - Song of the streets
- Tuttle, Frank
  - I stole a million
- Vajda, Ladislaus
  - Wings over Africa
- Van Dyke, W. S. II
  - Andy Hardy gets spring fever
- Vorhaus, Bernard
  - Way down South
- Waggner, George
  - Honor of the West
  - Stunt pilot
- Wallace, Richard
  - The under-pup
- Webb, Harry S.
  - Feud of the range
  - Port of hate
- Wellman, William A.
  - Beau Geste
- Werker, Alfred
  - Adventures of Sherlock Holmes
  - It could happen to you
  - News is made at night
- Whale, James
  - Man in the iron mask
- Wilcox, Herbert
  - Nurse Edith Cavell
- Wood, Sam
  - Goodbye, Mr Chips
- Young, Harold
  - Forgotten woman

MUSIC

- Acres, Harry
  - Saint in London
- Arcos, Pilar
  - La inmaculada
- Arlen, Harold
  - The wizard of Oz
- Bennett, Russell
  - Fifth Avenue girl
- Berlin, Irving
  - Second fiddle
- Bonanova, Fortunio
  - La inmaculada
- Boutelje, Phil
  - Magnificent fraud
- Burke, Johnny
  - Star maker
- Burleigh, Cecil
  - La inmaculada
- Buttolph, David
  - Elsa Maxwell's hotel for women
- Clare, Sidney
  - Stop, look and love
- Cobb, Will D.
  - Star maker
- Cochran, Dorcas
  - Smoky trails
- Collins, Anthony
  - Nurse Edith Cavell
- Colombo, Alberto
  - La inmaculada
- Drake, Milton
  - Everything's on ice
- Edwards, Gus
  - Star maker
- Eisler, Hanns
  - Song of the streets

MUSIC—*Continued*

- Felix, Lorenzo Reyes Jr
  - La inmaculada
- Feuer, Cy
  - Flight at midnight
  - Mickey, the kid
  - S.O.S. tidal wave
  - She married a cop
  - Should husbands work?
  - Smuggled cargo
- Forbstein, Leo F.
  - Angels wash their faces
  - Naughty but nice
- Forrest, Chet
  - These glamour girls
- Freed, Ralph
  - Flight at midnight
  - She married a cop
- Gluskin, Lud
  - Everything's on ice
  - Man in the iron mask
- Harburg, E. Y.
  - The wizard of Oz
- Harford, Frank
  - Riders of the frontier
- Hollander, Frederick
  - Island of lost men
  - Man about town
- Honegger, Arthur
  - Harvest
- Hughes, Langston
  - Way down South
- Janssen, Werner
  - Winter carnival
- Jaubert, Maurice
  - End of a day
- Jezek
  - The world is ours
- Johnson, Hall
  - Fugitive at large
  - Way down South
- Kay, Edward
  - Girl from Rio
- Kaylin, Samuel
  - Charlie Chan at Treasure Island
  - Chicken wagon family
  - Frontier marshal
  - News is made at night
  - Quick millions
- Kemp, Ramiro Gomez
  - La inmaculada
- Kriukov, Nikolai
  - Lenin in 1918
- Lane, Burton
  - Flight at midnight
  - She married a cop
- Lava, William
  - New frontier
- Loesser, Frank
  - Hawaiian nights
  - Island of lost men
  - Man about town
- Malneck, Matty
  - Hawaiian nights
  - Man about town
- Maxwell, Elsa
  - Elsa Maxwell's hotel for women
- Menendez, Nilo
  - La inmaculada
- Mercer, Johnny
  - Naughty but nice
- Mockbridge, Cyril J.
  - Adventures of Sherlock Holmes
- Monaco, James V.
  - Star maker
- Muse, Clarence
  - Way down South
- Newman, Alfred
  - Beau Geste
  - They shall have music
- Nolan, Bob
  - The man from Sundown
  - Western caravans
- Orlebeck, Lester
  - Wall Street cowboy
- Previn, Charles
  - Forgotten woman
  - Sun never sets
  - When tomorrow comes
- Rosoff, Charles
  - Smoky trails
- Sanucci, Frank
  - Riders of the frontier
- Silvers, Louis
  - Stanley and Livingstone
  - Susannah of the Mounties
- Skinner, Frank
  - Sun never sets
- Snell, David
  - Andy Hardy gets spring fever
  - Stronger than desire
  - These glamour girls
  - The women
- Spencer, Tim
  - The man from Sundown
  - Western caravans
- Stoll, George
  - The wizard of Oz
- Stoloff, M. W.
  - Blondie takes a vacation
  - Golden boy
  - Good girls go to Paris
  - Man they could not hang
- Stothart, Herbert
  - The wizard of Oz
- Stryker, Fred
  - Everything's on ice
- Styne, Jule
  - Stop, look and love
- Toye, Geoffrey
  - The Mikado
- Ward, Edward
  - Andy Hardy gets spring fever
  - Maisie
  - Stronger than desire
  - These glamour girls
  - The women
- Warren, Harry
  - Naughty but nice
- Webb, Roy
  - Bachelor mother
  - Bad lands
  - Fighting Gringo
  - Timber stampede
- Webster, Paul
  - Everything's on ice
- Wright, Bob
  - These glamour girls
- Young, Victor
  - Everything's on ice
  - Man about town
  - Way down South

PLAYS (Adapted)

- Akins, Zoë
  - The old maid
- Bennett, Dorothy and White, Irving
  - Fly away home (Daughters courageous)
- Boothe, Clare
  - The women
- Delf, Harry
  - The family upstairs (Stop, look and love)
- Gilbert, W. S. and Sullivan, Arthur
  - The Mikado [operetta]
- Gillette, William
  - Sherlock Holmes (Adventures of Sherlock Holmes)
- Nicholson, Kenyon
  - Waterfront
- Odets, Clifford
  - Golden boy
- Osborne, Paul
  - On borrowed time
- Raine, Norman Reilly and Butler, Frank
  - Hangman's whip (Island of lost men)
- Sherry, Gordon
  - Black limelight
- Voskovec and Werich
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DIRECTORY OF PRODUCERS

Alliance. Alliance Films Corp, 1270 6th Av, N.Y.
Amkino. Amkino Corp, 723 7th Av, N.Y.
Associated British. Associated British Picture Corp, Ltd, Film House, Wardour St, London, W. 1
Atlantic. Atlantic Pictures Corp, 1501 Broadway, N.Y.
Atlas. Atlas Pictures, Inc, 4376 Sunset Dr, Hollywood, Calif.
Avramenko. Avramenko Film Co, Ltd, 112 W 48th St, N.Y.

Beacon. Beacon Films, Inc, 729 7th Av, N.Y.
Beaumont. Beaumont Pictures, Inc, 846 E 6th St, Los Angeles, Calif.
Best. Best Film Co, Inc, 630 9th Av, N.Y.
British & Dominions. British & Dominions Film Corp, Ltd, Film House, 142 Wardour St, London, W. 1
British international. British International Pictures, Ltd, Boreham Wood, Elstree, Hertfordshire, Eng.
Burroughs-Tarzan. Burroughs-Tarzan Enterprises, Inc, 1270 6th Av, N.Y.; 8476 Sunset Blvd, Hollywood, Calif.

Capitani. Capitani-Films, Via XX, Settembre 3, Rome
Capitol. Capitol Film Productions, Ltd, 293 Regent St, London, W. 1
Celebrity. Celebrity Productions, Inc, 723 7th Av, N.Y.; 9713 Santa Monica Blvd, Hollywood, Calif.
Chesterfield. Chesterfield Motion Pictures Corp, 1540 Broadway, N.Y.; 6331 Hollywood Blvd, Hollywood, Calif.
Columbia. Columbia Pictures Corp, 729 7th Av, N.Y.; 1438 N Gower St, Hollywood, Calif.
Commodore. Commodore Pictures Corp, 1600 Broadway, N.Y.
Crescent. Crescent Pictures Corp, Talisman Studios, 4516 Sunset Blvd, Hollywood, Calif.
Criterion. Criterion Film Productions, Ltd, 28 Brook St, London, W. 1

Darmour. Larry Darmour Productions, 5823 Santa Monica Blvd, Hollywood, Calif.
Deka. Deka-Film, Berlin SW. 68, Hedemannstrasse 13
Disney. Walt Disney Productions, Ltd, 2719 Hyperion Av, Los Angeles, Calif.; 1270 6th Av, N.Y.
Diversion. Diversion Pictures, Inc, 1501 Broadway, N.Y.
Dublin. Dublin Film Co, 723 7th Av, N.Y.
DuWorld. DuWorld Pictures, Inc, 729 7th Av, N.Y.

Eastern service. Eastern Service Studios, 35-11 35th Av, Long Island City, N.Y.
Empress. Empress Pictures, Inc, 218 W 49th St, N.Y.
Esperia. Esperia Film Co, 1560 Broadway, N.Y.

Fine arts. Fine Arts Pictures, 7250 Santa Monica Blvd, Hollywood, Calif.
First national. See Warner
Fox. See 20th century-Fox
Franco-American. Franco-American Film Corp, 66 5th Av, N.Y.
French motion picture. French Motion Picture Corp, 126 W 46th St, N.Y.
Futter. Futter Corp, Ltd, 1426 N Beachwood Dr, Hollywood, Calif.; 1501 Broadway, N.Y.

Gainsborough. Gainsborough Studios, Poole St, Islington, N. 1., London
Gallic. Gallic Films, Inc, RKO Bldg, N.Y.
Garrison. Garrison Film Dist Co, 1600 Broadway, N.Y.
Gaumont British. Gaumont British Picture Corp, Ltd, 142-150 Wardour St, London, W. 1
General film. General Film Distributors, Ltd, 127-133 Wardour St, London, W. 1
General foreign sales. General Foreign Sales Corp, 729 7th Av, N.Y.
Goldwyn. Samuel Goldwyn, Inc, 7210 Santa Monica Blvd, Hollywood, Calif; 729 7th Av, N.Y.
Grand national. Grand National Pictures, Inc, 1270 6th Av, N.Y.; 7250 Santa Monica Blvd, Hollywood, Calif.
Guaranteed. Guaranteed Pictures Co, Inc, 729 7th Av, N.Y.

Hoffberg. J. H. Hoffberg Co, Inc, 729 7th Av, N.Y.

Ideal. Ideal Pictures Corp, 1600 Broadway, N.Y.
Imperial. Imperial Pictures, Inc, 729 7th Av, N.Y.
Inspiration. Inspiration Pictures, Inc, 729 7th Av, N.Y.
Invincible. See Chesterfield

Lenauer. Lenauer International Films, Inc, 202 W 58th St, N.Y.
Lenfilm. Lenfilm, Leningrad, U.S.S.R.
Libkow. Libkow Film, Marszalkowska 94, Warsaw
London film. London Film Productions, Ltd, Denham Studios, Denham, Middlesex, Eng.

MGM. Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y.; 7350 Washington Blvd, Culver City, Calif.
Major. Major Pictures Corp, 1040 N Las Palmas Av, Hollywood, Calif.; 2 W 45th St, N.Y.
Malmar. Malmar Productions, 244 W 49th St, N.Y.
Mascot. Mascot Pictures Corp, 1776 Broadway, N.Y.
Mayer. Mayer & Burstyn, 1481 Broadway, N.Y.
Mayflower. Mayflower Pictures Corp, Ltd, 115 Chancery Lane, London, W.C. 2; 1270 6th Av, N.Y.
Metropolis. Metropolis Pictures Corp, 45 John St, N.Y.
Metropolitan. Metropolitan Pictures Corp, 5106 Hollywood Blvd, Hollywood, Calif.
Million dollar productions. Million Dollar Productions, Inc, 1564 Broadway, N.Y.
Modern. Modern Film Corp, 729 7th Av, N.Y.
Monogram. Monogram Pictures Corp, 1270 6th Av, N.Y.; 4516 Sunset Blvd, Hollywood, Calif.
Morros. Boris Morros Productions Inc, 1010 N Las Palmas Av, Hollywood, Calif.
Moscow film studios. See Amkino

New star. New Star Films, Inc, 1560 Broadway, N.Y.
Nuovo mondo. Nuovo Mondo Motion Pictures, Inc, 630 9th Av, N.Y.

Odessco. Odessco Productions, Inc, Eastern Service Studios, 35-11 35th Av, Long Island City, N.Y.; 1501 Broadway, N.Y.
Olympic. Olympic Pictures Corp, 1600 Broadway, N.Y.
Orlob. Harold Orlob, 630 6th Av, N.Y.

Paramount. Paramount Pictures, Inc, 1501 Broadway, N.Y.; 5451 Marathon St, Hollywood, Calif.
Pioneer. Pioneer Pictures, Inc, 1041 N Formosa Av, Los Angeles, Calif.
Principal. Principal Productions, Inc, RKO Bldg, Radio City, N.Y.; 5255 Clinton Av, Hollywood, Calif.

RKO. RKO Radio Pictures, Inc, 1270 6th Av, N.Y.; 780 N Gower St, Hollywood, Calif.
Regal. Regal Distributing Corp, 729 7th Av, N.Y.
Reliable. Reliable Pictures Corp, 565 5th Av, N.Y.; 6066 Sunset Blvd, Hollywood, Calif.
Reliance. Reliance Pictures, Inc, 1501 Broadway, N.Y.
Republic. Republic Pictures Corp, 1776 Broadway, N.Y.; 4024 Radford Av, N Hollywood, Calif.
Roach. Hal Roach Studios, Inc, 8822 Washington Blvd, Culver City, Calif.; 1540 Broadway, N.Y.

Scandinavian talking pictures. Scandinavian Talking Pictures, Inc, 220 W 42nd St, N.Y.
Selznick international. Selznick International Pictures, Inc, 9336 Washington Blvd, Culver City, Calif.; 630 Fifth Av, N.Y.
Sherman. Harry Sherman Productions, Inc, 1040 N Las Palmas Av, Hollywood, Calif.; 1270 6th Av, N.Y.
Spectrum. Spectrum Pictures Corp, 729 7th Av, N.Y.
Sphinx. Sphinx Films Corp, 535 5th Av, N.Y.
Standard. Standard Pictures Productions, Inc, 7250 Santa Monica Blvd, Hollywood, Calif.
Sunray. Sunray Films, Inc, 220 W 42nd St, N.Y.
Supreme. Supreme Pictures Corp, 1501 Broadway, N.Y.; 1509 N Vine St, Hollywood, Calif.
Swiss-Praesens. Praesens Film A. G., Zurich, Switzerland
Syndicate. Syndicate Pictures Corp, RKO Building, Radio City, N.Y.

Talisman. Talisman Pictures Corp, 4516 Sunset Blvd, Hollywood, Calif.
Trekalog. Trekalog Films, Inc, 1270 6th Av, N.Y.
Treo. Treo Film Exchange, 630 9th Av, N.Y.
Tri-national. Tri-National Films, Inc, 250 W 57th St, N.Y.
20th century-Fox. 20th Century-Fox Film Corp, 444 W 56th St, N.Y.; 1714 N Western Av, Hollywood, Calif.
Twickenham. Twickenham Film Studios, Ltd. 111 Wardour St, London, W. 1

UFA. UFA Films, Inc, 729 7th Av, N.Y.
United artists. United Artists Corp, 729 7th Av, N.Y.; 1041 N Formosa Av, Los Angeles, Calif.
Universal. Universal Pictures Corp, 1250 6th Av, N.Y.; Universal City, Calif.

Van Beuren. Van Beuren Corp, 580 5th Av, N.Y.
Vedis. Vedis Films Inc, RKO Bldg, N.Y.
Victory. Victory Pictures Corp, 1509 N Vine St, Hollywood, Calif.

Wanger. Walter Wanger Productions, Inc, 1045 N Formosa Av, Los Angeles, Calif.; 729 7th Av, N.Y.
Warner. Warner Brothers Pictures, Inc, 321 W 44th St, N.Y.; 5842 Sunset Blvd, Hollywood, Calif.
Warsaw. Warsaw Film Co, 723 7th Av, N.Y.
Wilcox. Herbert Wilcox Productions, Ltd, Denham Studios, Denham, Middlesex, Eng.
World. World Pictures Corp, 729 7th Av, N.Y.

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Blackmail (MGM) 79-81min (15 + 8 —) 12
Blondie Brings Up Baby (Col) 67min (14 +) 13
Bombs Over London (F Al) 77min (2 + 1 —) 14
A Brivele der Mamen (Sphinx) 106min (5 + 1 —) 14
Call a Messenger (Univ) 60-64min (10 + 2 —) 14
Calling All Marines (Rep) 65 min (9 + 13 —) 15
El Capitan Adventurero (JG) 92min (1 +) 16
Cat and the Canary (Par) 71 min (21 + 3 —) 16
The Challenge (Den-F Al) 65 min (13 + 1 —) 17
Chicken Wagon Family (Fox) 63min (11 + 7 —) 17
A Child Is Born (War) 79min (2 + 1 —) 18
Cisco Kid and the Lady (Fox) 73min (7 + 4 —) 18
The City (Civic-Wor) 44min (18 + 1 —) 18
City in Darkness (Fox) 72-75 min (3 + 6 —) 19
Coast Guard (Col) 72min (12 + 7 —) 20

Page
Covered Trailer (Rep) 63-66 min (6 + 2 —) 20
Cowboys From Texas (Rep) 57min (3 + 1 —) 20
Dancing Co-Ed (MGM) 81-85 min (12 + 4 —) 21
Danger Flight (Mon) 60min (8 + 4 —) 21
The Day the Bookies Wept (RKO) 53-64min (15 + 3 —) 22
Day-Time Wife (Fox) 71min (15 + 7 —) 23
Dead End Kids on Dress Parade (War) 60-62min (11 + 7 —) 24
Demon Barber of Fleet Street (Sel) 66min (3 + 2 —) 24
Desperate Trails (Univ) 56-58 min (4 +) 25
Destry Rides Again (Univ) 90-94min (24 +) 25
Devil Is an Empress (Comp F-Col) 70min (2 + 1 —) 26
Disputed Passage (Par) 87min (22 + 7 —) 26
Drums Along the Mohawk (Fox) 103min (32 + 1 —) 27
Dust Be My Destiny (War) 88 min (22 + 10 —) 29
End of a Day (Reg-Ju) 105min (25 +) 29
The Escape (Fox) 58-62min (11 + 8 —) 30
Escape to Paradise (RKO-Prin) 60min (3 + 4 —) 30

(Continued on page 163)

December 25, Vol. 4, No. 52

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Printed in U. S. A.

The Marquees of the Nation's Film Houses are Glowing with the Titles of Good Pictures

There are some duds—certainly! But if you consult the weekly pages of the *Motion Picture Review Digest* you will escape them. Do you like sophisticated comedies or does your fancy run to western horse operas? Is Robert Taylor your favorite actor? Are you interested in serious films of contemporary history? Do you want to know what films Junior ought to see? Answers to all these questions are easily found in the *Motion Picture Review Digest.*

1. **Where** can I tell at a glance what a picture is about?
   Directly following the credits on a film, a short summary of each film is given.
2. **Where** can I find a list of books and plays made into films?
   Look in the index of quarterly numbers under Books (Adapted), Plays (Adapted), Short Stories (Adapted).
3. **Where** can I tell at a glance what reviewers think about a film?
   Look on the monthly and quarterly alphabetical front covers where the + and — signs are added up for each film.
4. **Where** can I find how long a film is?
   Look up the movie; on the top line after the producer, the running time is given, also the date of release. (Monthly issue gives running time on front cover.)
5. **Where** can I read of new ideas in film exploitation for libraries?
   In the Tips and Tie-ups Department at the end of the monthly number.
6. **Where** can I find film producers' addresses?
   On the Directory of Producers' page at the end of monthly and quarterly numbers.
7. **Where** can I find out if a film is suitable for my children?
   Under Audience Suitability Ratings, the findings of 20 expert groups who publish evaluations, are gathered together. If they say the film is suitable, let your child go.
8. **Where** can I find out what are the best films of the month?
   On the back cover of the monthly *Motion Picture Review Digest* the best films are selected—not on a basis of one opinion, but on a basis of FORTY nation-wide reviewers' opinions as gathered in the pages of the *Motion Picture Review Digest.*
9. **Where** can I find reviews for films released some time ago?
   Look in the Title Index at back of December cumulative number. It will tell you in what issue you can find the reviews of the film.
10. **Where** can I find out if I have seen a film before?
    Look under its title in the *Motion Picture Review Digest.* If it is a remake, notice is given.
11. **Where** can I find out what actors and actresses appear in a film?
    Look under Cast directly following title line; director, music and screen writer also are given.
12. **Where** can I find reviews of foreign films?
    Look under title in the *Motion Picture Review Digest.*

If you have any other question—just write to us and we'll do our best to find the answer. Motion Picture Review Digest, H. W. Wilson Co., 950 University Ave., New York City.

How to Use the Motion Picture Review Digest

Sample Entry

UNION PACIFIC. Paramount 125-135min
My 5 '39

Cast: Barbara Stanwyck. Joel McCrea. Akim Tamiroff. Robert Preston. Lynne Overman. Brian Donlevy. Anthony Quinn. Fuzzy Knight

Director: Cecil B. De Mille

Screen writers: Jack Cunningham. Walter DeLeon. C. Gardner Sullivan. Jesse Lasky, Jr

Western melodrama. Based on a novel, Trouble Shooter, by Ernest Haycox. This is a saga of the linking of the country by rail from the east to the west. President Lincoln signed a bill for the spanning of the country by both the Central Pacific, to start from San Francisco, and the Union Pacific, to start from Omaha. Both roads met at Promontory Point, Utah, for the final ceremony—the driving of the golden spike on May 10, 1869. Side by side with the building of a railroad, the film tells the love story of Barbara Stanwyck, postmistress for the tracklayers, and Joel McCrea, trouble shooter over the thousands of Irish "Paddies" who by superhuman effort built the road through desert, prairie and mountains.

Audience Suitability Ratings

"A & Y: very good of kind; C: strong."
+ + Christian Century p655 My 17 '39

"Family. Outstanding. The production is well directed and acted, gruesomeness offset by bits of real humor. Though the picture is lengthy it holds the interest to the end. Referred to Committee on Exceptional Photoplays."
+ + Wkly Guide Ap 29 '39

Newspaper and Magazine Reviews

"It has come to the Paramount the veriest bit behind schedule. . . Other arias from the horse opera have made the song of the great open spaces unduly familiar. Still and all—and there is a great deal to its all—Mr. De Mille's little opus is a mighty fine movie, colorful, spectacular and of distinguished ancestry. 'The Iron Horse' sired it. Certainly it won't be damned in this morning's column. . . Mr. De Mille's picture has been generously and interestingly staged, so that its plus-two hour running time seems not too long, and the performances are almost uniformly good. . . So there it is—a big, old-fashioned De Mille show, and easily the best he has made in years." Frank S. Nugent
+ + N Y Times p31 My 11 '39

Trade Paper Reviews

"Because of its extraordinary exploitation value, this production probably will have fair boxoffice success. Paramount is backing the picture with an extensive sales campaign, which will probably put the film over in the first runs. But, actually, 'Union Pacific' is a poor picture. We believe it will bitterly disappoint many a cash customer. Western railroad building wrote a bawdy, spectacular and shady page into American history—one abounding in drama, romance and intrigue. Although the title conveys this sweeping theme of the struggle between man, fellowman and nature in the accomplishment of a momentous engineering venture, this exciting background is completely subordinated to a feeble, unconvincing romance, for which two reels would have been adequate. The film is overlong, slow moving and only one or two scenes are genuinely entertaining. Probably a lot of footage will be cut to speed up the slow spots. However, we doubt that this will help 'Union Pacific' much."
— + Film Bulletin p7 My 6 '39

Starting at the beginning, the title of this picture is *Union Pacific*. The producing company is Paramount. It is 125 to 135 minutes in length depending on whether or not it has been cut after projection room showing. It was released on May 5, 1939.

The list of principal players, the director and screen writers will require no explanation.

Next comes a brief note describing the picture, its nature, plot and the novel upon which it is based. These notes are written by our staff.

Following the descriptive note, the excerpts from reviews begin. Following each review the source is given, with date of issue and number of the page on which the review appears.

It will be noticed that plus and minus signs usually precede the sources. These indicate the degree of favor or disfavor of the review *as a whole* (not just of the quoted excerpt). The meaning of the various combinations of these signs is as follows:

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

The signs are omitted when a review merely reports on a film without expressing a definite critical opinion.

In interpreting these signs, it will be well to remember that their precise significance will vary somewhat according to the source. In general there are three types of sources represented in the MOTION PICTURE REVIEW DIGEST: (1) audience suitability ratings by special reviewing organizations (women's clubs, religious groups and the like); (2) general newspapers and magazines and (3) trade papers. The purpose of the audience suitability ratings by the special reviewing organizations is chiefly to pass on questions of morality and propriety and to report on suitability for children of various ages. The purpose of the reviews in general magazines and newspapers is to inform the adult patron of artistic and entertainment qualities. The purpose of the trade paper reviews is to inform the exhibitor of probable commercial value.

Motion Picture Review Digest

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Publications from which Digests of Reviews are made

Audience Evaluation Publications

Am Legion Auxiliary—American Legion Auxiliary, Mrs Thomas J. Bonetto, 2819 Manhattan Av, Verdugo City, Calif
See Fox W Coast Bulletin

Books and Films, Mrs Ina Roberts, 6513 Hollywood Blvd, Hollywood, Calif
See Hollywood Spectator

Bulletin on Current Films—Bulletin on Current Films. National Council for Prevention of War, 532 17th St, N. W., Washington, D. C.

Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc, Mrs Leo B. Hedges, 2635 Mt Angelus Av, Los Angeles, Calif
See Fox W Coast Bulletin

Calif Fed of Business & Professional Women's Clubs—California Federation of Business and Professional Women's Clubs (Los Angeles District), Mrs Odessa Davis, 1552 S Canfield Av, Los Angeles, Calif
See Fox W Coast Bulletin

Christian Century—Christian Century. $4. Christian Century Press, 440 S Dearborn St, Chicago

DAR—National Society Daughters of the American Revolution, Mrs Richard R. Russel, 1438 N Gardner St, Hollywood, Calif
See Fox W Coast Bulletin

E Coast Preview Committee—East Coast Preview Committee, Mrs William Dick Sporborg, 28 W 44th St, New York
See Fox W Coast Bulletin

Film Guide—Film Guide. A study plan prepared in Hollywood. 15c per copy; $2 for 20 forthcoming guides. Taft Bldg, Hollywood, Calif

Fox W Coast Bulletin—Fox West Coast Theatres Corporation Bulletin, Public Relations Dept, Fox West Coast Agency Corp, 1837 S Vermont Av, Los Angeles, Calif
(This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; Calif Fed of Music Clubs; DAR E Coast Preview Committee; Gen Fed of Women's Clubs (W Coast); Int Fed of Cath Alumnae; Nat Bd of R; Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

Gen Fed of Women's Clubs (W Coast)—General Federation of Women's Clubs (West Coast), Mrs William A. Burk, 359 N Bronson Av, Los Angeles, Calif
See Fox W Coast Bulletin

Int Fed of Cath Alumnae—International Federation of Catholic Alumnae, Mrs James F. Looram, 22 E 38th St, New York
See Fox W Coast Bulletin

Motion Pict R—Motion Picture Reviews. $1. Women's University Club, 943 S Hoover St, Los Angeles, Calif

Nat Council of Jewish Women—National Council of Jewish Women, Mrs Florine H. Wolfstein, 617 S Lucerne Blvd, Los Angeles, Calif
See Fox W Coast Bulletin

Nat Fed of Music Clubs—National Federation of Music Clubs, Mrs Grace W. Mabee, 1130 S Windsor Blvd, Los Angeles, Calif
See Fox W Coast Bulletin

Nat Legion of Decency—National Legion of Decency. $2. National Legion of Decency, 485 Madison Av, New York

Nat Soc of New England Women—National Society of New England Women, Mrs David H. Ray, 1235 First Av, Arcadia, Calif
See Fox W Coast Bulletin

Parents' M—Parents' Magazine. $2. The Parents' Institute, Inc, 52 Vanderbilt Avenue, New York

Photoplay Studies—Photoplay Studies; Official Organ of the Photoplay Appreciation Movement. 15c per copy; $2 yr. Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York

Scholastic—Scholastic. $2. Scholastic Corp, 430 Kinnard Ave, Dayton, Ohio; Chamber of Commerce Bldg, Pittsburgh, Pa

S Calif Council of Fed Church Women—Southern California Council of Federated Church Women, Mrs M. F. Thomson, 1124 19th St, Santa Monica, Calif
See Fox W Coast Bulletin

Wkly Guide—Weekly Guide to Selected Pictures. $2.50 yearly; with Magazine, $1. National Board of Review of Motion Pictures, 70 5th Av, New York

Women's Univ Club, Los Angeles—Women's University Club, Los Angeles, Mrs Palmer Cook, 943 S Hoover St, Los Angeles, Calif
See Fox W Coast Bulletin

School Evaluations

Com on Motion Pict, Dept of Sec Ed, NEA—Committee on Motion Pictures, Department of Secondary Education, National Eduction Association, Room 1418, 1501 Broadway, New York

Newspapers and Magazines

Boston Transcript—Boston Evening Transcript $4. (Thursday and Friday). Boston Transcript Co, Inc, Pub, 324 Washington St, Boston

Christian Science Monitor. (Atlantic ed)— Christian Science Monitor. $9. Christian Science Publishing Society, 1 Norway St, Boston

Commonweal—Commonweal. $5. Commonweal Publishing Co, Inc, 386 4th Av, New York

Cue—Cue. $3. Cue Publishing Co, Inc, 6 E 39th St, New York

Hollywood Spectator—Hollywood Spectator. $5. Hollywood Spectator Co, 6513 Hollywood Blvd, Hollywood, Calif (Books and Films is included in back of each issue)

Liberty—Liberty. $2. Macfadden Publications, Inc, Chanin Bldg, 122 E 42nd St, New York

Nation—Nation. $5. Nation, Inc, 20 Vesey St, New York

New Repub—New Republic. $5. Editorial Publications, Inc, 40 E 49th St, New York

N Y Herald Tribune—New York Herald Tribune. $17 (incl Sunday). N Y Tribune, Inc, 230 W 41st St, New York

N Y Times—New York Times. $17 (incl Sunday). New York Times Co, 229 W 43rd St, New York

New Yorker—New Yorker. $5. F-R Publishing Corp, 25 W 43rd St, New York

Newsweek—Newsweek. $4. Weekly Publications, Inc, 350 Dennison Av, Dayton, Ohio; Rockefeller Center, 1270 6th Av, New York

Photoplay—Photoplay. $2.50. Macfadden Publications, Inc, Chanin Bldg, 122 E 42nd St, New York

Time—Time. $5. Time Inc, 330 E 22nd St, Chicago; 135 E 42nd St, New York

Trade Papers

Box Office Digest—Box Office Digest. $10. The Digest Press, 1019 S Houser Blvd, Los Angeles, Calif

Boxoffice—Boxoffice. $2. Associated Publications, 4804 E 9th St, Kansas City, Mo; 9 Rockefeller Plaza, New York

Film Bulletin—Independent Exhibitors Film Bulletin. $3. Film Bulletin Co, 1239 Vine St, Philadelphia, Pa; 117 W 48th St, New York

Film Daily—Film Daily. $10. The Film Daily, 1501 Broadway, New York

Hollywood Reporter—Hollywood Reporter. $10. Wilkerson Daily Corp, Ltd, 6713 Sunset Blvd, Hollywood, Calif

Motion Pict Daily—Motion Picture Daily. $6. Quigley Publishing Co, Inc, Rockefeller Center, 1270 6th Av, New York

Variety—Variety. $10. Variety, Inc, 154 W 46th St, New York

Variety (Hollywood)—Variety. $10. (Daily). Daily Variety, Ltd, 1708-10 N Vine St, Hollywood, Calif

Explanations

After the title of the film, the producer is given, next the running time in minutes and then the date of release.

When the date of release is omitted, it has not been determined by the producer.

The running time as given is tabulated after projection room showings and is only an approximation of the actual release length in communities where state or local censorship may result in deletions. Where running times are variously given by our sources, two numbers are shown, as 90-105 min. For final information, consult your local exchange.

Under Cast, only leading members of the cast are listed.

In the reference to the magazine, the number of the page is first given, followed by the month, day and year.

Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of monthly and quarterly issues.

An index will be found at the end of the quarterly cumulated numbers which includes actors, actresses and directors for the productions indexed; also books, plays and short stories from which films have been adapted. In addition the index lists compilers of music, screen writers and dance directors. A complete annual index including all of the material mentioned above appears in the December cumulation; also a complete title index with reference to date or dates of issues wherein reviews appear.

Only those foreign films which are likely to be generally shown are listed.

For system of evaluating favor or disfavor of the reviews, see note at bottom of page 1.

The evaluating symbols indicate the degree of favor or disfavor of each review as a *whole,* not just of the quoted excerpt.

In evaluating films, the women's organizations use "mature" or "adults" when films are unsuited for children; "family" when suitable for all the members of a family; "young people" when suitable for adolescents from 14 to 18 years of age; "children" for those under 14.

Key to Abbreviations

a	adults
Ag	August
Am	American
Ap	April
assn	association
av	avenue
bd	board
blvd	boulevard
c	children (under 14 years)
Calif	California
Cath	Catholic
co	company
com	committee
Cong	Congress
D	December
dept	department
E	East
ed	edition, education
F	February
fed	federated -ion
gen	general
inc	incorporated
incl	including
inst	institute -ion
int	international
Ja	January
Je	June
Jl	July
Lit	Literary
ltd	limited
M	Magazine
min	minutes
mo	monthly
Mr	March
My	May
N	North, November
nat	national
no	number
N Y	New York
O	October
p	page
par	parent -s
Phila	Philadelphia
pict	picture
pub	publisher -ication
R	Review -s
Repub	Republic
S	September, South -ern
Sat	Saturday
sec	secondary
soc	society
sq	square
St	Street
univ	university
vol	volume
W	West
wkly	weekly
y	young people (14-18 years)

Directly following the text a **complete annual index** of actors and actresses, books, directors, plays, screen writers, music, dance directors and short stories will be found. In addition a **complete title index** of all films reviewed from January 1, 1939 through December 25, 1939 is included. Each entry contains a reference to the date or dates of reviews found in the Motion Picture Review Digest's various issues.

The running time as given is tabulated after projection room showings and is only an approximation of the actual release length in communities where state or local censorship may result in deletions. For final information, consult your local exchange.

The alphabetical index on the covers gives producer, running time and a summary of the favorable and unfavorable reviews for each film listed.

Motion Picture Review Digest

Devoted to the Valuation of Current Motion Pictures

December 25, 1939

ADVENTUROUS CAPTAIN. See El capitan adventurero

THE AFFAIR LAFONT. Cipra-films 100min O 7 '39

Cast: Corinne Luchaire. Annie Ducaux. Raymond Rouleau. Roger Duchesne. Pauline Carton

Director: Leonid Moguy

Screen writers: Leonid Moguy. Hans Wilhelm. Gina Kaus

Drama. Based on a novel The Sisters Klee by Gina Kaus. Filmed in France with English subtitles. A married woman is afraid of losing her husband because she cannot give him a child. Her unmarried sister after an affair with a ne'er-do-well, finds she is to have a child. The married sister takes the child and palms it off on her husband as her own. In time the mother's maternal instinct is aroused and she plans to tell her sister's husband the truth. The married sister attempts to shoot the girl.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency O 26 '39

Newspaper and Magazine Reviews

"It is more intriguing in subject matter than in treatment. Although it has the striking Corinne Luchaire in the principal role and several excellent players in her support, this French film has a somnolent quality which is scarcely in keeping with a rather lurid narrative. . . The theme is novel enough. . . Unfortunately Leonid Moguy, who adapted and directed the film, has failed to find a happy balance between violent action and character analysis." Howard Barnes
+ — **N Y Herald Tribune** p8 O 9 '39

"It is only fair to warn you that while the film is reasonably entertaining and suspenseful within the bounds of its conventional plot, some little patience may be required to sit out its devious probings and pryings into the lives of characters who possess after all no interest save that of the chronique scandaleuse. Among the film's more definite assets must be listed the dead-pan charm of Corinne Luchaire and the inverted narrative method, by which one's interest continues to be held even beyond that point at which the characters and the plot fail." Ben R. Crisler
+ — **N Y Times** p15 O 9 '39

Trade Paper Reviews

"Except for a few variations, this French film falls into the category of tried and tested drama. Foreign film houses should do fairly well with emphasis thrown on feminine appeal."
+ — **Boxoffice** p27 O 21 '39

"Interesting story and first rate acting make French picture entertaining screenfare."
+ **Film Daily** p10 O 24 '39

Reviewed by Charles S. Aaronson
+ **Motion Pict Daily** p9 O 17 '39

"Had not 'The Affair Lafont' been graced with the excellent direction of Leonid Moguy and the cast headed by Corinne Luchaire, it might easily have slithered into the plutonic abyss which the French are so notoriously famed in dramatizing. With tongue in cheek, however, and a mind happily primed for almost anything, 'Affair' can be put down as a mildly diverting film for the arty houses. . . Miss Luchaire fails to continue showing the promise that had been so avowedly proclaimed for her in earlier pictures, notably 'Prison Without Bars.' "
— + **Variety** p18 O 11 '39

ALL QUIET ON THE WESTERN FRONT. Universal 93min S 29 '39

Cast: Lew Ayres. Louis Wolheim. John Wray. George (Slim) Summerville. Raymond Griffith

Director: Lewis Milestone

Screen writers: Maxwell Anderson. George Abbott

War film. Based on the novel of same title by Erich Maria Remarque. This is a re-issue of the famous film released in 1930. For its part in anti-war propaganda, it has received five international awards. The present version is changed in some respects from the one shown nine years ago. It is condensed in several of its episodes; has an inserted prologue after the March of Time manner which is made from newsreels prior to 1914 setting the stage for the World War; a narrator editorializing on the horrors of war and in strong terms denouncing Hitlerism and Nazi teachings; and an epilogue showing the post-war conditions which preceded the present European war.

Audience Suitability Ratings

"A: hardly; Y: doubtful; C: no."
— **Christian Century** p1286 O 18 '39

"The acting is superb and the direction distinguished. An engrossing, memorable war film. Mature audiences." Gen Fed of Women's Clubs (W Coast)
+ + **Fox W Coast Bulletin** O 7 '39

"The realism of the war scenes, the nerve-racking tenseness, and the pictured agony of the victims should contribute towards the desire for peace. Adults and young people." Am Legion Auxiliary

"Powerful and dramatic, this remade film with its additions of newsreel shots and excellent narration, presents the utter uselessness and degradation of war. Adults." Calif Cong of Par & Teachers

"Although this tragic picture may not be comparable technically with more recently produced pictures, the stark realism and plain truthfulness make it of permanent value as a

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

ALL QUIET ON THE WESTERN FRONT—*Continued*

document against war. . . The picture is a definite indictment against one of the nations involved in the present conflict, and it is therefore questionable whether it is advisable to release this type of war propaganda when a neutral attitude seems desirable. Adults." Calif Fed of Business & Professional Women's Clubs

"Good. A re-issue, this harrowing protest vs. war arouses aversion to the film itself even as it presents the horror, gruesomeness, and futility of war; for just now most people do not want to be reminded of a possibility that most of us dread. Adults." DAR

"The revival of this powerful anti-war film is both timely and commendable and some of the added historical newsreels make the picture even more interesting; it is regrettable that the narrative does not make the most of a great opportunity as it detracts from the underlying purposes. Although the protests against Hitlerism are valid, they do not belong here, for the production stands by itself as the finest film of its kind ever made. Mature-family." Nat Council of Jewish Women

"The picture presents a strong plea for peace and is an indictment against war. Adults." S Calif Council of Fed Church Women

"The picture used at this time is patently propaganda although most of it is salutary in effect. A series of newsreel shots, a running commentary throughout the body of the film, and another collection of newsreel scenes at the end, rising to a crescendo of anti-Hitler propaganda. These detract from the artistic as well as from the moral value of the production. Adolescents: too strong; children: no. Adults." Women's Univ Club, Los Angeles

+ **Fox W Coast Bulletin** O 21 '39

"Adults."

Nat Legion of Decency O 26 '39

"A: it should be seen; Y: gives a true picture of war's horror; C: no."

Parents' M p62 N '39

"Mature. Outstanding. The added [material] gives the picture a strong topical appeal, sympathetic towards the Germans as people but strongly anti-Nazi and anti-militaristic. Exceptional photoplay."

+ + **Wkly Guide** S 30 '39

Newspaper and Magazine Reviews

"Lest you miss any little point of irony, a commentator now makes pithy remarks on 'All Quiet on the Western Front.' . . That 'All Quiet' stands up so well after nine years is due principally to Lewis Milestone's direction, the script and Erich Maria Remarque's sincerity in debunking war. Although sentimental at times, the film still has terrific force in its argument against war's futility." Philip T. Hartung

+ **Commonweal** p564 O 13 '39

"Today, as nine years ago, 'All Quiet' is a dynamic preachment against militarism and nationalism run amok. It is also a stirring denunciation of the godless materialism, blind bigotry, racial hatreds, and the cynical, cruel betrayal of a people by the murderous gang that has driven it at gunpoint into a ruinous war from which no nation can emerge victorious. This is still the greatest of all war dramas. If you failed to see it in 1930, don't fail to see it now. If you did see it then, you would do well to look at it again—for its lesson is sharper, more vital than ever." Jesse Zunser

+ + **Cue** p32 O 7 '39

"Universal, in reissuing its famous war film has been careful not to make the horrible mistake of assuming that film audiences are intelligent. A pictorial prologue and epilogue, a narrator's voice breaking into the film at a dozen points eliminate the danger of any one's failure to see the relation between this picture of the last World War and the actuality of the present world war; they guarantee, also, that even the dullest of us are made to understand that Remarque thought war was stupid and futile and probably thinks so still. . . That it isn't as good a film this way, that it comes, in fact, closer to stupid vandalism—and what can be more stupid than mutilation of one's own art treasures?—is merely a personal opinion. . . We are glad that the picture has been brought back, for there are things in it that cannot be killed even by opportunist editors; but we should have preferred seeing it as it was before it went through its second battle on Hollywood's western front." Frank S. Nugent

+ — **N Y Times** p15 O 9 '39

"The reason for its resuscitation is obvious. I suspect that with the passing of the years, and with our own more calloused senses, it may seem milder than it once did. A running commentary, of conventional oratory, has been devised to date it for us. There has been a little cutting, though for what purpose isn't clear to me. Perhaps there's a hope that the piece won't harass us now too much, as we should be protected, of course, from thoughts of violence." John Mosher

New Yorker p97 O 14 '39

"The film that won five international prizes as an anti-war document since its release in 1930 sacrifices some of its dramatic effectiveness in the interest of a superficial timeliness. Nevertheless, this sympathetic story retains much of the original's bitter denunciation of war."

Newsweek p36 O 9 '39

"When Carl Laemmle Jr. produced this picture in 1930, critics hailed it as one of the few great U. S. films. . . But its conscientious producers tried to improve the masterpiece. . . When the revamped picture opened, result of such tinkering was almost as complete a disaster for 'All Quiet on the Western Front' as even Nazis could have wished. Hard to spot were any restored cuts. The historical newsreel was a separate show. The strident commentator, harshly sounding off in the worst tradition of Russian soap-box films, demolished each of the picture's high-voltage, moving climaxes as efficiently as if a 12-inch shell had ripped through the screen."

— **Time** p49 O 2 '39

Trade Paper Reviews

"Clearly and at the outset of the European conflict, this revamp places war guilt directly on Hitler's doorstep. The effect may be twofold: it may fan public opinion to a point where it will tend to foment a war psychology in this country or it may aid in establishing the reverse; this reviewer cannot predict which. Certain it is, however, that time has done little to dim the power of the original. In itself and without treatment, it is an overwhelming indictment against war."

+ + **Boxoffice** p27 S 30 '39

ALL WOMEN HAVE SECRETS. Paramount 59min D 15 '39

Cast: Jean Cagney. Joseph Allen. Virginia Dale. Peter Hayes. Betty Moran

Director: Kurt Neumann

Original story: Dale Eunson

Screen writer: Agnes Christine Johnston

Comedy drama. The plot concerns three married couples who are students at college. When Jean Cagney, wife of a promising student finds she is going to have a baby and must give up her job, complications arise.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency N 23 '39

"A & Y: good; C: no."

+ **Parents' M** p36 Ja '40

Newspaper and Magazine Reviews

Photoplay p58 Ja '40

Trade Paper Reviews

"Story and plot weaknesses and the absolute absence of draw names in the cast handicap the effort to a degree where it can hope to qualify for little more than supporting spots, in which it will probably find its best following among adolescents of the more serious-minded type."

— + **Boxoffice** p67 D 9 '39

"A pleasant, intriguing presentation of the problems of undergraduate marriage, this picture is imbued with a wholesome sincerity

which gives it a definitely attractive quality. The customary film flippancy toward and distortion of college life is happily missing. It should find a ready response among younger audiences and will give their elders a pleasant, nostalgic hour."
+ **Hollywood Reporter** p4 D 2 '39

Reviewed by Roscoe Williams
Motion Pict Daily p4 D 7 '39

"A story of college life and student marriages, 'All Women Have Secrets' is one in the 'B' division that will have trouble getting anywhere. It is very weak and appears destined for minimum dating, mostly as the No. 2 flat buy dualer. Title, apparently designed as box office bait, may attract to some extent, but that's about as far as it goes. . . Most of the players are deserving of better opportunities, notably Jean Cagney and Joseph Allen."
— **Variety** p16 N 22 '39

"A neat programmer of unusual charm and quality in its class, in which a group of capable youngsters acquit themselves creditably to leave an agreeable impression. Light but valid drama is projected against a collegiate background which makes it a natural for youthful patronage. At same time the material is in no sense exclusively campus stuff to preclude general interest."
+ **Variety (Hollywood)** p3 D 2 '39

ALLEGHENY UPRISING. RKO 81min N 10 '39

Cast: Claire Trevor. John Wayne. George Sanders. Brian Donlevy. Wilfrid Lawson. Robert Barrat

Director: William A. Seiter

Dance director: David Robel

Music director: Anthony Collins

Screen writer: P. J. Wolfson

Melodrama. Based on the book, The First Rebel, by Neil H. Swanson. The time is about 1760 after the British have won their war with the French and are controlling the area pioneered by Allegheny colonists. The colonists declare that weapons and rum are being supplied the Indians under military protection. John Wayne, leader of the colonists, and his men go through many adventures before the British in command take steps to halt the activities of the Indians.

Photoplay Studies devotes an issue to the photoplay appreciation of Allegheny Uprising, prepared by Frederick H. Law. It is obtainable from Educational and Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City at fifteen cents per copy or as part of the $2.00 annual subscription.

Audience Suitability Ratings

"A & Y: interesting; C: exciting."
+ **Christian Century** p1487 N 29 '39

"Mediocre. A well-cast, glorified Western. Mature-family." DAR
— + **Fox W Coast Bulletin** O 28 '39

"Family." Am Legion Auxiliary

"Production and direction are average, and the acting is fair. Family over 14." Calif Cong of Par & Teachers

"There is plenty of action in this historical drama, but the types presented are a bit boisterous and the story does not seem particularly vital. Mature." Calif Fed of Business & Professional Women's Clubs

"The direction for the most part is convincing, building to swift, dramatic climaxes, but there is some too-modern treatment. . . The picture is constructive in historical significance but not always convincing. Family." Gen Fed of Women's Clubs (W Coast)

"It has great historical interest for schools, while photoplay discussion groups, and every person interested in better films of a genuinely entertaining nature, will hugely enjoy it. We hope you will be among the first in your community to see this production and that you will consider it well worthy of your recommendation to others. Family." Int Fed of Cath Alumnae

"Despite its good cast, fine direction and beautiful photography, the picture fails in its effort toward real entertainment. Family but not for small children." Nat Council of Jewish Women

"Family." S Calif Council of Fed Church Women

"The characters and the conflicts between the stalwart hero and the smugglers are in the manner of a Western. The film is not important as an historical document but it is an entertaining action drama with a pleasing romance and some rousing fights. Adolescents: interesting; children: exciting. Mature-family." Women's Univ Club, Los Angeles
Fox W Coast Bulletin N 18 '39

"General patronage."
Nat Legion of Decency N 9 '39

"A & Y: only fair; C: no."
+ — **Parents' M** p62 D '39

"Family-juvenile. Plenty of action."
Wkly Guide N 4 '39

School Evaluations

"Can't vouch for historical accuracy, but consider it a good vehicle for teaching those virile traits necessary to maintain American institutions now as they were necessary then to build them." . . "Excellent for history. Teaches respect for law and upholding the right. Good film for difficulties of early frontier life. Wish the female character could be dressed in accordance with the costumes of that period." . . "Excellent in action, photography, sound. Would arouse in pupils a respect for authority, a fervent patriotism and full appreciation of what the early settlers had to endure." . . "I liked the fact that no matter in what age we live or in what country we study, there are always those who place personal profit before humanity and there are always those willing to fight fair and clean for a cause they know is just and right." . . "I think the picture is mediocre in staging and acting. It will not make history." . . "Could be used for history classes, but I don't think it has any particular merit other than from the historical angle." . . "Not well focussed because action is too much to fore." . . "Not particularly striking from any point of view. A rather confused medley of many things, nothing clearly stated." . . "Mediocre direction and acting. Lifeless and as dull as the Yale pictures about historical phases of American life. Of course it can be used as a start for discussion."
Com on Motion Pict, Dept of Sec Ed, NEA N 1 '39

Newspaper and Magazine Reviews

Boston Transcript p24 N 24 '39

"Adults and young people."
Christian Science Monitor p17 N 25 '39

"Director William A. Seiter allows involved exposition and a pointless love story between Claire Trevor and John Wayne to slow up the action. But once the excitement starts, the picture speeds along." Philip T. Hartung
Commonweal p97 N 17 '39

"It is an uneven, rambling melodrama." Jesse Zunser
— + **Cue** p39 N 18 '39

"A truly American picture which all the school children in the country should see. It sugar-coats history to make it palatable for old and young, in that respect making it a profitable study for motion picture appreciation classes. A picture good enough and wide enough in its visual scope for showing in the biggest house, and at the same time ideal entertainment for the smaller spots where spirited outdoor pictures of the Western flavor are welcomed by audiences. Clean, wholesome, without a rough spot in it."
+ **Hollywood Spectator** p10 O 28 '39

"This is full of melodramatic plot, with murderous traders, stupid British officers, and earnest pioneers at violent odds. None of the proceedings seem very real; the Indians are none too convincing. This particular era always has been a hard period of history to make convincing on stage or screen." Beverly Hills
+ — **Liberty** p57 D 9 '39

"Whatever else may be said about the film, it does not lack action. Mr. Wayne and Miss Trevor, who did so well in 'Stagecoach,' come up against an assignment that is less to their advantage. 'Allegheny Uprising' is a picture

ALLEGHENY UPRISING—*Continued*

that started out as an epic historical drama and got tangled up in romance."

+ — **N Y Herald Tribune** p20 N 10 '39

"For a picture which roots around in some of the most lively pages of American history, it is surprising and downright incredible that 'Allegheny Uprising' should be as stiff and unexciting as it is. . . You would think that P. J. Wolfson and his collaborators at RKO could have come along with something better than a screen translation of a research worker's notes. Yet that is what 'Allegheny Uprising' gives the disquieting impression of being. . . It is a sprawling, confused costume picture which just seems like a lot of actors dressed up in coonskin caps, leather jerkins and soldier suits, wandering around on location." Bosley Crowther

— + **N Y Times** p27 N 10 '39

"The Pennsylvania pioneers seem rather inconsequential in 'Allegheny Uprising.'" John Mosher

New Yorker p85 N 11 '39

"Handicapped by too much talk and a mawkish romance, this fictionization of long-rifle activities makes only for a moderately rousing melodrama."

— + **Newsweek** p37 N 20 '39

"Recommended with reservations to audiences who always go to see historical films, good or indifferent."

+ — **Photoplay** p59 Ja '40

Trade Paper Reviews

"It is only too bad that Producer-Scripter P. J. Wolfson laid down on his aids and did not give them a screenplay that would have lifted it to higher rating. . . Will give general satisfaction to mass audiences, though not as big as theme and advance talk had made us anticipate."

+ — **Box Office Digest** p11 O 25 '39

"An interesting but obscure incident from pre-Revolutionary American history furnishes the plot on which this feature is constructed. Its greatest assets are production scope, spectacle and action, which indicates its best market will be among that sizeable contingent which still relishes cowboys and Indians—regardless of era—in its screen fare. John Wayne and Claire Trevor are starred, but find themselves considerably handicapped through a rather heavy-handed screenplay and dull dialogue."

+ — **Boxoffice** p35 O 28 '39

"There is sufficient material in 'Allegheny Uprising' to satisfy action fans, but beyond this division the film's appeal is somewhat dubious. 'Allegheny' will not gain the first run attention and grosses accorded 'Jesse James', 'Stage Coach' and other recent outdoor epics. The story consists of a series of incidents, loosely strung together without respect for dramatic or entertainment value." David J. Hanna

— + **Film Bulletin** p6 N 4 '39

"Swell action offering telling the story of 'the first rebel' should click easily."

+ **Film Daily** p10 O 24 '39

"What might have been stirring film drama of a milestone in American history is just an unimportant incident that will soon be forgotten. Producer-writer P. J. Wolfson apparently neglected to inject entertainment value into the picture in his effort to present the actual facts in this historical epic. . . It is extremely doubtful whether 'Allegheny Uprising' will cause the least bit of uprising at the boxoffice in this country, but it is certain that the English, in whatever English market there is left in these times, will turn thumbs down on this picture."

— + **Hollywood Reporter** p3 O 21 '39

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p8 O 24 '39

"Dealing with contraband and illicit commerce, there may be some timeliness in the theme, but any substantial cash-and-carry at boxoffices is extremely remote. Except in the Philadelphia and Pittsburgh territories it does not rate better than average allocation. In its favor is the novelty of a brief stretch of early Colonial happenings which antedate the Revolutionary War. There is evidence of careful research in the settings and costumes, and the film fits a groove, heretofore neglected, in the screen compilation of historical fiction. . . From what was apparently a mass of story material P. J. Wolfson in the joint capacity of scenarist and producer has turned out a routine screenplay, long on horsemanship and action, and short on romance and suspense."

+ — **Variety** p14 N 8 '39

"Picture's text and treatment fits in timeliness with major concerns of today as one of the elements for good general entertainment on the majority of programs."

+ **Variety (Hollywood)** p3 O 21 '39

ALLERGI MASNADIERI. Pullini films 72min O 27 '39

Cast: Assia Noris. Mino d'Oro. Camillo Pilotto. Calisto Beltramo

Director: Marco Elter

Musical film. Produced in Italy with Italian dialogue and no English subtitles. A beautiful Spanish orphan is sent to America to marry an unknown suitor. On the way pirates take over the vessel and she finds her fiance is also on the pirate ship. Also called Make-Believe Pirates.

Newspaper and Magazine Reviews

"It is strangely reminiscent of one of those incredibly elaborate costumes one sees draped upon a plaster dummy in a dusty Venetian palazzo. . . As one might imagine without much effort, it is everything that a highly romantic foreign costume film is likely to be—ornate, excessive, sacchariferous, vacuous and just plain dull." Bosley Crowther

— **N Y Times** p29 O 28 '39

Trade Paper Reviews

"This might have been a class musical film. As it is, it is a fair offering for the Italian-American market."

+ — **Film Daily** p7 O 20 '39

AMAZING MR. WILLIAMS. Columbia 80min N 23 '39

Cast: Melvyn Douglas. Joan Blondell. Clarence Kolb. Ruth Donnelly. Edward S. Brophy

Director: Alexander Hall

Music director: M. W. Stoloff

Original story: Sy Bartlett

Screen writers: Dwight Taylor. Sy Bartlett. Richard Maibaum

Comedy. Third in the series of which the first was There's Always a Woman and the second, There's That Woman Again. Melvyn Douglas, ace detective, plans to marry Miss Blondell, secretary to the mayor. Douglas finds he is about to send the wrong man to his death for a murder. In his efforts to save the innocent man, Douglas becomes a fugitive.

Audience Suitability Ratings

"Mediocre. After the audience solves the puzzle of the theme, this comedy becomes amusing and believable. Mature-family." DAR

"This is an illogical, inconsequential, diverting comedy which trips gaily through a series of adventures to a hilarious ending. Family." Nat Council of Jewish Women

Fox W Coast Bulletin N 25 '39

"Adults."

Nat Legion of Decency D 7 '39

"Family. A good comedy."

+ **Wkly Guide** D 2 '39

Newspaper and Magazine Reviews

"It is as bubbling a mystery story as has graced the screen since Nick Charles was fresh. This current comedy offering is surely the best in the Douglas-Blondell tradition. It is gay without being forced; it is funny and spontaneous—a state of affairs that will not be found in every mystery-comedy that comes out of the studios." Robert Joseph

+ **Hollywood Spectator** p10 N 25 '39

Trade Paper Reviews

"It is one of the best of the zany detective Melvyn Douglas-Joan Blondell yarns from

Columbia. Probably it would be just as safe to say 'THE best.' Director Al Hall is in a carefree, bubbling stride with this series, the players are at home, and the script in the present case provides both players and director with ample opportunities."

+ **Box Office Digest** p7 N 22 '39

"Comedy—but good—rather than mystery or suspense affords the dominant note in the latest adventure of Kenny Williams, Columbia's contribution to the current crop of suave sleuths. . . The picture is substantially produced; the story and direction are top-rate. All of which adds up for an above-par feature which will prove pleasing to the customers in average situations."

+ **Boxoffice** p17 N 25 '39

"It is superlative comedy entertainment from start to finish."

+ **Film Bulletin** p6 D 2 '39

"Detective comedy drama should satisfy all types of film audiences."

+ **Film Daily** p6 N 22 '39

" 'Amazing Mr. Williams' is one long, loud, lusty laugh, the kind of show that sends audiences home happy and brings them back for more. It is a credit to its creators and to the industry. This latest in the series is immensely better than either 'There's Always a Woman' or 'There's That Woman Again,' which were both superior entertainment themselves. . . It is a perfect little mystery comedy and roaring good entertainment."

+ **Hollywood Reporter** p3 N 18 '39

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p7 N 21 '39

"Smartly paced and amply embellished with laugh-provoking lines and situations, 'Amazing Mr. Williams' hits a merry clip to qualify as light entertainment well equipped to fill the top spot in many situations. As support on a dualer, it is safely above average."

+ **Variety (Hollywood)** p3 N 18 '39

ANGELS WASH THEIR FACES. First national-Warner 86min Ag 26 '39

Cast: Ann Sheridan. Billy Halop. Bernard Punsley. Leo Gorcey. Huntz Hall. Frankie Thomas. Ronald Reagan. Bonita Granville. Henry O'Neill. Eduardo Ciannelli

Director: Ray Enright

Music director: Leo F. Forbstein

Original story: H. Jonathan Finn

Screen writers: Michael Fessier. Niven Busch. Robert Buckner

Melodrama. Frankie Thomas and his sister Ann Sheridan move into a neighborhood where Frankie soon joins a gang of tough boys. Frankie, with a reform school record, is blamed for neighborhood fires started by racketeers. This is a sequel to Angels With Dirty Faces.

SEE ALSO issue of September 25

Trade Paper Reviews

"It is cracking good entertainment and action all the way. It is hard to picture an audience that will fail to get in the mood of this story and be fighting every reel of its development right along with the 'Dead End Kids' and their adult team-mates. It's in that category of action entertainment that keeps the spectator on the edge of the seat every second and suffers no scripting loopholes that let audience interest down."

+ **Hollywood Reporter** p3 O 6 '39

Reviewed by Charles S. Aaronson

+ **Motion Pict Daily** p14 S 13 '39

" 'Dead End' kids and Ann Sheridan give a corking performance. It's good entertainment and will draw by word of mouth and exploitation to excellent grosses. . . It's the director's picture. . . This sequel to 'Angels With Dirty Faces' is not quite the sockeroo its predecessor was."

+ **Variety (Hollywood)** p3 O 6 '39

ANOTHER THIN MAN. MGM 101-105min N 17 '39

Cast: William Powell. Myrna Loy. Virginia Grey. Otto Kruger. C. Aubrey Smith. Ruth Hussey. Nat Pendleton. Patric Knowles

Director: W. S. Van Dyke, II

Original story: Dashiell Hammett

Screen writers: Frances Goodrich. Albert Hackett

Mystery comedy. Third in the Thin Man series. William Powell and Myrna Loy and their year-old baby go to New York and immediately find themselves tangled in a mystery in which three murders occur. The scene is a Long Island estate.

Audience Suitability Ratings

"Excellent. The story is as exaggerated yet sure-to-be-popular as the first 'Thin Man.' Good dialogue and direction. Handsome settings. Mature-family." DAR

"It is an excellent detective story well acted and directed, although shortening would improve it. Adolescents: sophisticated; children: no. Adults." Women's Univ Club, Los Angeles

+ + **Fox W Coast Bulletin** N 11 '39

"While the picture is somewhat sophisticated, its broad comedy, cleverness and technical excellence will win the approval of most audiences. Mature." Gen Fed of Women's Clubs (W Coast)

"An excellent cast and deft direction make a trivial and confused story interesting and suspenseful. Mature-family." Nat Council of Jewish Women

+ **Fox W Coast Bulletin** D 2 '39

"Adults."

Nat Legion of Decency N 23 '39

"Family. Both the situations and the dialogue are amusing."

+ **Wkly Guide** N 18 '39

Newspaper and Magazine Reviews

"Not quite so comic, if memory serves, as the original 'Thin Man,' which is a penalty that sequels pay. But comic enough. As for the mystery plot and the clues, which your correspondent admits never being able to remember very long anyway, they seem to be O. K." John K. Hutchens

+ **Boston Transcript** p20 D 1 '39

"Adults and young people."

Christian Science Monitor p17 D 2 '39

"Affectionate regard for William Powell, who has been regrettably absent from the screen for almost two years, inclines one to be more lenient about the third film in the 'Thin Man' series of debonair comedy-mysteries. This one has its bright and gay moments, but they are rather less frequent than we have come to expect in these films. The picture is merely passable. There are the usual melodramatics, occasional suspense, and exciting denouement." Jesse Zunser

— + **Cue** p43 D 2 '39

"Rather indifferent entertainment. . . Conventional murder mystery. Of some interest to study groups as a demonstration of the importance of intelligently directed dialogue, a lesson, however, which the great majority of pictures teach. Not recommended for children, but its star names should make it good box-office."

+ — **Hollywood Spectator** p6 N 25 '39

" 'Another Thin Man' is just about what you might have expected from the title. It attempts to capitalize for a second time on the fact that the original 'The Thin Man' was one of the brightest shows that Hollywood ever concocted out of murder and merriment. It follows the formula of its eminent prototype, but it ends up by being formularized rather than inspired. . . Dashiell Hammett has conceived several exciting melodramatic situations, and the film has been given an unstinted production. The trouble is that 'Another Thin Man' suffers the sad fate of most sequels." Howard Barnes

+ — **N Y Herald Tribune** p14 N 24 '39

"This third of the trade-marked Thin Men takes its murders as jauntily as ever, confirms our impression that matrimony need not be too

ANOTHER THIN MAN—*Continued*

serious a business and provides as light an entertainment as any holiday-amusement seeker is likely to find. This still does not mean that we are willing to surrender to it completely. Some of the bloom is off the rose. A few of the running gags are beginning to show signs of pulling up lame." Frank S. Nugent
+ **N Y Times** p29 N 24 '39

" 'Another Thin Man' doesn't seem as spirited somehow as the first of the series. Perhaps too much happens too suddenly. So many shootings, so much skulduggery, and so much repartee may merely bewilder us early in the business." John Mosher
+ — **New Yorker** p113 D 2 '39

"While 'Another Thin Man' is an entertaining chapter in a popular series, it may prove disappointing to the faithful who, during Powell's illness and subsequent salary dispute with M-G-M, refused to countenance another actor as the father of Nick Jr. In comparison with their two previous efforts in Nick and Nora's behalf, Adapters Albert Hackett and Frances Goodrich have turned out a slapdashiell Hammett carbon copy, lacking in verbal zip and spontaniety."
+ — **Newsweek** p33 N 27 '39

"This title is a synonym for another sparkling picture, of course. . . The hows and whys of the mystery are impossibly involved, and you may be left in a fog, doubting that even William Powell could have unraveled the mystery without help from the director and scenario writers. But that's a trifle. The film's a honey."
+ **Photoplay** p59 Ja '40

"It had the 'Thin Man's' pace, bounce and snappy dialogue, exciting murder and air of amiable dipsomania. . . But the spontaneity seems a little forced, the pace, jokes and charm a little grimly predetermined."
+ **Time** p78 D 11 '39

Trade Paper Reviews

"We do not need to be the seventh son of a prophet to tell you that there is a vast cash audience awaiting the return of William Powell to the screen, that this audience wishes for nothing more than his return in a 'Thin Man' vehicle with Myrna Loy at his side. That's the cash situation. It is as sure as shootin.' So now we can add that the entertainment values are also there. It measures up in full stride with the other 'Thin Man' episodes."
+ + **Box Office Digest** p6 N 15 '39

"While the humor is more on the broad side, the transition from subtleties should tend to widen rather than restrict the picture's appeal. . . Hunt Stromberg has endowed the film with the best in production values and W. S. Van Dyke's direction contributes its crisp share toward making the offering one of the current sure bets at the turnstiles."
+ **Boxoffice** p25 N 18 '39

"Swell mystery comedy should enjoy marked box-office popularity."
+ **Film Daily** p7 N 14 '39

"The return to the screen of William Powell, teamed with Myrna Loy in another 'Thin Man' yarn, is enough to spell heavy boxoffice. But when, as in this instance, the combination is supported by a story which measures up to the original 'Thin Man,' a sparkling script, splendid performance in every role under the most facile and deft of direction, it means a smash hit and that's what 'Another Thin Man' is. Both the exhibitors and the audiences are going to have a swell time."
+ **Hollywood Reporter** p3 N 10 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p1 N 14 '39

"Third of the series, 'Another Thin Man' fails to measure up to the high entertainment standard set by its predecessors, but still retains enough ingredients to make it profitable boxoffice. . . It provides hefty marquee dressing. Picture's main drawback for top bracketing is a script that lacks spontaneity, and which is inclined to several by-paths and detours that are not clearly drawn. These serve to confuse rather than develop the plot structure. The sparkling dialog and laugh situations of its predecessors are also missing here."
+ — **Variety** p18 N 15 '39

"William Powell and Myrna Loy once again don the screen's Nick and Nora make-up, and zoom to new historic honors in 'Another Thin Man.' Picture marks Powell's return to the screen after a long absence, and, to commemorate occasion, Metro has provided him and his silversheet helpmeet with a Dashiell Hammett 'Thin Man' yarn that tops either of the two previous mystery comedy vehicles provided the pair."
+ **Variety (Hollywood)** p3 N 10 '39

ARIZONA KID. Republic 61min S 29 '39

Cast: Roy Rogers. George 'Gabby' Hayes. Stuart Hamblen

Director: Joseph Kane

Original story: Luci Ward

Screen writers: Luci Ward. Gerald Geraghty

Western melodrama. The scene is the Civil War where Roy Rogers joins the Confederate Army as a scout and succeeds in cleaning up the activities of a gang masking in uniform.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency O 5 '39

"A, Y & C: good Western."
+ **Parents' M** p62 D '39

Trade Paper Reviews

"Not one of the better Roy Rogers' efforts, but it is no fault of his. The musical interludes are spotted poorly, tending to slow up the action. Best portions of the film occur during the outdoor sequences when the men are riding and the camera gets a chance to roam over the terrain. Rogers deserves a decent script."
— + **Boxoffice** p27 O 7 '39

"Roy Rogers' steady advance toward popularity as a cowboy star receives a set-back in 'Arizona Kid,' a poorly-directed Western which is only intermittently entertaining. . . The film will pass muster with youngsters or rabid Western fans, but will gain no new admirers for Rogers." Frank Leyendecker
— + **Film Bulletin** p21 N 4 '39

"Starting off with a bang, this new Roy Rogers starrer fails to sustain its opening pace, and the action lags in several sequences in the picture. However, the Rogers fans will undoubtedly like it, as Rogers sings pleasingly and gets his man after the customary amount of setbacks and difficulties."
+ — **Film Daily** p6 O 3 '39

Reviewed by Edward Greif
Motion Pict Daily p8 S 29 '39

"It is one of Republic's better Westerns. Rogers, who lilts a tune with an abandon equal to his dexterity with a six-shooter, makes the film a natural dualer for the children. It's a Civil War background, made more credible than the usual yarns about the conflict of emancipation because of historically authentic incidents developed to form the crux in this story."
+ **Variety** p13 O 11 '39

AT THE CIRCUS. MGM 85min O 20 '39

Cast: Marx Brothers. Kenny Baker. Florence Rice. Eve Arden. Margaret Dumont. Nat Pendleton

Director: Eddie Buzzell

Screen writer: Irving Brecher

Comedy. Kenny Baker must have $10,000 to pay off a loan or he will lose his circus. The lunatic Marx Brothers in their incredible ways aid him in getting the money. Harpo gives a harp solo and Chico plays the piano.

Audience Suitability Ratings

"A: hardly; Y & C: probably funny."
— + **Christian Century** p1487 N 29 '39

"Mediocre. Some funny gags. Adults." DAR
— + **Fox W Coast Bulletin** O 14 '39

"Entertaining for the fans of this merry, mad trio of comedians. Family." Gen Fed of Women's Clubs (W Coast)
+ **Fox W Coast Bulletin** N 4 '39

"The fun is a little slow in getting under way in this latest picture of the Marx Brothers, but when it gains momentum it is as silly, as uproarious and as hysterical as their admirers anticipate. After all, people either like the Marx Brothers or they don't. Adolescents, 12-16: questionable; children, 8-12: very funny."
+ **Motion Pict R** p4 N '39

"Adults."
Nat Legion of Decency O 26 '39

"The Marx Brothers, not up to their usual standard of clowning, but still funny enough in spots."
+ — **Scholastic** p32 D 4 '39

"Family. A highly amusing picture, occasionally weak in lines and situations but generally most enjoyable."
+ **Wkly Guide** O 14 '39

Newspaper and Magazine Reviews

Reviewed by John Gibbons
Boston Transcript p22 D 8 '39

"I am sorry to report that Groucho, Harpo and Chico are not at their best in 'At the Circus.' The script is weak and the support they get from their playmates is almost nil. Because I am so fond of the Marx Brothers, even when they are using old and below standard stuff, I found myself laughing and having a good time anyway." Philip T. Hartung
+ — **Commonweal** p137 D 1 '39

"The trochilic mental gymnastics of the whirling Marx Brothers are in danger of coming a cropper soon unless they tumble into brighter material than their current limping vehicle. 'At the Circus' seems to have been patched together with a heterogeneous assortment of ancient cinematic gags and mildly unimportant songs, all hemstitched into the creaky plot. . . There are several funny sequences, but they are too far apart." Jesse Zunser
— + **Cue** p39 N 25 '39

"By all means take the children. It is one of those pictures which little Willie and Grandpapa will enjoy to the full. Scarcely a subject for serious study, but one which should gladden the hearts of those exhibitors whose customers can be persuaded to see a Marx Brothers' picture. It safely may be exploited as the best the trio has appeared in of late."
+ **Hollywood Spectator** p8 O 28 '39

"The new capers which the Marx Brothers are cutting are neither particularly fresh nor funny. In 'At the Circus' they clown through what has become a formularized plot with stock gags and antics. . . Between them they whip up some passages of high hilarity, but there is no sustained comic note in their new offering. . . There are a lot of laughs in 'At the Circus' and a topnotch crazy climax, but it is definitely a lesser Marx Brothers' contribution to current gaiety." Howard Barnes
+ — **N Y Herald Tribune** p16 N 17 '39

"In all charity and with a very real twinge of regret, we must report that the Marx Brothers' new frolic is not exactly frolicsome; that it is, in cruel fact, a rather dispirited imitation of former successes, a matter more of perspiration than inspiration and not at all up to the Marx standards (foothigh though they may be) of daffy comedy." Frank S. Nugent
+ — **N Y Times** p17 N 17 '39

"That annual hour we put aside for reflection upon the prowess of the Marx Brothers used to be a happier affair than it has been for the last couple of years. One can yearn a little now, considering 'Room Service' and the current 'At the Circus,' for the old glory and resilience these Marxes once displayed. . . It is possible they are indifferent. In 'Room Service' one felt they hardly bothered to try. They have pulled themselves together somewhat for 'At the Circus,' taking the trouble to revive some of their old tricks and scurrying around with a semblance of kindly effort, but the achievement of novelty or surprise, the true Marx note, is never apparent." John Mosher
— + **New Yorker** p83 N 25 '39

"Abandoning their recent unsuccessful efforts to hew to a story line, the Marx Brothers return to the zany technique of their 'Horsefeathers' and 'Animal Crackers' to turn out a first-rate demonstration of crackbrained entertainment. A story of sorts is laughed under by a swift and steady barrage of gags—old, new, and typically Marx-made."
+ **Newsweek** p39 O 30 '39
Photoplay p64 N '39

"It checks the recent decline in Marx Brothers' pictures with two of their fastest, funniest sequences—a riotous Newport society and circus climax, and Groucho doing a combination rumba, tango and nautch dance. . . 'At the Circus' is funny, should have been funnier. But cinemarxists, as they rest up from more laughs than the Marx Brothers have given them in many a long picture, may agree that the Marxes are still U. S. comedy trio No. 1."
+ **Time** p81 D 4 '39

Trade Paper Reviews

"We enjoyed it. . . It is not for us to say whether this is the best of the Marx Brothers' offerings, because that is a matter of opinion on which there can be many opinions. We must repeat that we are reporters and that we enjoyed the picture very much. It is just as screwy and crazy as anything you would expect from the Marx Brothers."
+ **Box Office Digest** p7 O 16 '39

"It is long, loud and sometimes funny. Ditto for the Marx Brothers, except that the film's length comes from another direction; the romancing and 'straight' story development left to Kenny Baker as disinherited heir and embryonic circus operator. In the general hubbub that the Marxes generally manage to generate there are enough laughs to keep most audiences in a highly amused state."
+ **Boxoffice** p65 O 14 '39

"'At the Circus' should enhance the popularity of the Marx Brothers. The picture more than compensates for 'Room Service.' . . Where the trio is popular this should rank with 'Animal Crackers' and the priceless 'A Night at the Opera.' Where the Marxes don't click—well—this just won't click." David J. Hanna
+ + **Film Bulletin** p8 O 21 '39

"Marx antics and amusing story make picture a laugh riot for all audiences."
+ **Film Daily** p7 N 17 '39

"The audience had a few good laughs and an occasional snicker at the latest Marx Brothers' antics . . . but in the opinion of this reviewer the picture is a further stepdown for the Marxes and their brand of comedy, not because of the Marxes, nor of the swell job of direction by Eddie Buzzell, but because of the thin story, a lack of good gags and fewer lines of comedy. . . It was a valiant attempt to accomplish a top comedy, but in our opinion it missed."
— + **Hollywood Reporter** p3 O 13 '39

Reviewed by Charles S. Aaronson
+ **Motion Pict Daily** p2 N 17 '39

"The Marx Brothers revert to the rousing physical comedy and staccato gag dialog of their earlier pictures in 'At the Circus.' Picture will give a fine account of itself at the box-office for general audience appeal. Long on typical crazy antics of the Marxians, decidedly short on story or logic, and neatly mixed with some tuneful melodies, offering hits a popular groove at this time."
+ + **Variety** p14 O 18 '39

"Hilarious clowning, which ranks 'At the Circus' up amongst the first three in the Marx Brothers deliveries, comparable to 'Animal Crackers' and 'A Night at the Opera.' Out at a time when broad comedy will be at a premium, it pours forth lavish laugh entertainment and will swell the Marxian patronage and needle the box office sharply."
+ + **Variety (Hollywood)** p3 O 13 '39

B

BABES IN ARMS. MGM 94-97min O 13 '39

Cast: Mickey Rooney. Judy Garland. Charles Winninger. Guy Kibbee. June Preisser. Grace Hayes. Betty Jaynes

Director: Busby Berkeley

Music: Richard Rodgers. Lorenz Hart. Nacio Herb Brown. Arthur Freed. Harold Arlen. E. Y. Harburg. Roger Edens

Music director: George Stoll

Screen writers: Jack McGowan. Kay Van Riper

Musical comedy. Based on the play of same title by Richard Rodgers and Lorenz Hart. The children of vaudeville entertainers who have been driven out of vaudeville by the movies take over and produce a musical which becomes a great success. Mickey Rooney presents impersonations of Clark Gable, Lionel Barrymore, Eddie Leonard and President Roosevelt. Judy Garland gives an impersonation of Mrs Roosevelt.

Audience Suitability Ratings

"A, Y & C: very good of [its] kind."
+ + **Christian Century** p1318 O 25 '39

"Musical extravaganza with pleasing music, attractive dancing and amusing impersonations woven smoothly into an interesting story. Family." Calif Cong of Par & Teachers

"Good. Family." DAR

"A delightful, appealing and stimulating picture, replete with humor, pathos, laughter and inimitable mimicry. . . Exceptionally fine entertainment. Family." Gen Fed of Women's Clubs (W Coast)

"Rodgers and Hart tunes, and lively tempo make this picture good entertainment for the family." Nat Council of Jewish Women

"Family." Nat Soc of New England Women
+ **Fox W Coast Bulletin** O 7 '39

"The picture is exceedingly good entertainment of its kind; adolescents, 12-16: excellent; children, 8-12: yes."
+ + **Motion Pict R** p4 N '39

"General patronage."
Nat Legion of Decency S 14 '39

"A, Y & C: good."
+ **Parents' M** p62 N '39

"It's a grade 'A' musical."
+ + **Scholastic** p30 O 30 '39

"Family-juvenile. Outstanding. An excellent musical show about show business. Referred to the Committee on Exceptional Photoplays."
+ + **Wkly Guide** S 9 '39

Newspaper and Magazine Reviews

"If you remember 'Babes in Arms' as one of the sprightlier and more refreshing stage musicals of recent years, you will be happy to learn that it keeps some of its music, a good part of its story and all of its charm in the film. . . It is an altogether pleasant item, the more welcome for wearing an air of novelty in a department in which the screen has become more and more conventional." John K. Hutchens
+ + **Boston Transcript** p20 O 27 '39

"Adults and young people."
Christian Science Monitor p19 O 28 '39

"You'll forget yourself and your woes as you watch the peppy youngsters in 'Babes in Arms' swing into action in this smartly-paced, big-hearted picture. . . The whole cast gets into the infectious, holiday spirit of the piece." Philip T. Hartung
+ + **Commonweal** p14 O 27 '39

" 'Babes in Arms' is the best musical to come to the screen in many years. Based in a general way on the Rodgers and Hart smash hit of two years ago, the film has been considerably extended, enlivened, and enhanced, without a minute's letdown during the 97 minutes of its running time. It's tuneful and funny, tearful and dramatic, evenly balanced between heart-pull and humor—a perfect example of a perfect movie-making formula, brilliantly conceived, magnificently executed. . . If it's music and fun and entertainment you're looking for, 'Babes in Arms' is your picture." Jesse Zunser
+ + **Cue** p46 O 14 '39

"An interesting study in the inherent appeal of children and adolescents as screen entertainers. When combined with the talent most of the young players display here, it becomes entertainment for both adults and children. Exhibitors never were offered a more promising box-office attraction. It will more than fulfill any promises they make their customers."
+ **Hollywood Spectator** p7 O 28 '39

" 'Babes in Arms' was a New York stage hit of two years ago. With Mickey Rooney as the kid producer and Judy Garland as his inspiration, new tunes, new spectacular effects, it's sure to be an outstanding screen success. . . This is young, fresh, maybe too fresh, but it has zest and speed. You'll like it immensely." Beverly Hills
+ + **Liberty** p55 N 18 '39

"Those who have good cause to frown on the legion of motion-picture musicals which, in recent years, have had little more than glitter and costly stuffiness about them, should have a stout welcome for Metro-Goldwyn-Mayer's 'Babes in Arms.' The Rodgers and Hart musical comedy, an amiable, fresh and spirited exploitation of youth and song and dance, emerges as a cleverer, far more entertaining piece of entertainment on the screen. In fact, the film is such a complete delight from beginning to end that it makes one forget everything about the original show but the tunes, and two of them have reached the screen. . . It is one of the finest musicals we have seen on stage or screen." Robert W. Dana
+ + **N Y Herald Tribune** p14 O 20 '39

" 'Babes In Arms'—to express it in two words—is Mickey Rooney. . . The point is that even in musical comedy no one of Mickey Rooney's ostensibly tender years should be in the spotlight as often as Master Rooney is. . . We definitely don't like the screen play by Jack McGowan and Kay Van Riper. If we must have hokum, let us at least disguise it gracefully, even when it's with music." Ben R. Crisler
N Y Times p27 O 20 '39

"I know that the show people, who are much wiser than all the rest of us put together, feel that by the time a musical gets to the screen its tunes are old and the film needs freshening with new ones; yet there are stodgy loyalists among us who are disappointed to find their pet songs slighted or omitted altogether when they run to a film with a name reminiscent of past enjoyment. There are also persons who never seem to learn that they must expect endless talk and stage patter and infinite plot difficulties even in musicals that pretend to be light, airy, tuneful things. . . The numbers indeed are generally lively; it's the long, noisy, talky interludes that wear one down." John Mosher
+ — **New Yorker** p75 O 28 '39

"Metro-Goldwyn-Mayer, with 'Babes in Arms,' dedicates a top-notch musical to the untimely passing of the two-a-day. . . It offers a sounder narrative than the majority of its musical predecessors."
+ **Newsweek** p43 O 16 '39

"Hold your hats, boys, and anything else that might shake off your lap while you're laughing. They don't come any funnier than this, and when you add a good plot, good music and Mickey Rooney—well, it may not be tremendous or colossal, but it's certainly good!"
+ + **Photoplay** p65 N '39

Trade Paper Reviews

"Run, don't walk, to your MGM booker for spots on this one—provided they don't ask you for a mortgage on the theater. It's not an epic, but it is one of the surprise entertainment packages of the year. The way we figure it is something like this: If Mickey Rooney in routine Judge Hardy stories, interspaced with a 'Boys' Town,' has attained a certain solid big money value in theaters, then Mickey Rooney put on a parade—a Mickey Cavalcade,

this could be called—will wrap them up in the aisles, and before the ticket windows."
+ + **Box Office Digest** p11 S 18 '39

"From infants to octogenarians and every class and age in between, theatre-goers should applaud this diverting musical comedy, so loaded with top-grade light entertainment that it is almost certain to launch a new cycle of extravaganzas and net itself a substantial profit in the bargain."
+ + **Boxoffice** p41 S 23 '39

"Metro has a grand hit on its hands! It should be one of the biggest business-getters of the season. . . Practically everyone who sees 'Babes In Arms' will leave the theatre a walking 24-sheet. It's *that* good!"
+ + **Film Bulletin** p4 O 21 '39

"Here is a grand package of entertainment that exhibitors should be proud to play in their houses. It has sock performances by Mickey Rooney and Judy Garland, and properly exploited should be a bonanza at the box office. Director Busby Berkeley has given expert guidance to the comedy and pathos, in addition to directing a stirring finale, which has the White House as a background."
+ + **Film Daily** p7 S 19 '39

"The amazing Mickey Rooney is more amazing in Metro's 'Babes in Arms.' He becomes about the tops in this picture business through a display of versatility that has never been recorded before by the camera and mike. . Mickey is simply tremendous and tops everything he has ever done before. The picture is a solid, smack hit; a musical that will make audiences want more musicals but who will stand little chance of getting many, if any, that will give as much entertainment as this one. The show, as we saw it last night, moved with the speed of a bullet and moved from one entertaining scene to another."
+ + **Hollywood Reporter** p3 S 15 '39

+ + **Motion Pict Daily** p1 S 19 '39

"'Babes in Arms' is a topflight filmusical entertainment. It will click mightily in the key de luxers, with extended runs indicated, and roll up hefty profits for exhibitors in the subsequent runs and smaller situations. For solid entertainment, picture rates with the best. . . Mickey Rooney gives out plenty, and shoulders all responsibility for swinging the picture into the top classification."
+ + **Variety** p15 S 20 '39

"Incited by a script rich in comedy and heart interest, by an excellent musical book and showmanly production, an array of top talented youngsters, supported by veteran troupers, herewith put on a choice and lavish piece of entertainment heading straight for important coin. Topping the names is Mickey Rooney, the young folks' favorite and one of the strongest marquee fetcher-inners."
+ + **Variety (Hollywood)** p3 S 15 '39

BAD LITTLE ANGEL. MGM 77min O 27 '39

Cast: Virginia Weidler. Gene Reynolds. Guy Kibbee. Ian Hunter. Elizabeth Patterson

Director: William Thiele

Music: Edward Ward

Screen writer: Dorothy Yost

Drama. Based on a novel Looking After Sandy by Margaret Turnbull. This is a tale of the childish faith of a little orphan girl in God and the Bible. Virginia Weidler, the orphan, seems to be followed by a jinx as trouble follows every family which adopts her.

Audience Suitability Ratings

"This is a departure in film subjects because it dares to have a spiritual motivation. . . The cast is excellent and Virginia Weidler carries conviction where a less gifted child might have failed for the screen play is sentimental and resorts to emotional melodrama as a climax. However, the theme is unique and there is humor, pathos and kindliness in its unfolding. Adolescents: yes; children: emotional climax. Family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** N 11 '39

"General patronage."
Nat Legion of Decency N 2 '39

"A, Y & C: good."
+ **Parents' M** p36 Ja '40

"Family-juvenile. A story of the Sunday School type. Quite pious and moral."
Wkly Guide O 28 '39

Newspaper and Magazine Reviews

"A very, very clean and wholesome little picture, with a religious motif, centering about an orphan child's belief in the good Book. There is plenty of humor in it, but some may find the fare a little too simple for their tastes. Good entertainment for children." Bert Harlen
+ **Hollywood Spectator** p9 N 11 '39

Trade Paper Reviews

"Nothing pretentious, but withal, a neat little gem of family entertainment. . . One of Weidler's best, and fine family entertainment. Will need something with action or comedy stressed to balance the bill."
+ **Box Office Digest** p12 O 25 '39

"A Sunday School lesson in celluloid, eminently suitable for children and old ladies, quaintly mid-Victorian in character but with the Pollyanna spirit laid on a bit too heavily for average audience enjoyment. Little Virginia Weidler shows genuine talent and self-assurance in the title role, albeit the demands of the part are somewhat cloying at times."
+ — **Boxoffice** p35 O 28 '39

"Fine acting and a well contrived screenplay by Dorothy Yost combine to make this low budgeted MGM offering a better than average dualler. It is human, appealing, sustains interest throughout and moves along at an agreeable pace. In the smaller neighborhood houses and rural locations it will please as a companion piece to any feature." David J. Hanna
+ **Film Bulletin** p4 N 18 '39

"Human interest story has adult as well as juvenile appeal."
+ **Film Daily** p7 N 14 '39

"Produced strictly for the family trade, 'Bad Little Angel' advances the acting stock of young Virginia Weidler in a screen story which sets off her talents to unusual advantage. The picture moves brightly toward an inspirational conclusion and may suitably bear out any double bill."
+ **Hollywood Reporter** p6 O 19 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p6 O 26 '39

"Some may find 'Bad Little Angel' a little too sticky, but to the family-patronized theatres and the neighborhoods, as well as many subsequents, the film will be on friendly ground and do a fair share of business."
+ — **Variety** p14 D 6 '39

"Here is a sparkling and heart touching little gem, beautifully played, skillfully directed and ably produced to hold its own on any program. Virginia Weidler projects a character which will grapple audiences with its restrained comedy, its sure pathos, its inspirational note. . . The tale is told very simply and with a natural naive comedy which keeps it from being smugly religious. Not many pictures have dared to attempt this kind of premise for general entertainment."
+ **Variety (Hollywood)** p3 O 19 '39

BALALAIKA. MGM Announced for release D 29 '39 (Not yet previewed)

BARRICADE. 20th century-Fox 71min D 8 '39

Cast: Warner Baxter. Alice Faye. Charles Winninger. Arthur Treacher. Keye Luke

Director: Gregory Ratoff

Original story: Granville Walker

Melodrama. The scene is war-torn China during the siege of an American consulate by Mongolian bandits. Warner Baxter, foreign correspondent, drinks to forget his troubles; Alice Faye is a murderess trying to escape; Charles Winninger, an American consul who refuses to leave his headquarters.

BARRICADE—*Continued*

Audience Suitability Ratings

"Adults."
Nat Legion of Decency D 7 '39

"Family."
Wkly Guide D 2 '39

Newspaper and Magazine Reviews

"This 'B' picture, masquerading as an 'A,' includes all the stock clichés long remembered in action-melodramas. . . It is thin and obvious —competently enough acted, as such things go." Jesse Zunser
— + **Cue** p55 D 9 '39

"It's a flimsy 'Barricade' Twentieth Century-Fox raised at the Roxy yesterday, a tale so muddled of itself and so confused in its telling that we felt like congratulating the audience for the dazed and stony silence with which they received it. . . After trying hopelessly to make dramatic, or even melodramatic, sense out of either we decided that the really good part of 'Barricade' must have been off-screen and out of earshot, the part [the producers] did not make." Frank S. Nugent
— **N Y Times** p18 D 9 '39

Trade Paper Reviews

"It has long stretches of trite dialogue and not a few unconvincing scenes. Largely because, perhaps, the film treads familiar ground and the situations surrounding Alice Faye as the confessed murderess lack the necessary dramatic intensity, there is a sheerness about it that impels a lack of impression."
— + **Boxoffice** p29 D 2 '39

"It is a weak programmer, which will have to depend on marquee strength of Alice Faye and Warner Baxter to attract moderate business in the regular runs. Proper slot is dual supporter. Story is long on action, but lacks clarity. Tugging and straining, with little assistance on the directing side, it winds up as an inconclusive melodrama that arouses little audience interest in the proceedings."
— + **Variety** p11 D 13 '39

BATTLES IN THE SHADOW. See Lotte nell 'ombra

BEASTS OF BERLIN. Producers pictures 84-87min N 18 '39

Cast: Roland Drew. Steffi Duna. Greta Granstedt. Allan Ladd. Lucien Prival

Director: Sherman Scott

Music director: Dave Chudnow

Propaganda film. First called Hitler, Beast of Berlin, the film was banned by the New York censors. With title changed and some deletions, the film has been approved. Based on a novel Goose Step by Shepard Traube. The film is a recital of Nazi horrors before the present war. Roland Drew leads an anti-Nazi movement. He is trapped by the Gestapo and escapes to meet his wife in Switzerland and to continue the movement. This film is also released under title of Goose Step.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency D 14 '39

Newspaper and Magazine Reviews

"It is brutal, tragic, and grim in its recital of Nazi horrors in pre-War Germany. . . The cast, filled with little known players, performs with fine restraint." Jesse Zunser
+ **Cue** p39 N 25 '39

"We may not find it easy to view a picture like 'Beasts of Berlin' objectively. To begin with, it is (in the unabashed words of the Pennsylvania Board of Censors, which unqualifiedly passed it) '100 per cent propaganda,' and its very frankness in this respect may alienate those who have a constitutional distaste for being sold even a reliable bill of goods under the guise of entertainment. On the other hand, persons who feel abnormally strongly on the subject of persecuted minorities may consider that it is a better picture than it is, while members of the Bund, presumably, will feel positive that it is a much worse picture than it is." Ben R. Crisler
N Y Times p15 N 20 '39

"If the cinema plans to lead thought on the major subject of the day, it has got to provide better films than any like 'Beasts of Berlin.' Ordinary acting, at best, and an ordinary story leave us cold and dissatisfied. . . It must be compared with items in the press—a comparison that will make the picture seem very mild." John Mosher
— + **New Yorker** p83 N 25 '39

"Those who saw the picture found it far less thrilling as propaganda than interesting as a clue to the mental aberration known as censor's mind. The film is a dullish cinematizing of Shepard Traube's weakish story, 'Goose Step.' "
— + **Time** p82 D 4 '39

Trade Paper Reviews

"A timely picture, if ever there was one, with much of the material appearing in the newspapers filmed to give some realization of what is happening in Germany."
Boxoffice p63 N 11 '39

"Powerful indictment of Nazi regime is frank and outspoken. Exploitation picture."
+ **Film Daily** p6 N 22 '39

Reviewed by Charles S. Aaronson
Motion Pict Daily p7 N 24 '39

"From a monetary standpoint, this picture should be a spectacular success. Its subject matter has an immediate draw, for one thing. And its treatment is precisely the sort calculated to inflame mob passions during a period of growing hysteria. . . But if it's a boxoffice success, the picture is just as obviously an artistic failure, for its attacks on the Nazi regime merely scratch the surface, without ever even hinting at the fundamental evils of Hitlerism. Furthermore, its arguments are repetitious and, in any case, they've all been advanced more eloquently before, for instance in the Soviet-made 'Professor Mamlock.' So the film has nothing new or significant to say and it is framed in stupidly undramatic form. There are doubtless powerful pictures to be made on the anti-Nazi theme, but this isn't one."
Variety p16 N 22 '39

BETRAYAL. World 78-85min S 15 '39

Cast: Annie Vernay. Pierre-Richard Willm. Suzy Prim. Roger Karl

Director: Fedor Ozep

Music: Ricardo Zandenat

Screen writers: Companeez. Jacoby

Drama. Filmed in France with English subtitles. The time is the reign of Catherine II, Empress of Russia. When Catherine hears that a youthful aspirant to the crown is alive, she sends her favorite courtier, Count Orloff, to bring the girl back as prisoner. He falls madly in love with the girl and in the end both pay with their lives for their infatuation.

Audience Suitability Ratings

"The carnival scenes, gondola parade on the canals, and the opera are all particularly impressive. . . An extremely interesting picture of continental intrigue. Family." Gen Fed of Women's Clubs (W Coast)
+ **Fox W Coast Bulletin** O 21 '39

"It is interesting because of its continental flavor, the beauty of its background, the competence of the cast. The grouping, balance and beauty of each shot more than compensate in artistry and visual beauty for what lack there is in technical perfection. Adults." Nat Council of Jewish Women
Fox W Coast Bulletin N 4 '39

"Titles are in English, but the French is spoken so clearly that anyone with a fair knowledge of the language can understand it. Adolescents, 12-16: mature; children, 8-12: no."
+ **Motion Pict R** p4 N '39

"Adults."
Nat Legion of Decency O 5 '39

School Evaluations

"Value negligible for any groups. A decidedly inferior picture. I'm a 'fall guy' for

even third-rate foreign pictures, but this one proved ineffably boring. Of some historical interest, but not worth the trouble. Camera work consistently wrecked what opportunities there were for interesting pictorial presentation. Characterization, generally so effortlessly outstanding in European films, on a par with Hollywood's less felicitous historical epics." . . "Excellent as entertainment but overstimulating for young audiences." . . "Offers nothing but mediocre romance. Unimportant incident in view of these critical modern times." . . "I rather think the historical focus of this picture is unimportant and scarcely worthy of much emphasis in the classroom." . . "Well done, not particularly moving, yet effective. Of interest for comparison with American films." . . "Day dream type of picture with no relation to reality. A type of escape picture with many graceful moments. Students like something a little more earnest and meaningful." . . "Moved slowly; plot obvious; setting good. I do not believe it would hold the interest of any groups I have." . . "I do not recommend this film. Too slow moving and too ordinary in story." . . "Not recommended for following reasons: theme and background too remote from our children's experiences; action too slow for their taste; too much lost through their inability to follow French dialogue." . . "Too trivial, uninspired. Not even good as history, I should say, because I am sure that Catherine and the others must have been much more interesting people than here portrayed."
Com on Motion Pict, Dept of Sec Ed, NEA O 4 '39

Newspaper and Magazine Reviews

"With 'Betrayal' the French film season in New York seems to have gotten off to an excellent start. This drama of love and intrigue in the court of Catherine II of Russia has been produced with a splendor and lavishness I do not recall ever having seen before in any French film. The French are proverbially thrifty in their picture-making; 'Betrayal' is an agreeable, entertaining exception." Jesse Zunser
+ + **Cue** p39 S 23 '39

"There are at least some handsome Venetian scenes in 'Betrayal.' . . A peculiarly sugary love story has been contrived. . . The able Madame Suzy Prim is a very superior Catherine." John Mosher
+ — **New Yorker** p65 S 30 '39

Trade Paper Reviews

"The treatment, opulence, delicacy and poignant drama of the latest approach bear testimony to one of the really distinctive films to come out of France."
+ **Boxoffice** p43 S 23 '39

"The production is elaborate and sweeping, but there is a lack of humor and color. The principal characters are able, and the direction of Fedor Ozep is adequate."
+ **Film Daily** p7 S 21 '39

Reviewed by Charles S. Aaronson
+ **Motion Pict Daily** p4 S 18 '39

"Seymour Nebenzahl, producer of 'Mayerling,' has possibly his most costly and impressive French feature in 'Betrayal.' It is not another 'Mayerling' but this latest effort promises to stack up with the best French-made pictures of the year. Only a tragic climax stands in the way of making it one of the heavy draw attractions from Paris this season."
+ **Variety** p27 S 20 '39

BEWARE SPOOKS. Columbia 65min O 24 '39

Cast: Joe E. Brown. Mary Carlisle. Clarence Kolb. Marc Lawrence. Don Beddoe

Director: Edward Sedgwick

Screen writers: Richard Flournoy. Albert Duffy. Brian Marlow

Comedy. Based on the play of same title by Richard Flournoy. Brown becomes a policeman because of his father's excellent reputation as a cop. Brown bungles an arrest, is dismissed from the force, takes his bride to Coney Island and becomes a hero when he catches criminals in the spook house of the amusement park.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency N 30 '39

"A: poor; Y: questionable in spots; C: no."
— **Parents' M** p36 Ja '40

Newspaper and Magazine Reviews

"I am told there is a large and substantial audience that enjoys the subway-mouth antics of Joe E. Brown and his standard type of slapstick comedy. Strictly for them, is this typical broad-gauge Brown burlesque." Jesse Zunser
Cue p31 N 4 '39

"The comic cop has rarely appeared less funny than he does with Joe E. Brown wearing the badge and blue. . . There is very little in the production to sustain Brown's familiar clowning. The fact is that the new screen offering has a few flashes of low comedy hilarity and nothing else. . . 'Beware Spooks' is a make-shift motion-picture prank, which makes an old graybeard like myself feel nostalgic about those good old days of the Keystone Kops." Howard Barnes
— **N Y Herald Tribune** p12 N 3 '39

"The most important thing to remember about the picture is the fact that it was based on an unproduced play; that, at least, is a blessing for the theatre. And yet for pure silliness, with practically no humorous justification, this flagrant misuse of the orally talented Joe E. Brown is, in its modest way, a new high in low comedy." Ben R. Crisler
— **N Y Times** p17 N 3 '39

Trade Paper Reviews

"Those who like their comedy utterly devoid of subtleties and confirmed Joe E. Brown fans will find his latest vehicle a prize package of guffaws, since it specializes in slapstick and hokum at their very broadest."
Boxoffice p35 O 28 '39

"Joe E. Brown is at his best in this fast moving, rollicking slapstick comedy. There are a few slow spots, but for the most part the story is amusing and the supporting cast capable. It proves anew that Joe E. Brown may be depended upon for good family style entertainment. Where the comic's following is loyal this will do business. Elsewhere it is an agreeable supporting feature." David J. Hanna
+ **Film Bulletin** p6 N 18 '38

"The talents of Joe E. Brown are unavailing in making this comedy any better than run-of-the-mill film fare. Brown goes through his complete routine of tricks, but the story material is weak, trite and not very amusing."
— + **Film Daily** p8 N 9 '39

"'Beware Spooks' is another typical Joe E. Brown formula comedy that fits favorably into the groove of filler material on a dual bill. The picture is all Joe E. Brown, and unless one is a fan of Brown's, its entertainment value is questionable. Last night's preview audience at the RKO-Hillstreet got several hearty laughs from Brown's antics. Picture gets off to a good start, but sags in the middle and picks up for a funny finish."
+ — **Hollywood Reporter** p6 O 19 '39

Reviewed by Gus McCarthy
+ — **Motion Pict Daily** p10 O 25 '39

"Strictly a formula comedy along lines familiar to audiences in past Joe E. Brown features. Picture has its laugh moments with typical Brown grimaces and knockabout to adequately satisfy as support in the family houses where broad and elemental comedy is accepted."
+ **Variety** p11 O 25 '39

"Running light on plot, but heavy on hilarity, 'Beware Spooks' is the type of vehicle that displays Joe E. Brown at his best. While it is strictly a programmer, it is one that will delight Brown fans and add strength to any bill."
+ **Variety (Hollywood)** p3 O 19 '39

THE BIG GUY. Universal 78min N 24 '39

Cast: Victor McLaglen. Jackie Cooper. Edward S. Brophy. Peggy Moran. Ona Munson

Director: Arthur Lubin

Original story: Wallace Sullivan. Richard K. Polimer

Screen writer: Lester Cole

Melodrama. Jackie Cooper portrays an orphan who works in a garage to pay his way through night school where he is designing a new type of auto engine. Convicts get him to aid them through promises of financing his invention.

Audience Suitability Ratings

"Photography and directing good; moral and social values are doubtful. Adults only." Am Legion Auxiliary

"Tense, sordid drama of prison life with well developed story and good direction. . . This is a heavy-action picture with no comedy relief and with too prolonged and unnecessarily gruesome scenes of automobile wrecks and chases. 14-18: not recommended; 8-14: no. Adults." Calif Cong of Par & Teachers

"The major virtue of this prison melodrama is its zeal to be original, while its major fault is that it wastes the power of the central idea with unconvincing complications. Some emotional scenes are well done, but are rather exhausting. Unsound socially. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"Though heart-rending and brutal in spots, the picture is well staged and interesting. . . The work of the director is good and the final social values constructive. Somewhat unusual in treatment and entertaining for its type. Adults." Gen Fed of Women's Clubs (W Coast)

"An interesting, highly dramatic prison tale. Family." Nat Council of Jewish Women

"A gripping and thought-provoking social drama. Mature." S Calif Council of Fed Church Women

Fox W Coast Bulletin D 2 '39

"Objectionable in part."

Nat Legion of Decency D 7 '39

Newspaper and Magazine Reviews

"A very grim drama during which the audience laughs at the wrong places. As for the children—have you interested them in making divinity with walnuts?" Bert Harlen

— **Hollywood Spectator** p10 D 9 '39

"A well-acted story . . . adds an interesting twist to the standard excitement of Class 'B' prison dramas."

+ **Newsweek** p34 D 11 '39

Trade Paper Reviews

"Another prison picture—but skill in production guidance, direction, scripting and playing lift it above the routine characterization, and definitely aim it for more money than Universal expected to garner."

+ **Box Office Digest** p8 N 30 '39

"Despite the formula aspects of the story, the picture may be considered among the better prison films. The cast is good, the direction keeps action moving at a lively clip and, boiled down, it is acceptable entertainment."

+ **Boxoffice** p29 D 2 '39

"It is no surprise that Universal has an exceptionally good action drama in 'The Big Guy' for it was given exceptional production and dramatic talents. It will be a surprise if it fails to turn in handsome grosses, however, for it is stacked with every surefire audience element."

+ **Hollywood Reporter** p13 N 22 '39

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p9 N 30 '39

"Here is an actionful and suspenseful melodrama that ranks as a top programmer with strong entertainment factors for picture of its type. 'The Big Guy' with Victor McLaglen and Jackie Cooper for marquees, will provide good support for the key duals, and rates as bill topper in the subsequent and action houses."

+ **Variety** p14 N 30 '39

"Melodramatic happenings connected by a gripping, human story thread, the whole given excellent mounting, make 'The Big Guy' a picture that will excite action enthusiasts. With names of Victor McLaglen and Jackie Cooper available as box office lure, the offering will provide excellent support on first run dualers and probably rise to top position in subsequents."

+ **Variety (Hollywood)** p3 N 24 '39

BLACKMAIL. MGM 79-81min S 8 '39

Cast: Edward G. Robinson. Ruth Hussey. Gene Lockhart. Bobs Watson. Guinn Williams

Director: H. C. Potter

Music: Edward Ward. David Snell

Original story: Endre Bohem. Dorothy Yost

Screen writers: William Ludwig. Dave Hertz

Drama. Robinson portrays a fugitive from a chain gang who has been framed by Gene Lockhart, the man who really committed the crime. Free, Robinson becomes an oil-well fire fighter. Lockhart finds out that Robinson is married and well established and blackmails him. In the end Robinson goes back to the chain gang and obtains a confession from Lockhart.

Audience Suitability Ratings

"A: good of kind; Y: too strong; C: no."

+ **Christian Century** p1182 S 27 '39

"We do not like the idea of justice coming from taking things in one's own hands. Scenery, characterizations and story are so well done that they are too realistic. Adults." Am Legion Auxiliary

"A depressing melodrama with violent action, excellent acting, and superior direction. Adults." Calif Cong of Par & Teachers

"Exciting sequences of raging oil well fires offer little relief from the longer depressing scenes of the misery and brutality inflicted upon prisoners in a southern chain gang. Adults." Calif Fed of Business & Professional Women's Clubs

"Gene Lockhart's fine characterization, and exciting oil-well fires make this sordid melodrama stressing the brutality of chain gang guards worthwhile. Adults." DAR

"A story of stark realism, packed with action, suspense and emotion. . . Outstanding the work of the cameramen; forceful and convincing the direction. Too harrowing for family audiences. Adults." Gen Fed of Women's Clubs (W Coast)

"Interesting are the scenes of firefighting, blazing oil wells, and nauseating the prison scenes. Mature-family." Nat Council of Jewish Women

"Strong melodrama, somewhat unevenly directed. A powerful story which many will find too harrowing. Adults." Nat Soc of New England Women

"The depressing and cruel scenes overshadow the just and happy ending. Remarkable photography, including unpleasant prison scenes, excellent cast and good direction. Decided adult fare." S Calif Council of Fed Church Women

Fox W Coast Bulletin S 16 '39

"There may be those who will enjoy the violent scenes unfolded on the screen, but it is scarcely women's fare, and we question its social value. If movie patrons were moved to investigate the truth of situations such as those pictured, such films have some excuse. Otherwise, what purpose? Certainly not entertainment. As violent melodrama, it succeeds pictorially. But in our opinion it is not worth seeing. Adolescents, 12-16: bad; children, 8-12: impossible."

— **Motion Pict R** p4 S '39

"Adults."

Nat Legion of Decency S 7 '39

"A: fair; Y & C: no."

+ — **Parents' M** p62 N '39

Newspaper and Magazine Reviews

"About two more pictures like 'Blackmail' and 'I Am the Law' and Robinson will have to go back to Broadway to get a new reputation. . . Some of 'Blackmail' is tolerable melodrama, put together with a realism that is at times gripping, at times painful." John Gibbons
+ — **Boston Transcript** p5 S 8 '39

"Brutal in spots, fast-paced, but not very convincing. Adults."
— + **Christian Science Monitor** p15 S 9 '39

"Not for children, and not for people who have troubles of their own. From a cinematic standpoint, however, a fine piece of work. Robinson's performance will not disappoint his admirers. Exhibitors will not find it a good weekend attraction. Of no particular interest to study groups."
+ **Hollywood Spectator** p7 S 16 '39

"With 'Blackmail' the audience is blackmailed. We get Edward G. Robinson, but as a dead man, killed by a crudely executed story which drags him back and forth between burning oil wells and the chain gang." Franz Hoellering
— **Nation** p422 O 14 '39

"The greater part of the film paints the villainy and inhuman treatment that exist in chain gangs. It is not a pretty picture; it becomes a fairly real one as Mr. Robinson and his unfortunate comrades conduct it, but, even with an exciting escape and the ultimate atonement of justice, 'Blackmail' proves little more than the fact that Mr. Robinson is a sturdy actor. It is too bad that Gene Lockhart's role, that of the treacherous William Ramey, wasn't extended in this film. . . Here is a film that would have profited by dual billing. Mr. Lockhart, of course, would have been the other star." Robert W. Dana
+ — **N Y Herald Tribune** p16 S 15 '39

"In his day Edward G. Robinson has been one of the screen's greatest criminals. . . What a sad thing it is, then, to see this distinguished inhabitant of the Rogue's Gallery, this Napoleon of crime, this indomitably amoral spirit who belongs with the Borgias, feebly trying to go straight in the current 'Blackmail.'" Ben R. Crisler
— + **N Y Times** p26 S 15 '39

"Among the average films of the moment, I think I'd choose Edward G. Robinson's 'Blackmail' as my pet. Not that it is a particularly brilliant exhibit for this gentleman to give us, or that it hasn't a good many sagging moments. However, there is a general air of excitement about it, and occasional spasms of good melodrama. . . Gene Lockhart, as a sloppy, slovenly, yet slick blackmailer, contrives something very pretty in the way of an acting stunt." John Mosher
+ **New Yorker** p74 S 23 '39

"This is a tense but not too plausible record of Southern chain gangs and the hazards of oil-well fire fighting."
+ — **Newsweek** p44 S 25 '39

Trade Paper Reviews

"In an oasis of smart-alecky drawing-room dramas, this one is going to make considerable of a hit with your patrons. It is not an epic but it is a darn good piece of mass entertainment. Maybe you are lucky and have bought it in the proper bracket."
+ **Box Office Digest** p11 S 9 '39

"A red-blooded, gripping and original story of chain gangs, oil-well fires and the men who fight them offers Edward G. Robinson a role which fits his specialized talents like a glove. The result is lusty action entertainment of the highest order, with never a dull moment."
+ **Boxoffice** p63 S 16 '39

"Here is one of the better pictures. It is packed with suspense, the cast's work is excellent, and the direction is flawless in building the story to its dramatic climax."
+ **Film Daily** p5 S 15 '39

"MGM has in 'Blackmail' sock entertainment that should register heavily at the boxoffice. It is good old-fashioned melodrama. . . It is guaranteed to stir any audience. It is liberally spiked with action and particularly thrilling are the fire-fighting sequences."
+ **Hollywood Reporter** p3 S 7 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 S 12 '39

"Picture is a good programmer that will supply adequate support in the dualers and get attention in the action houses. The family circuit will accept it as sufficient entertainment for a suspenseful evening. . . Dramatic episodes are neatly set up, and dovetail into a smooth and steady flow. Direction aids in maintaining suspense. . . Chain gang camp sequences point up brutality and mental collapse of prisoners too graphically to fit into the composite whole. That's the major drawback."
+ **Variety** p12 S 13 '39

"Metro offers in 'Blackmail' a picture hard to beat for sheer melodrama, all pointed to development of top thrills and suspense. Because of this there will be some audiences who find the going too realistic but fans of lusty drama played to the hilt, will be more than satisfied. Picture carefully avoids tendency towards heaviness in its dramatics, leavening its more tense moments with chuckles."
+ **Variety (Hollywood)** p3 S 7 '39

BLONDIE BRINGS UP BABY. Columbia 67min N 2 '39

Cast: Penny Singleton. Arthur Lake. Larry Simms. Jonathan Hale

Director: Frank R. Strayer

Music director: M. W. Stoloff

Original story: Robert Chapin. Karen De Wolf. Richard Flournoy

Screen writers: Gladys Lehman. Richard Flournoy

Comedy. Based on the comic strip of same title by Chic Young. Another in the series. Blondie decides to send Baby Dumpling to school after a book salesman tells her the child is very bright. Dagwood, the husband, sells a wild scheme to his boss who fires him when the scheme turns out to be unsound.

Audience Suitability Ratings

"Good. Many laughable situations, whether natural or forced, make it family fare. Family." DAR
+ **Fox W Coast Bulletin** N 11 '39

"It is excellent entertainment, comprising situations and experiences common to children and parents, and within the appreciation of all. The problems of the sheltered child, starting to school, and the solicitude of the parents for his welfare present a healthy universal appeal. Adolescents, 12-16 & children, 8-12: excellent."
+ + **Motion Pict R** p5 N '39

"General patronage."
Nat Legion of Decency N 30 '39

"A, Y & C: good."
+ **Parents' M** p36 Ja '40

"Family. It is an amusing story."
+ **Wkly Guide** N 18 '39

Newspaper and Magazine Reviews

"Youth, spritely movement and brightness of setting again have their effect, and it will probably be well received by most people as a programmer." Bert Harlen
+ **Hollywood Spectator** p8 N 25 '39

Trade Paper Reviews

"Columbia is well into its stride with this 'Blondie' series, with the result that 'Blondie Brings Up Baby' rates as top hole entertainment. Many will list it as the best of the series, because the blend of legitimacy in story and laugh value in hokum gags is exceptionally well handled."
+ **Box Office Digest** p8 N 8 '39

"A worthy successor to its two predecessors, this third effort in the series based upon Chic Young's comic strip should account well for itself on the black side of the ledger."
+ **Boxoffice** p61 N 11 '39

"The 'Blondie' series is improving! This latest one has its full measure of laughs and, furthermore, has more human interest than any of the previous vehicles. Where this series is popular, 'Blondie Brings Up Baby' will get very good grosses."
+ **Film Bulletin** p6 D 2 '39

BLONDIE BRINGS UP BABY—*Cont.*

"Very enjoyable entertainment; should click readily with all audiences."
+ **Film Daily** p7 N 8 '39

"Columbia's 'Blondie Brings Up Baby' keeps up the standard set by Producer Robert Sparks in his previous 'Blondie' pictures, and will continue to please the followers of Chic Young's cartoon characters. Its pace is fast, and there are a great many laughs, some of them of the belly variety, in the smartly contrived screenplay. On the whole, the picture will give more than general satisfaction on its end of the bill."
+ **Hollywood Reporter** p3 N 4 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p4 N 7 '39

"Blending elemental comedy with usual domestic drama, picture will provide strong support in the duals, and hit a good stride in the family houses. Story is close to pattern laid down for previous releases of the series."
+ **Variety** p14 N 8 '39

"Assuming entertainment quality beyond the scope of that contained in its predecessors, 'Blondie Brings Up Baby' is far and away the best edition of this Columbia group. Intermingling human element with its comedy, it is a programmer that will delight the family trade."
+ **Variety (Hollywood)** p3 N 4 '39

BOMBS OVER LONDON. Film alliance 77min

Cast: Charles Farrell. Margaret Vyner. Fritz Kortner. Danny Green

Director: Sinclair Hill

Screen writer: G. H. Moresby White

Melodrama. Filmed in England. Fritz Kortner portrays a diplomat of an unnamed European country who stages an air raid over London by wireless-controlled airplanes. Charles Farrell, a newspaper cartoonist, uncovers the plot.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency S 28 '39

Trade Paper Reviews

"As a result of its theme and rather awe-inspiring title, this falls into the exploitable category as far as film values go. It is a British production of not very high calibre and characterized by artificially constructed melodrama. Enough suspense, however, is generated to make it passable entertainment for the duals."
+ — **Boxoffice** p63 S 16 '39

"It is timely, and it has plenty of action and suspense. An excellent performance is given by Fritz Kortner. . . It has enough high-pressure action and mechanical hokum to present interesting exploitation possibilities."
+ **Film Daily** p18 S 18 '39

A BRIVELE DER MAMEN. Sphinx-Greenfilm 106min S 14 '39

Cast: Lucy Gehrman. Alexander Stein. Max Bozyk. Chane Levin. Gertrude Bulman

Director: Joseph Green

Music: Abe Ellstein

Screen writer: M. Osherowitz

Drama with music. Filmed in Poland in Yiddish dialogue with English subtitles. Lucy Gehrman portrays a mother of three children who struggles to support them and their idle father. She runs the gamut of tragedy as her husband deserts her, one son is killed in the World War, the other son disappears and her daughter runs off with a worthless dancing master.

Newspaper and Magazine Reviews

"The last Yiddish movie made in Poland before the Nazi invasion put an end, at least temporarily, to such activities, is one of the best to reach here from that country. While the film is of the sadly sentimental type so common on the Yiddish stage and screen, Joseph Green, who directed it has cleverly managed to prevent the action from becoming mawkish and to keep the players within the bounds of reasonableness." H. T. S.
+ **N Y Times** p26 S 15 '39

Trade Paper Reviews

"It is a lengthy and detailed account, dramatically touching and skillfully performed, of the gradual disintegration of a simple family of Jews. . . It is all told well and not without humorous relief."
+ **Boxoffice** p29 O 7 '39

"Typical of heavy Yiddish drama, this picture uses a successive number of discouraging incidents to build up the theme. Picture is timely right now with its post-war refugee problem."
+ — **Film Daily** p7 S 21 '39

Reviewed by Edward Greif
+ **Motion Pict Daily** p7 S 22 '39

"It is a typical Yiddish tear-jerker whose excellent cast, direction and reasonably good basic story should see it through for profitable returns in locales where there is a big Jewish population."
+ **Variety** p27 S 20 '39

C

CAFE HOSTESS. Columbia Announced for release N 30 '39 (Not yet previewed)

CALL A MESSENGER. Universal 60-64min N 3 '39

Cast: Billy Halop. Huntz Hall. Robert Armstrong. Mary Carlisle. Anne Nagel. Victor Jory. Larry Crabbe. El Brendel

Director: Arthur Lubin

Music director: Hans J. Salter

Original story: Sally Sandlin. Michel Kraike

Screen writer: Arthur T. Horman

Melodrama. Billy Halop portrays a leading spirit in a gang of street boys. He is arrested for attempted burglary and offered a choice of reform school or a job as messenger boy. In time he makes good and rehabilitates his gang and a criminally inclined elder brother.

Audience Suitability Ratings

"A: hardly; Y & C: no."
— + **Christian Century** p1527 D 6 '39

"14-18: possibly; 8-14: no. Adults." Calif Cong of Par & Teachers

"Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"Unsuitable for children. Mature audiences." Gen Fed of Women's Club (W Coast)

"Family." Nat Council of Jewish Women

"Melodramatic social drama with a good cast and excellent photography. The story incidents are depressing and the total effect is none too convincing. Adults." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

"The main idea is a logical one upon which to build a motion picture, but this particular film strikes too many false notes in its handling of the material, and the result is unpleasant rather than constructive. Adolescents & children: no. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bulletin O 7 '39

"General patronage."
Nat Legion of Decency S 28 '39

"Family. Has humor and feeling."
+ **Wkly Guide** S 16 '39

Newspaper and Magazine Reviews

"The picture has been filmed with lackadaisical good faith and little dramatic cohesion. Even the actors show little relish for their parts, and El Brendel never seemed less funny. Again we see an attempt to make sissies out of a bunch of hitherto tough film kids, but the film has not yet come along that has been able to do it." Robert W. Dana
— + **N Y Herald Tribune** p8 N 11 '39

Reviewed by Ben R. Crisler
N Y Times p12 N 11 '39

Trade Paper Reviews

"It should prove ideal fare for the juveniles, albeit a bit forced and obvious for the adult trade. Good performances are recorded throughout and the comic elements, all on the slapstick side, have been well handled."
+ **Boxoffice** p41 S 23 '39

"It is a fast, funny and frequently exciting programmer. The story drags in several implausible situations, but these will be overlooked by audiences seeking laughs or thrills in their film fare. Fine entertainment for neighborhood duals, 'Call a Messenger' can stand alone in action spots." Frank Leyendecker
+ **Film Bulletin** p19 D 2 '39

"Comedy drama with 'Dead End' kids has able cast and plenty of action."
+ **Film Daily** p7 N 16 '39

"Universal has taken two of the members of the Dead End gang, combined them with their own Little Tough Guys and the result is humorous comedy drama that will give general satisfaction to its audiences. In the film these gamins of the street undergo a reformation that should quell the squawks of the various organizations that have made demands for the cleansing of the kids. Producer Kenneth Goldsmith has wisely injected a human quality into the boys instead of making them out and out roughnecks."
+ **Hollywood Reporter** p4 S 14 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p6 S 18 '39

"Billy Halop and Huntz Hall, leaders from the Dead End kids group, are given a chance to shine in this new semi-gangster picture. Pair give more legitimate performances than customary, and cash in on this chance. Their work and the presence of several veterans go far in making familiar material and impossible situations click. Result is a rowdy, gripping production patterned for theatres such as this one (action house) and as heavy bolstering in dual setups."
+ **Variety** p18 N 15 '39

"Reforming of the screen's bad boys continues in Universal's 'Call a Messenger,' which for all its unpretentiousness shapes up as capable screenfare in supporting spots. Built for laughs, but with tense moments thrown in, picture breezes along under well-paced direction of Arthur Lubin and good work of the cast."
+ **Variety (Hollywood)** p3 S 14 '39

CALLING ALL MARINES. Republic 65min S 28 '39

Cast: Donald Barry. Helen Mack. Warren Hymer. Robert Kent. Cy Kendall

Director: John H. Auer

Music director: Cy Feuer

Original story: Harrison Carter

Screen writer: Earl Felton

Action melodrama. A gangster joins the Marines in order to steal plans for a new type of bomb for an enemy agent. In the end he performs a heroic deed and redeems himself.

Audience Suitability Ratings

"A & Y: poor; C: no."
— **Christian Century** p1454 N 22 '39

"A: fair; Y: good; C: no."
+ — **Parents' M** p62 N '39

Newspaper and Magazine Reviews

"This military melodrama has action—and that is the most you can say for it. As a movie, it is celluloid pulp screaming through the projectors across a protesting screen. . . The cast is competent, and the picture may serve to keep you awake through the duller half of a double-feature." Jesse Zunser
— + **Cue** p31 O 28 '39

"All right for action film enthusiasts, but offers nothing for the discriminating spectator." Bert Harlen
+ — **Hollywood Spectator** p8 S 16 '39

"'Calling All Marines' has swapped serial melodrama, involving spies and sabotage, for football and its attendant excitement. Certainly, the marines would want to call the whole thing off. . . It is a real shame that the marines must be associated in name with such a poor picture. Even a serial has more reason." Robert W. Dana
— **N Y Herald Tribune** p17 O 26 '39

"Republic's motives must have been friendly, too; yet, paradoxically, 'Calling All Marines' is everything that a saboteur, a spy and a wrecker of our defense forces could wish it to be. . . In effect, the picture is as subtle and about as true to reality as an enlistment poster, and it is marked by a literal application of the cinema's classic conclusion: namely, the arrival of the marines." Ben R. Crisler
— **N Y Times** p27 O 26 '39

Trade Paper Reviews

"The sole value of the picture is in the title. And that title will have value to most Republic exhibitors who have bought for buttons, and who have never lost when the grand old Marines have been in the title. . . There is action, and action, from opening shot to fade out. But the story gets so messed up with some sort of plot that it reaches the point of becoming pretty, pretty bad. It doesn't quite go overboard, but there were many moments when it seemed to be teetering on the brink."
— + **Box Office Digest** p11 S 9 '39

"The situation will be well in hand in every theatre where this fast-moving melodrama about leathernecks lands in the supporting spot, the niche for which it was made. Endowed with sufficient action, story and production values to make it highly acceptable program material under any circumstances, its appeal is further enhanced by the timeliness of its martial theme."
+ **Boxoffice** p63 S 16 '39

"Lacking any ingredient that might possibly be defined as entertainment, this Republic quickie will find bookings few and far between. Story is flimsy, unconvincing and unnecessary. Dialogue is worse and the acting amateurish. Only spot this is acceptable for is the dual bills in cheaper action houses." David J. Hanna
— **Film Bulletin** p6 S 23 '39

"Although the story of the hard-boiled crook who becomes a new man when he joins the U. S. service—the Marines in this case—is familiar, several twists have been injected that make it okay for the neighborhood trade."
+ — **Film Daily** p6 S 22 '39

"It is packed with action from the opening gun to the final fadeout, but little thought is given to the sincerity of the story itself. When a handful of gangsters attempts to fight the United States Marines to get a new type of bomb the government is working on, the story reaches the ridiculous. Even gangsters are a little smarter than that. However, the picture should go well where the audience likes action and is not too particular about reality in stories."
— + **Hollywood Reporter** p3 S 6 '39

Reviewed by Gus McCarthy
+ — **Motion Pict Daily** p6 S 12 '39

"'Calling All Marines' is a fair second-grade turnout built around a plot that's been used often. . . For the dual trade. Donald Barry is inclined to overplay his part throughout. His gradual transition to appreciation of the meaning and principle of being a Marine, isn't as convincing as it could have been."
+ — **Variety** p12 S 27 '39

"Earl Felton's highly preposterous screen play doomed 'Calling All Marines' to filler classification even before cameras had been unshuttered. Add to this John H. Auer's loose-handed direction, and you have a picture in which intelligent customers will find little in way of actual entertainment."
— **Variety (Hollywood)** p3 S 6 '39

EL CAPITAN ADVENTURERO. José Guererro 92min O 7 '39

Cast: José Mojica. Manolita Saval. Carlos Orellana. Alberto Marti. Sara Garcia

Director: Arcady Botelier

Operetta. Filmed in Mexico in Spanish without English subtitles. Based on a Spanish operetta of same title. An adventurer in old Spain overcomes tremendous odds in saving a beautiful girl from a wicked old nobleman.

Newspaper and Magazine Reviews

"This Mexican production, based on a popular Spanish operetta, gives José Mojica a chance to use his pleasing tenor voice to good advantage and shows interesting views of the New Spain of two centuries ago. It also presents a new and charming Mexican actress, Manolita Saval." H. T. S.
N Y Times p19 O 8 '39

Trade Paper Reviews

"This picture should have a wide drawing power in the Spanish-speaking fields. The popular José Mojica, singing pleasingly, and playing with merit, carries off the lion's share of the honors."
+ **Film Daily** p5 O 12 '39

CAT AND THE CANARY. Paramount 71min N 24 '39

Cast: Bob Hope. Paulette Goddard. John Beal. Douglass Montgomery

Director: Elliott Nugent

Music: Dr Ernst Toch

Music advisor: Andrea Setaro

Screen writers: Walter DeLeon. Lynn Starling

Mystery story. Based on the play of same title by John Willard. Filmed in 1927 as a silent picture by Universal. The prospective heirs of an eccentric millionaire meet in an eerie old mansion in the bayous of Louisiana. Two wills are discovered. A prowling cat mysteriously kills the lawyer and almost kills Paulette Goddard.

Audience Suitability Ratings

"A: good of kind; Y: doubtful; C: no."
+ **Christian Century** p1422 N 15 '39

"An unusually entertaining mystery film based on the well-known stage play. Adults." Int Fed of Cath Alumnae
+ **Fox W Coast Bulletin** O 21 '39

"Good. Mature-family." DAR
+ **Fox W Coast Bulletin** O 28 '39

"Mystery thriller adapted from the well known stage play and retaining plenty of suspense. Adults." Calif Cong of Par & Teachers

"Streamlined adaptation of the spine-chilling, thriller-killer murder-mystery with excellent comedy relief furnished by Bob Hope and humorous dialogue cleverly introduced to offset, somewhat, the weird, uncanny atmosphere. Adults." Calif Fed of Business & Professional Women's Clubs

"Skillful direction makes this exciting entertainment for mystery fans. Mature." Gen Fed of Women's Clubs (W Coast)

"Effective musical underscoring, expert photography, and a first rate cast, are successfully blended by direction that makes the most of sustained suspense and weird background. Adults." Nat Council of Jewish Women

"This picture is decidedly not for children, but will be enjoyed by mystery fans. Adults." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** N 4 '39

"Lovers of thrilling mystery melodrama should enjoy this version of a well known stage play. . . While all the happenings cannot be scrutinized too critically, the production accomplishes its purpose of raising goose pimples and providing amusement for those who like this sort of things. Adolescents, 12-16: depends on taste and nerves; children, 8-12: no."
Motion Pict R p5 N '39

"Adults."
Nat Legion of Decency S 21 '39

"A & Y: fair; C: no."
+ — **Parents' M** p58 O '39

Newspaper and Magazine Reviews

"If it was necessary to find a story for Mr. Hope, so that his gags wouldn't solidify with age, Paramount could at least have left this one alone. Now the canary is cooked, and what sauce there is belongs to Mr. Hope. Paramount assembled a talented cast for the film, but then put it together with little imagination." John Gibbons
— + **Boston Transcript** p20 N 17 '39

"Adults."
Christian Science Monitor p17 N 18 '39

"Afterwards you may resent the tricks and old formula of having the least suspicious character be the murderer, but during the picture you'll probably feel like Bob Hope whose goose pimples have goose pimples." Philip T. Hartung
+ **Commonweal** p119 N 24 '39

"It's a chiller-thriller formula that never fails. . . All in fun—and it *is* fun. You'll like it." Jesse Zunser
+ **Cue** p39 N 25 '39

"Motion picture appreciation classes should find it an interesting study if approached from the standpoint of its departures from the standard set by most of the murder-mystery pictures which have preceded it. This one could have been as lurid and cheap as the others but comes to the screen as good entertainment, in the best of taste. It demonstrates the truth of the axiom that in an art creation it is the medium of expression, not what is expressed, that is of primary importance. . . Not for children. Exhibitors can get behind it with confidence."
+ **Hollywood Spectator** p6 N 11 '39

"This belongs to the who-dun-it school of mystery melodrama; a little dated maybe, but what isn't in these troubled days?" Beverly Hills
+ — **Liberty** p40 O 21 '39

"It is witty, fast, gruesome, and offers no insult to the average intelligence." Franz Hoellering
+ **Nation** p662 D 9 '39

"'Cat and the Canary' dates back to the dim past yet the lively version of it now released bestirs an audience to squawks and squeaks of pleasure. The plan of the revival has been to make the piece a farce rather than a thriller, to modernize it with an atmosphere of burlesque, and I suppose, there is sense in the idea." John Mosher
+ **New Yorker** p83 N 25 '39
Newsweek p37 N 20 '39

"No matter how many mystery thrillers Hollywood tosses our way, we don't ever seem to get tired of them; and besides, this one is funny. You'll be pretty busy trying to hold yourself down to the seat when your feet want to run, and holding your sides—from laughing so much."
+ **Photoplay** p62 D '39
Time p82 N 27 '39

Trade Paper Reviews

"It accentuates all the solid virtues of 'Cat and the Canary,' which, in this reviewer's opinion, will always remain as the model for comedy-mystery entertainment. . . Tops in comedy-mystery-thrillers, and will step Bob Hope along in ranking. A good bet for any audience, of any age."
+ **Box Office Digest** p6 N 1 '39

"The latest version of this well-known thriller holds plenty of suspense. Interspersed with lighter moments by Bob Hope, it will provide a goodly quota of entertainment. True to its first love, there are the hidden subterranean passages, sliding doors and mysterious sounding of gongs."
+ **Boxoffice** p27 O 7 '39

"A rather abrupt and confusing ending weakens 'Cat and the Canary' plot considerably, but in spite of this, the picture is first rate entertainment—neatly calculated to click with the masses in much the same manner that

made it a stage and silent screen success: Whereas former versions were taken in deadly earnest, in this the situations are played as much for comedy as terror." David J. Hanna
+ **Film Bulletin** p4 N 4 '39

"This newest picturization of John Willard's mystery comedy is loaded with laughs and should prove a healthy tonic for weak box-offices."
+ **Film Daily** p6 O 31 '39

"Liberally spiked with thrills, excitement and plenty of good comedy situations, Paramount's 'Cat and the Canary' emerges as a top notch comedy murder mystery that will stand up as the first feature on any bill. Fortified with a good screenplay, careful production, and a fine job of direction, plus the presence of Bob Hope, the picture carries whole-hearted interest from the opening gun to the final fadeout."
+ **Hollywood Reporter** p3 O 25 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p4 O 30 '39

"Retaining the basic spooky atmosphere and chiller situations of John Willard's original play, Paramount injects plenty of legitimate comedy in this one to provide good entertainment for general audiences. It's a top programmer for upper bracket bookings in the keys, and will hit a consistent stride down the line in the subsequents."
+ **Variety** p14 N 1 '39

"An old favorite, considerably streamlined, especially through modernization of gags and dialog, returns to screen with the unveiling of this new version of 'Cat and the Canary.' Taking on a mixture of spine-chilling and comedy qualities surpassing those it contained either as a stage play or when Universal harnessed it for cinematic box office purposes, it should easily repeat, if not better, its earlier silversheet success."
+ **Variety (Hollywood)** p3 O 25 '39

THE CHALLENGE. Denham-Film Alliance 65min O 1 '39

Cast: Luis Trenker. Robert Douglas. Joan Gardner

Director: Milton Rosmer

Screen writers: Emeric Pressburger. Patrick Kirwan. Milton Rosmer

Adventure story. Filmed in England and in the Alps. This is a re-creation of the perilous climb to the top of the Matterhorn, highest peak in the Alps, in 1865. A personal conflict between two rival climbers, one English and one Italian, results in the death of four companions.

Audience Suitability Ratings

"A & Y: excellent of kind; C: no."
+ + **Christian Century** p1487 N 29 '39

"An exceptionally fine cast headed by Robert Douglas and Luis Trenker bring realism and authenticity to the entire production. Mature." Nat Council of Jewish Women
+ **Fox W Coast Bulletin** Jl 29 '39

"Adolescents, 12-16: very harrowing; children, 8-12: no." Women's Univ Club, Los Angeles
Fox W Coast Bulletin Ag 19 '39

"General patronage."
Nat Legion of Decency Ap 6 '39

"A & Y: excellent; C: too exciting."
+ + **Parents' M** p58 O '39

"Family. It is a beautiful and thrilling picture. Recommended for schools and libraries."
+ **Wkly Guide** Mr 25 '39

Newspaper and Magazine Reviews

"One of the most thrilling pictures ever to be photographed. It is a dramatic, well-authenticated picturization of the conquest of the Matterhorn. . . There are several dramatic faults in the film, but the breath-taking beauty of the photography, the impressiveness of the god-like Alps as a background, the gripping adventures of the climb against terrifying hazards, compensate a hundred times over for any story deficiencies." Jesse Zunser
+ + **Cue** p32 O 7 '39

"Even those for whom crevasse-leaping and avalanche-dodging seem as suicidally pointless as war must admit that the subject matter is different from that of the usual melodrama (and there is a point where any difference becomes a blessing), and that nationalism and local patriotism become tolerable and even amusing when directed against a harmless objective like surmounting the Matterhorn." Ben R. Crisler
N Y Times p15 O 2 '39

"Simply to sit and look at the Matterhorn must be a comfort these days to folk within its vicinage. Even such magnificent views of it as you find in 'The Challenge' are truly distracting and a pleasure. As a mere bit of landscape, the film is worth while, and there are incidents in the story of the ascent which can jolt you. . . The narrative hasn't been presented with any particular deftness, and sometimes slows up the actual adventure element of the movie. The Matterhorn itself dominates the scene sufficiently." John Mosher
+ — **New Yorker** p71 O 7 '39

Trade Paper Reviews

"Screen entertainment of a different and exciting sort is this English importation. . . The film gains its strength in the mountain-climbing sequences where a strong undercurrent of suspense pervades."
+ **Boxoffice** p29 O 7 '39

"Interesting melodrama with documentary flavor. Will appeal to fans liking adventure."
+ **Film Daily** p7 O 5 '39

Reviewed by Edward Greif
+ **Motion Pict Daily** p6 S 27 '39

"British producers have put together a compact story about the glory of mountain-climbing that holds plenty of thrills. . . It has a rather simple story, yet it seldom is dull. Absence of names familiar to American patrons obviously will restrict it to dual houses. The production is both a directorial and acting triumph for Luis Trenker. . . Photography is spectacular, the Alpine shots particularly awe-inspiring."
+ **Variety** p47 O 4 '39

CHARLIE McCARTHY DETECTIVE. Universal Announced for release D 22 '39 (Not yet previewed)

CHICKEN WAGON FAMILY. 20th century-Fox 63min Ag 11 '39

Cast: Jane Withers. Leo Carrillo. Marjorie Weaver. Spring Byington. Kane Richmond. Hobart Cavanaugh

Director: Herbert I. Leeds

Music director: Samuel Kaylin

Screen writer: Viola Brothers Shore

Comedy. Based on the novel of same title by Barry Benefield. A southern family using a mule team to haul their traveling home manages a living by bartering with the native farmers. When the wife and children tire of their nomadic existence and urge the father to give them a permanent home in New York, all sorts of complications start.

SEE ALSO issue of September 25

Audience Suitability Ratings

"A: fair; Y & C: mostly amusing."
+ — **Christian Century** p1422 N 15 '39

"It is a suitable film for Jane Withers, whose pranks are less harmful than usual. Adolescents, 12-16 & children, 8-12: yes."
+ **Motion Pict R** p4 S '39

Trade Paper Reviews

"Adventures and trials of carefree family will appeal to family audiences."
+ **Film Daily** p7 S 28 '39

"'Chicken Wagon Family' has a lot of trouble, through no fault of its cast, in amounting to anything. . . As Jane's picture, she's had many a great deal better. . . Neighborhoods and second runs, with occasional duals, will write best ledger marks."
— + **Variety** p12 S 27 '39

A CHILD IS BORN. Warner 79min Ja 6 '40

Cast: Geraldine Fitzgerald. Jeffrey Lynn. Gladys George. Gale Page. Spring Byington. Johnnie Davis

Director: Lloyd Bacon

Drama. Based on the play, Life Begins, and on the book, A Child is Born, by Mary McDougal Axelson. The setting is the maternity ward of a hospital. Geraldine Fitzgerald portrays a convict mother who is brought to the hospital to have her baby. Gladys George is a night club entertainer who has twins.

Audience Suitability Ratings

"Adults."
Parents' M p58 O '39

Trade Paper Reviews

"It is fare the women will devour and that, of course, means the men will come along."
+ **Boxoffice** p45 Ag 5 '39

"No garment in the national wardrobe is less glamorous than the old-fashioned hospital night shirt. Geraldine Fitzgerald begins her stardom the hard way by appearing in one during most of the footage. The lack of glamour probably will make the picture suffer at the boxoffice as much as its characters do in the maternity ward, where most of the action occurs. The film has little or no masculine appeal and is not apt to be recommended for child consumption by any of the reviewing groups. This whittles its commercial appeal down to the 'you'll never know how we poor women suffer' group at the matinees. . . What is meant for suspense takes on a 'Streets of Paris' flavor of burlesque. . . Any one of the stories might be interesting, but together they're too much."
— + **Hollywood Reporter** p3 D 7 '39

CHIP OF THE FLYING "U." Universal Announced for release N 24 '39 (Not yet previewed)

CISCO KID AND THE LADY. 20th century-Fox 73min D 29 '39

Cast: Cesar Romero. Marjorie Weaver. Chris-Pin Martin. George Montgomery. Robert Barrat. Virginia Field. Harry Green

Director: Herbert I. Leeds

Original story: Stanley Rauh

Screen writer: Frances Hyland

Melodrama. Based on the character, Cisco Kid, by O. Henry. This is the first of a new series with Romero taking the place of Warner Baxter. Romero does his good deeds as a border Robin Hood and saves a mine for an orphaned baby.

Audience Suitability Ratings

"Adults." Am Legion Auxiliary

"The settings are attractive, direction is good, and the supporting cast is well chosen. 14-18: mature; 8-14: no. Adults." Calif Cong of Par & Teachers

"Scenes in saloon not in the best of taste. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Objectionable bedroom scene. Adults." DAR

"A light, amusing action drama. Mature." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"The moral tone of the picture is sordid, emphasizing drunkenness and licentiousness. Objectionable." S Calif Council of Fed Church Women
Fox W Coast Bulletin D 2 '39

"Adults."
Nat Legion of Decency D 14 '39

"Family. Lively and amusing."
+ **Wkly Guide** D 9 '39

Newspaper and Magazine Reviews

"A Cisco Kid more dashing, accomplished, and cleverer than any of his predecessors is here to be seen, and there is a gusty tale wound around him. It is all stuff, but you may find it diverting." Bert Harlen
+ — **Hollywood Spectator** p9 D 9 '39

Trade Paper Reviews

"Once again we meet the Cisco Kid, and he now appears in the person of Cesar Romero. Your reviewer can first report that Senor Romero is perfectly at home as the Cisco Kid, and sells the glamorous Latin Robin Hood very effectively. Then the reviewer must also report that they didn't do quite right by our new Cisco Kid in the story they provided. Plot and scripting give the effect of an off-hand, lazy man's job."
+ — **Box Office Digest** p9 N 30 '39

"That school of thought which demands plenty of shootin', ridin' and rip-roarin' in their sagebrush melodrama will not welcome the refinement in story structure with its accompanying loss of pace. Reactions to the new casting will probably depend upon individual tastes as concerns Romero and Baxter."
Boxoffice p29 D 2 '39

"The most important thing about the rather unimportant 'Cisco Kid and the Lady' is the fact that Cesar Romero has stepped into the role of the Kid with a grace and ease which add a good deal of romantic glamour to the character. The picture itself isn't much. It isn't hard to take, but even for an unpretentious Western, it has a featherweight, threadbare plot, strung together as a rather incoherent series of incidents, none of which is novel nor means a great deal."
+ — **Hollywood Reporter** p3 N 25 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p5 N 29 '39

"Cesar Romero takes over the role of the Cisco Kid in the plan to continue the series. What Romero lacks in the physical build of Warner Baxter, who first did the Kid, he adequately makes up in suavity, craftiness and greater romantic appeal. Handicapped by a lightweight story, parading familiar material, the film will satisfy as a dual supporter where outdoor action is required. Obvious situations are conveniently inserted, tied together loosely without much regard for a sock dramatic climax."
+ — **Variety** p14 N 29 '39

"The Cisco Kid, O. Henry's romantic bandido, struts the screen with a load of profitable entertainment as he meets 'the lady' to open the new series being built around his character in person of Cesar Romero. From the O. Henry tales a multitude of readers are familiar with the Kid's glamorized gallantries. That will be all to the good for a box office starter."
+ **Variety (Hollywood)** p3 N 25 '39

THE CITY. Civic films-World 44min S 15 '39

Commentary: Lewis Mumford

Directors: Ralph Steiner. Willard Van Dyke

Music: Aaron Copland

Narrator: Morris Carnovsky

Screen writers: Pare Lorentz. Henwar Rodakiewicz

Documentary film. Made possible by a grant from the Carnegie Corporation of New York, this is a document on the importance of city planning. It is sponsored by the American Institute of Planners. The film was ten months in production, and was filmed in thirty different states. It opens with a quiet New England village, contrasts it with the swirling life of the great city with its tenements and congested roads. Then planned towns are shown in various communities.

SEE ALSO issue of June 26

Audience Suitability Ratings

"Very interesting, well produced, documentary film. . . Very fine direction, interesting narration, and a haunting, pleasing musical score. Excellent entertainment for all ages. Family." Gen Fed of Women's Clubs (W Coast)
+ + **Fox W Coast Bulletin** O 21 '39

"This is gripping, thrilling documentary film. Family." Nat Council of Jewish Women
+ **Fox W Coast Bulletin** N 4 '39

" 'The City' is propaganda, but the message is one with which no one can disagree. . . The only question which might arise is the practibility of constructing such elaborate dwellings and park systems with present-day wage scales. It is a goal, but it looks slightly Utopian. Adolescents, 12-16: interesting; children, 8-12: yes."
+ **Motion Pict R** p5 N '39

School Evaluations

"The film has some value for every grade where any conception of social problems can be understood. As a stimulus to creative social thinking the film is excellent. Its aim is to awaken interest in a great modern problem and in this it succeeds for children as well as adults.". . "First half extremely impressive. The second half not so effective by comparison. Feel that the refreshing change can be made more so—more of the spirit of fresh air, open spaces, and sunlight, true recreation, play and leisure; the attempts at humor were unnatural, stilted, add nothing. Did, thanks be, avoid melodramatic touches that must have been tempting." . . "I should like to use it for discussion in senior and junior-high schools. The commentator's part has literary quality and is an English lesson in itself." . . "This is the finest documentary film I have ever seen. Especially relevant are the sections devoted to our own crazy existence. The tempo is always well planned. I think this is a splendid film for teaching tolerance. When one understands the real conditions under which the underprivileged must live and breathe, we can more readily appreciate their reason for resentment and distrust and 'red' ideals. Were we in their position, we might feel the same way and be willing to find any way out." . . "Should be made available for non-theatrical use. Somewhat overdone but the exaggerations should promote discussion." . . "My one criticism is that it does not even suggest the sources for improving. It shows the model 'fait accompli' but not the means of accomplishing it. However, it should inspire." . . "The film, I feel, was not merely documentary. It was didactic, and, as such, fell a trifle short." . . "The film is essentially false. The evils of the country were all minimized; those of the City were all exaggerated. It would have been better to have shown how the City is becoming better, with slum removal, good housing, playgrounds, schools, parkways, shore drives, and a thousand luxuries that once only the rich would have. If the supporters and makers of the film—and we ourselves—believed it, we should all move out. Would we be happier? No." . . "Entirely destructive; disorganizing. In the country under improved conditions nobody works—all is sunshine and beauty but where does the money come from?"
Com on Motion Pict, Dept of Sec Ed, NEA O 4 '39

Newspaper and Magazine Reviews

"This is a tremendously interesting, 44-minute documentary film. . . Alternating between drama, irony, excellent reporting, and delicious humor, 'The City' pleads, persuades, and drives home its points with irresistible logic and cinematic power. Don't, on any account, miss it." Jesse Zunser
+ + **Cue** p39 S 23 '39

"A serious survey of American conditions, this four-reel picture has documentary importance. . . It is not often that so much good showmanship attends a portrayal under civic or educational auspices, and the handling of detail and contrast is worth the attention of Hollywood. . . It will probably be remembered by its viewers longer than most class 'A' pictures. Its descriptive music and narration, by the way, are of a high order." George Turner
+ **Hollywood Spectator** p12 Jl 8 '39

"This is one of those nonprofessionally produced documentary films that the high-brow critics go overboard about. Not that it lacks its measure of merit." Beverly Hills
Liberty p11 Jl 15 '39

Trade Paper Reviews

+ **Motion Pict Daily** p4 S 18 '39

"It is a most gripping documentary film. . . Film rated some major distributor taking it over for general distribution. While it may be a bit overboard in running time right now, there are many spots where pruning is possible. . . Direction by Willard Van Dyke and Ralph Steiner, who also did cameraing, is pertinent and smartly attuned for this type of vehicle."
+ **Variety** p18 O 11 '39

CITY FOR SALE. United artists Announced for release N 23 '39 (Not yet previewed)

CITY IN DARKNESS. 20th century-Fox 72-75min D 1 '39

Cast: Sidney Toler. Lynn Bari. Richard Clarke. Harold Huber. Pedro de Cordoba. Dorothy Tree

Director: Herbert I. Leeds

Music director: Samuel Kaylin

Screen writers: Robert Ellis. Helen Logan

Melodrama. Based on a play of same title by Gina Kaus and Ladislaus Fodor and on the character created by Earl Derr Biggers. Another in the Charlie Chan series. Chan, in Paris for a reunion with his war pals, is called on to solve a series of political crimes.

Audience Suitability Ratings

"Though production of this mystery is well handled, it is rather boring at times. Adults." Am Legion Auxiliary

"Rather involved mystery melodrama. Adults." Calif Cong of Par & Teachers

"Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"Amusing entertainment for the fans. Mature." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Those who enjoy solving murder mysteries will appreciate the oriental sleuthing of Charlie Chan. Not quite up to the Chan standards. Mature." S Calif Council of Fed Church Women
Fox W Coast Bulletin N 25 '39

"Adults."
Nat Legion of Decency N 2 '39

Newspaper and Magazine Reviews

"The relationships and motives of the many characters introduced are not definitely enough set forth. . . Abstruse story telling. Far below the preceding Chan pictures in entertainment value." Bert Harlen
— **Hollywood Spectator** p8 N 25 '39

Trade Paper Reviews

"There is nothing more irritating than to watch a picture unit find wrong ways to do a job. . . Not so hot. Slide it by, so as not to hurt your future draw on Chan and Toler when you get a real Chan picture to sell."
— **Box Office Digest** p10 N 22 '39

"One of the poorest, most wearisome and involved episodes in the veteran sleuth series, this will find it tough going everywhere but with the most confirmed Charlie Chan fans. Script is a hopelessly complicated jumble, and Sidney Toler, as the Chinese detective, is given so little to do that his services could almost have been dispensed with entirely."
— **Boxoffice** p17 N 25 '39

"Failing to measure up to most of its predecessors by a considerable margin, this latest 'Charlie Chan' is a confused and rather dull effort, with the usual standard of almost everybody connected with it. It starts practically without a story and winds up the same way, with the players wandering vaguely through a maze of unexciting incidents whose

CITY IN DARKNESS—*Continued*

general theme is not revealed until the last few minutes, and even then does not add up to much."
— **Hollywood Reporter** p3 N 15 '39

Reviewed by Vance King
+ **Motion Pict Daily** p7 N 17 '39

"It is decidedly weak in story factors, and slow in proceeding through to the eventual finish. It's one of the weakest in the 'Chan' series. A moderate supporting programmer. Story is threadbare of elemental drama generally concocted for the Chan pictures, and struggles through without sufficient interest for a murder mystery."
— + **Variety** p14 N 22 '39

"It comes up as average entertainment. Script injects a timeliness, tying in with the Munich crisis of September a year ago. . . Picture will satisfy fans of Chan and the series but will prove just modest divergence for balance of theatre patrons."
+ — **Variety (Hollywood)** p3 N 15 '39

COAST GUARD. Columbia 72min Ag 4 '39

Cast: Randolph Scott. Frances Dee. Ralph Bellamy. Walter Connolly. Warren Hymer

Director: Edward Ludwig

Screen writers: Richard Maibaum. Albert Duffy. Harry Segall

Melodrama. Life in the U. S. Coast Guard forms the background of this story of two service men, one reckless and one reliable. They both love the same girl and the reckless one wins her.

SEE ALSO issue of September 25

Audience Suitability Ratings

"A: hardly; Y: only fair; C: perhaps."
— + **Christian Century** p1286 O 18 '39

"A lively, entertaining melodrama. The cast is an able one, the direction competent, the photography exceptionally fine, and the music good. Family." Gen Fed of Women's Clubs (W Coast)
+ **Fox W Coast Bulletin** O 28 '39

Trade Paper Reviews

"For fully three-quarters of its total length, 'Coast Guard' is at the same time a masterful directorial blend of ingratiating comedy and pulsating thrills. . . Then something went haywire and somebody threw into the picture every hokey idea in the well-known bag of tricks. 'Coast Guard' starts with a terrific bang and ends with a deadly thud."
+ — **Hollywood Reporter** p3 S 16 '39

"While 'Coast Guard' is handicapped by yarn of little plausibility, it carries action and romantic elements, plus name players, in sufficient quantities to make it suitable second-bracket fare for dualers."
+ — **Variety (Hollywood)** p3 S 16 '39

COVERED TRAILER. Republic 63-66min N 10 '39

Cast: James Gleason. Lucile Gleason. Harry Davenport. Mary Beth Hughes. Tommy Ryan. Russell Gleason

Director: Gus Meins

Music director: Cy Feuer

Original story: Jack Townley. M. Coates Webster

Screen writer: Jack Townley

Comedy. This is the third chapter in the Higgins Family series. The family decide to take a trip to South America on Pa's insurance money. When the insurance company holds back the money for another year, the family decide to go on a long fishing trip and not tell their friends of the decision. When the boat on which they were to go is wrecked, they are believed drowned.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency N 23 '39

Trade Paper Reviews

"Okay family fare with plenty of laughs."
+ **Box Office Digest** p7 N 15 '39

"Not an earth-shaking epic, by any means, but sound and substantial program material which should hold appeal for every member of the family and chalk up a comforting margin of profit for exhibitors in most situations. Probably the best of the 'Higgins Family' series thus far to be produced."
+ **Boxoffice** p25 N 18 '39

"Good family entertainment with plenty of laughs should be well received."
+ **Film Daily** p7 N 16 '39

"It is by far the best of the series to date. Backed with a surefire screenplay by Jack Townley, Director Gus Meins handles each amusing situation expertly and manages to evoke countless laughs with each gag. Its pace is fast and smart, and the production values are, noticeably, a shade above the average in this budget class."
+ **Hollywood Reporter** p3 N 8 '39
Motion Pict Daily p17 N 13 '39

"It is mildly amusing, though its oldie plot and situations relegate it to the duals. . . Along with Harry Davenport, as grandpop, cast gives a creditable performance, aided by Gus Meins' direction, to give the film its only lift."
— + **Variety** p18 N 15 '39

"Family comedy, farced to the hilt, 'Covered Trailer' starts with a laugh and ends that way. Along the way though, particularly in the finale's long chase, slapstick becomes a bit too forced and would benefit by generous editing. Latest in the Higgins Family group, picture will prove out as light fare in the supporting bracket."
+ — **Variety (Hollywood)** p3 N 8 '39

COWBOYS FROM TEXAS. Republic 57min N 29 '39

Cast: Robert Livingston. Raymond Hatton. Duncan Renaldo. Carole Landis

Director: George Sherman

Screen writer: Oliver Drake

Western melodrama. The time is the turn of the century when President Teddy Roosevelt permitted the homesteading of waste Western lands. When homesteaders are faced by an unscrupulous group, the Mesquiteers come to their rescue.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency N 30 '39

Trade Paper Reviews

"For its appropriate audience there could be nothing more to be desired than what is offered in this Western. Every few minutes the action takes on a spectacular air that makes up for the naivete of story and the performances."
+ **Boxoffice** p67 D 9 '39

"The Mesquiteers ride again in this better-than-average Western and it should please."
+ **Film Daily** p10 D 5 '39

Reviewed by Edward Greif
Motion Pict Daily p3 D 6 '39

"The Three Mesquiteers characters contribute their share of action for their dualers audience. Story this time has an historical background, but it's generally stereotyped and similar to other Westerns. . . Generally, the yarn is poorly motivated, with a number of situations left suspended, but with the type audiences at which the picture is obviously aimed there should be no question."
+ — **Variety** p16 D 6 '39

D

DANCING CO-ED. MGM 81-85min S 29 '39

Cast: Lana Turner. Richard Carlson. Artie Shaw and orchestra. Ann Rutherford. Lee Bowman. Thurston Hall. Leon Errol

Director: S. Sylvan Simon

Dance director: George King

Music: Edward Ward. David Snell

Original story: Albert Treynor

Screen writer: Albert Mannheimer

Comedy drama with music. The story concerns a contest to send a girl to Hollywood for a starring part in a dance picture. Miss Turner, a vaudeville performer, is sent to a mid-West university as the pre-arranged winner. The studio sends Ann Rutherford along. In the end Miss Turner falls in love with a college student and Miss Rutherford wins the contest and goes to Hollywood.

Audience Suitability Ratings

"A: depends on taste; Y: doubtful value; C: no."
Christian Century p1390 N 8 '39

"14-18: not recommended; 8-14: no. Amusing for adults." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"Though a few exceptions could be taken, the picture will prove highly amusing. Family." Gen Fed of Women's Clubs (W Coast)

"The picture teems with youth and gayety, smart dialogue and zestful direction. The swing music of Artie Shaw is very good. Family." Nat Council of Jewish Women

"Family." Nat Soc of New England Women

"A light frothy musical comedy with a mildly interesting story. Family." S Calif Council of Fed Church Women

"Campus comedies seem to be improving and this one is unusually entertaining. . . This is the kind of picture that really drives dull care away. Adolescents & children: good. Family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** O 7 '39

"Adults."
Nat Legion of Decency O 5 '39

"Family."
Wkly Guide S 30 '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p19 O 28 '39

"After this picture gets around a bit, if the movies ever are able to run another successful contest I, for one, shall be mighty surprised. . . The plot is not a pleasant one. But if you can forget the morals and shoddy double-dealing involved, you will find it a mildly pleasant time-killer—occasionally amusing, and musically entertaining." Jesse Zunser
— + **Cue** p30 N 11 '39

" 'Dancing Co-Ed,' which may have been meant to be a bubbling fountain of jive for scores of jitterbugs, is no more than a whacky college film that depends almost entirely on ill-constructed farce. . . There should be some sort of reason even in a film comedy that is intended to be free from that quality. At best 'Dancing Co-Ed' is a burlesque of motion picture companies' tactics, unorthodox college eccentricities and lame-brain youth in general." Robert W. Dana
— + **N Y Herald Tribune** p20 N 10 '39

"Although it has one of those collegiate plots that you can only refer to, hopelessly, as 'one of those collegiate plots,' 'Dancing Co-Ed,' also has Lana Turner, who is a pleasant compensation. . . Its few bright moments are too fitful to contribute much to its total entertainment value and rarely develop enough amperage to operate a low-frequency firefly, despite the apparent laboring of vast dynamos of whimsy behind the scenes." Ben R. Crisler
— + **N Y Times** p27 N 10 '39

"Artie Shaw warms the atmosphere of this college story with his clarinet, while youngsters jive and oldsters find their shoulders going through odd rhythmics."
Photoplay p95 N '39

Trade Paper Reviews

" 'Dancing Co-Ed' was not made for buttons but neither was it made for millions. But the big news is that without being a 'preferred playing time' picture, it is going to provide a healthy share of entertainment. . . Has a lot of values—including show and college angles for this time of the year, plus an entertaining picture that rates above average in its production class. Okay for all ages but extra hot for college towns."
+ **Box Office Digest** p12 S 25 '39

"Somewhat belated entry in the jitterbug cycle, handicapped by a sophomoric plot, this will be dependent upon a few hilarious situations, Artie Shaw—literally dragged into the story by his clarinet—and his band to attract customers, among whom the adolescents will predominate."
+ — **Boxoffice** p27 S 30 '39

"This is a lively and amusing programmer, light on story but long on swing and laugh-provoking situations. . . The adolescent fans will bring in the business in neighborhood or small town theatres." Frank Leyendecker
+ **Film Bulletin** p19 O 21 '39

"In addition to being first-rate entertainment in every respect without the presence of the popular swingmaster, Artie Shaw, 'Dancing Co-Ed,' with Shaw as an added attraction, should be a solid hit with the popular trade. It is gay, amusing and musical by turns, and there's a neat little romance thrown in for good measure."
+ **Film Daily** p6 O 13 '39

"It will make a lot of do-re-mi for MGM and the theatres that play it. But, better, it launches Miss Turner on a swing that should net that company and those theatres more money than they could even imagine."
+ **Hollywood Reporter** p3 S 20 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p7 S 22 '39

"This light and amusing comedy-drama with collegiate background will amply support in the duals and moderately satisfy the family and younger generation. Inclusion of Artie Shaw and his swing aggregation near the finish will attract the jivers and rug-cutters for some added business. It is amply set up in story, script, direction and general performances to provide better than average program entertainment."
+ **Variety** p12 S 27 '39

"Youth and beauty, romance and a sprinkling of rug-cutting to tooting of Artie Shaw and his orchestra, the whole laid against a college background, builds 'Dancing Co-Ed' into a nifty package of screen fare. Aimed as an intensifier for Metro's campaign to hoist Lana Turner into stardom, it not only accomplishes its purpose, but goes farther, in that it also showcases to their full extent for the first time the broad talents—and 'oomph'—of Ann Rutherford."
+ **Variety (Hollywood)** p3 S 20 '39

DANGER FLIGHT. Monogram 60min N 1 '39

Cast: John Trent. Marjorie Reynolds. Milburn Stone. Jason Robards. Tommy Baker

Director: Howard Bretherton

Screen writers: Byron Morgan. Edwin C. Parsons

Melodrama. Based on Hal Forrest's cartoon strip, Tailspin Tommy. This is the last of four in the series. A boy gives a signal saving a payroll when crooks get John Trent's plane down.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency N 9 '39

"A: fair; Y & C: good of kind."
+ — **Parents' M** p62 D '39

DANGER FLIGHT—*Continued*

"Juvenile in plot and excitement."
Wkly Guide O 28 '39

Trade Paper Reviews

"That intrepid adventurer of the airways, Tailspin Tommy, who stepped out of the funny papers to become one of the most popular figures in current series pictures, flies again in this, the last of the Paul Malvern productions on the '38-39 schedule. While the picture stacks up favorably with its predecessors on most counts, Tommy's tailspinning is somewhat handicapped by an involved screen play which undertakes two motivations without benefit to either."
+ — **Boxoffice** p19 N 4 '39

"Because the story for this addition to the 'Tailspin Tommy' series goes slightly overboard on hokum and becomes rather implausible its appeal will be limited strictly to youngsters and avid action fans. In this category it will do nicely. Production and performances are first rate." David J. Hannna
+ — **Film Bulletin** p6 N 4 '39

"Programmer with plenty of flying; o. k. for neighborhood and juvenile trade."
+ **Film Daily** p9 N 10 '39

"Both the deficits and credits of 'Danger Flight' are secondary to the remarkable performance turned in by little Tommy Baker of the cast. . . As entertainment, this last of the 1938-39 series of 'Tailspin Tommy' pictures will satisfy action-loving adults and wholly delight the children. It will also pave the way for the continuation of the series."
+ **Hollywood Reporter** p3 O 24 '39

Reviewed by Gus McCarthy
+ — **Motion Pict Daily** p7 O 26 '39

"Any theatre reaching for juvenile business will find in 'Danger Flight' a better-than-average attraction because it's doubly geared to juvenile interest. . . It lends itself to a multitude of tieups by way of newspapers and toy shops. Suspense liberally fans the picture, almost a three-part cliffhanger [serial] that'll get by on duals."
+ **Variety** p16 D 6 '39

"Last of four 'Tailspin Tommy' features, 'Danger Flight' comes up as best of the series. Picture has a quality above its predecessors and offers exhibitors plenty of exploitation value, tied in as it is with groups of youthful air bugs and their model plane clubs over the country. Picture gives full measure of thrills and suspense for youthful audience entertainment."
+ **Variety (Hollywood)** p3 O 24 '39

THE DAY THE BOOKIES WEPT.

RKO 53-64min S 15 '39

Cast: Joe Penner. Betty Grable. Tom Kennedy. Richard Lane. Thurston Hall

Director: Leslie Goodwins

Music director: Arthur Morton

Original story: Daniel Fuchs

Screen writers: Bert Granet. George Jeske

Comedy. Based on a magazine short story of same title by Daniel Fuchs. Penner portrays a Brooklyn cab driver who is in his spare time a pigeon fancier. His fellow cabbies, feeling that he is at home with animals, decide to have him train a race horse they have bought because they are tired of losing all their cash on horse races. After many adventures Penner discovers the horse won't run unless he is fed alcohol.

Audience Suitability Ratings

"14-18: worthless; 8-14: not recommended. Adults." Calif Cong of Par & Teachers

"Inane comedy with trick shots poorly done and outmoded gags. . . Social values poor. Matter of taste. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Family." DAR

"A hilarious farce especially suited to the Joe Penner type of humor. . . There is suspense, many funny lines and situations, and an exciting horse race. Amusing if you enjoy this comedian. Family." Gen Fed of Women's Clubs (W Coast)

"A slapstick farce of the Penner type, better than most and full of hilarious sequences. A good cast, spontaneous direction and comedy, though rather thin at times, pervade the entire production. Family." Nat Council of Jewish Women

"An inane comedy with suggestive lines and silly situations. Adults if they can stand it." Nat Soc of New England Women

"A rather foolish comedy. Unpleasant from the gambling standpoint and also the necessity of giving the horse beer and cocktails. Adults." S Calif Council of Fed Church Women
— + **Fox W Coast Bulletin** S 30 '39

"Entertainment of the lightest kind is provided for Joe Penner fans in this absurd farce. Adolescents, 12-16 & children, 8-12: passable."
+ — **Motion Pict R** p4 O '39

"General patronage."
Nat Legion of Decency S 21 '39

"A & Y: fair; C: no."
+ — **Parents' M** p62 N '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p19 O 14 '39

"It is a pretty funny farce. . . For a Class 'B' production, the film measures up as an achievement by Robert Sisk and Leslie Goodwins. The lines are bright and the mechanical gags seldom fail to come off." J. P.
+ **N Y Herald Tribune** p16 S 15 '39

"Being a sucker for a long shot, nothing delights us more than seeing . . . a Joe Penner comedy being rated in these columns as one of the funniest shows of the season. Until today, the best we've ever said about Mr. Penner's comic talents was that they came to the square root of zero, extended to the fifth decimal point. Now we take it back. In 'The Day the Bookies Wept' Mr. Penner is superb. Every time he opens his mouth the script-writers put a good line into it. Or nearly every time: on the off-moments he relies on his adenoids, which are almost as funny." Frank S. Nugent
+ + **N Y Times** p18 S 14 '39

Trade Paper Reviews

"Best Joe Penner yet, and a laugh spot that the family audiences will take with relish."
+ **Box Office Digest** p12 S 18 '39

"Plenty of laughs, particularly for the turf fans. Not only are the situations laugh-provoking, but the dialogue is fast and snappy. . . It ought to be fun for everybody."
+ **Boxoffice** p25 S 9 '39

"Joe Penner's inanities fit perfectly into the silly situations of 'The Day the Bookies Wept' and the result couldn't help being laugh-provoking. While it never quite makes sense, the film races along at a swift pace scattering laughs as it goes. The slapstick stuff will go over big with neighborhood audiences and the male patrons will revel in its generous quota of tried-and-true gags. Excellent for dualling with a heavy drama." Frank Leyendecker
+ **Film Bulletin** p6 O 21 '39

"This is about the best vehicle that Joe Penner has had an opportunity to cavort and clown in to date. It should highly amuse the legion of Penner fans and get plenty of laughs from any audience. The cast fit the parts, and the film has been kept moving from start to finish with good timing of the laughs."
+ **Film Daily** p18 S 18 '39

"It is a comedy riot from the opening gun to the final fadeout. Producer Robert Sisk has compiled a number of good old-fashioned hokey comedy situations plus some very amusing dialogue and the result is one of the best vehicles offered its star, Joe Penner, to date. Production values throughout are noticeably a shade above the average in this budget class."
+ **Hollywood Reporter** p3 S 13 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p7 S 15 '39

"This is a very entertaining little comedy starring Joe Penner. It may not get top position on duals, where that is the policy, but it will afford more than considerable support as the No. 2 feature and, being a laugh-getter, is ideal where the other picture is drama or spectacle."

+ **Variety** p15 S 20 '39

"Cut to measure for Joe Penner, 'The Day the Bookies Wept' brings that comic into his full stride as a screen personality and provides customers with 64 minutes of uninterrupted hilarity. It's a fast-moving racetrack tale leaning to the screwy side that might easily be retagged 'The Day the Audience Wept—From Laughter.' "

+ + **Variety (Hollywood)** p3 S 13 '39

DAY-TIME WIFE. 20th century-Fox 71min N 24 '39

Cast: Tyrone Power. Linda Darnell. Warren William. Binnie Barnes. Wendy Barrie. Joan Davis

Director: Gregory Ratoff

Original story: Rex Taylor

Screen writers: Art Arthur. Robert Harari

Farce comedy. The theme is the triangle of wife-husband-secretary. When Linda Darnell finds that her husband. Tyrone Power, neglects her, she gets a secretarial job with Warren William. Power, his secretary, Linda, and her employer make up an accidental foursome.

Audience Suitability Ratings

"Tyrone Power seems miscast as a husband of this type. Adults." Am Legion Auxiliary

"Sparkling comedy of the sophisticated type (pleasantly reminiscent of the French farce of the best Broadway stage days), luxuriously set and smoothly directed. Adults." Calif Cong of Par & Teachers

"The story is so gay that only the most impressionable will take seriously the apparent lack of ethics. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Unwholesome standards counterbalance the comedy treatment of the theme 'Sauce for the goose, etc.', in this unconvincing story. Objectionable background art. Adults." DAR

"A gay, sparkling, sophisticated comedy enriched by attractive settings, beautiful costumes and hilariously amusing situations. . . As situations are of adult life, the picture is best suited to a mature audience." Gen Fed of Women's Clubs (W Coast)

"This light, improbable comedy is entertaining because of its attractive cast, and luxurious mounting. Based on deceit and philandering, the atmosphere is somewhat cheapened because it is presented as a comedy rather than farce. Adults." Nat Council of Jewish Women

"There are many gay and amusing situations, marred by long drawn out kissing and bedroom scenes. Adults." S Calif Council of Fed Church Women

Fox W Coast Bulletin N 18 '39

"Adults."

Nat Legion of Decency N 30 '39

"A: amusing; Y: sophisticated; C: no."

Parents' M p68 Ja '40

Newspaper and Magazine Reviews

"The old husband-wife-secretary case has been revived and dressed in new furbelows. . . The story is basically as good as ever; and enough belly-laughs have been added to make it seem only slightly shop-worn. . . Tyrone Power is practically lost behind a big cigar, a big desk, a lively dog and an assortment of lovely and amusing females."

+ — **Boston Transcript** p20 D 1 '39

"Adults and mature young people."

Christian Science Monitor p17 D 2 '39

"That the problem drama is also a reasonably entertaining comedy is due mostly, I think, to Gregory Ratoff's bright direction, and less to Tyrone Power and Linda Darnell, who feint at each other in two corners of the movie's quadrangular triangle." Jesse Zunser

+ — **Cue** p39 N 25 '39

"Interesting to study groups as a demonstration of the manner in which a comedy with distinct possibilities can be made into indifferent entertainment by the manner in which dialogue is delivered. Power is given a newcomer as his leading woman in an effort to force her into stardom, but she is not yet ready for it. Picture will do Power no good. Not for intelligent audiences, but should prove acceptable for Saturday showing."

— + **Hollywood Spectator** p7 N 25 '39

"It is a film as original as yesterday's traffic jam. Human nature is well depicted, even if the props for its display are overly elaborate. The film is slow in getting started, is quite sprightly in the middle portions and staggers a bit ridiculously in the final sequences. . . The plot of 'Day-Time Wife' is of the pat kind. There's nothing clever about it, so the acting and the dialogue must be just that much better. They are in the film." Robert W. Dana

+ — **N Y Herald Tribune** p14 N 24 '39

"For a consistently light and superficial holiday comedy of the domestic type (as distinguished from the more sophisticated foreign variety) we strongly recommend the irresponsible item called 'Day-Time Wife.' . . Certainly it is polished, well upholstered with splendid sets, equipped with a capable cast, and occasionally even rather witty. But your amusement is likely to be tempered by a number of important mental reservations." Ben R. Crisler

+ **N Y Times** p29 N 24 '39

"It is just a sad effort at what is called sophisticated comedy." John Mosher

— + **New Yorker** p113 D 2 '39

"A pat, sophisticated trifle."

+ — **Newsweek** p40 D 4 '39

Trade Paper Reviews

"Bubbling and frothy, contagious in its merriment, 'Day-Time Wife,' without aiming at epic proportions, will be one of the best appreciated audience treats of the year. Of course the story formula is old. . . It is the skill in craftsmanship that makes the entertainment."

+ **Box Office Digest** p6 N 15 '39

"The familiar wife vs. secretary formula gets a new and smartly sophisticated treatment, literally bristling with crisp and brilliant dialogue, in a class picture that should be enthusiastically received by audiences clamoring for gay, light-weight fare to offset gloomy international conditions."

+ **Boxoffice** p25 N 18 '39

"We're not quite certain of the exact date of origin, but we are certain that the plot of 'Day-Time Wife' dates back before the ancient Greeks. . . This version of the hoary tale is burdened with the most ordinary dialogue conceivable. Some of the situations will probably make the unsophisticated giggle with delight, but in most places this will get more yawns than laughs. Mark it down as strictly a programmer for the neighborhoods."

— + **Film Bulletin** p19 D 2 '39

"Bright and gay comedy with much clever material rates high as laugh getter."

+ **Film Daily** p6 N 16 '39

"The virtues of this comedy lie in its frequently sparkling laugh lines and the deft handling of its situations which make it Gregory Ratoff's smoothest directorial effort to date. The theme is one of the oldest and most frequently used for any form of fiction and this presentation of it offers little in the way of novelty. But the script is as fresh as the story is antique, the picture is delightfully played at a fast pace as broad farce, provides a multitude of laughs and, on this basis, it should click handsomely at the boxoffice."

+ **Hollywood Reporter** p3 N 11 '39

+ **Motion Pict Daily** p8 N 14 '39

"Tyrone Power swings out of the straight dramatic groove in this light farce-comedy. The change is in Power's favor, and picture will give studio executives new fields for the star's future assignments. 'Day-Time Wife' provides a new twist to the familiar wife-secretary-husband triangle, and in its unfoldment presents numerous sparkling situations and dialog lines. Picture will turn in a good account of itself in the key runs for profitable business. Although script and direction tend towards Continental technique of a marital farce, picture is essentially for general audiences."

+ **Variety** p18 N 15 '39

DAY-TIME WIFE—*Continued*

"Light, though clever story, thoroughly seasoned with sparkling dialog, provides an excellent foundation for 'Day-Time Wife,' as gay a farce as silversheet audiences have been offered in many a day. Loaded with entertainment and production qualities, it emerges from mill as a full 71 minutes of diversion worth the price of admission to any variety of patron."
+ **Variety (Hollywood)** p3 N 11 '39

DEAD END KIDS ON DRESS PARADE. Warner 60-62min N 18 '39

Cast: Billy Halop. Bobby Jordan. Huntz Hall. Gabriel Dell. Leo Gorcey. Bernard Punsley. John Litel

Director: William Clemens

Screen writer: Tom Reed

Melodrama. A tough boy from the slums is tricked into entering a military academy. His father was a distinguished soldier. The boy is hated by his fellow students and has a hard time finding himself and winning respect.

Audience Suitability Ratings

"As its title tells you, the film stars the same boys who made screen history as the young toughs in 'Dead End.' However, they have now shed the garb of hoodlums but they manage to inject countless pranks into their delineations just the same. . . Our reviewers have endorsed this picture for a family audience." Int Fed of Cath Alumnae
Fox W Coast Bulletin N 4 '39

"General patronage."
Nat Legion of Decency N 2 '39

"A & Y: fair; C: no."
+ — **Parents' M** p68 Ja '40

"Family. A very sentimental picture. Not very well done but holds the interest."
— + **Wkly Guide** O 28 '39

Newspaper and Magazine Reviews

Boston Transcript p20 D 1 '39

"The film is quite frequently comical, moderately entertaining, fairly interesting. And this must be due to its disarmingly naive approach to the problem of softening up Leo Gorcey. . . It is unimportantly amusing." Jesse Zunser
+ — **Cue** p31 N 4 '39

"As well as being a poor way of keeping the bunch in circulation, 'Dead End Kids on Dress Parade' is a weakly constructed, insipidly sentimental film. . . The Dead End Kids as a group have had their day. Individually, they have much talent, especially Halop, Jordan and Gorcey, but together they can only repeat familiar antics, and they aren't helped by the story they have here." Robert W. Dana
— + **N Y Herald Tribune** p8 O 28 '39

"The film itself is a mutually losing tussle between factual scenes of comparatively recent army games and a fictional plot of the type which is sometimes referred to as 'the old army game.' As entertainment, it is the kind of picture that is making it harder and harder for 'Screeno.' " Ben R. Crisler
— + **N Y Times** p11 O 28 '39

"It trots out the 'Dead End' boys for our benefit, but except for Billy Halop you wouldn't know them, they're so good and washed. . . Allowed to be tough for a moment, Mr. Halop reveals his established histrionic ability." John Mosher
New Yorker p83 N 4 '39

Trade Paper Reviews

"There are a number of good gag situations which Gorcey carries off in fine style when he arrives at the school. . . The production also is lavishly endowed with a number of corny cliches which the studio likes to toss in a film of this type."
+ — **Boxoffice** p19 N 4 '39

"Action-filled story; box office meat for audiences generally and younger picture-goers in particular."
+ **Film Daily** p6 N 1 '39

"It will be interesting to watch the box office reaction to this picture. For years, Parent-Teacher Associations, and other similar organizations have been asking Hollywood for pictures aimed directly at a youthful market. Here is an obviously sincere effort to meet that demand. . . It's good entertainment. It won't bore adults, even though its primary appeal is youthful. Occasionally, it becomes a trifle mawkish, in a youthful way, but this is easily forgiven. The story is pretty trite, but it is told interestingly and the picture as a whole is well done."
+ **Hollywood Reporter** p3 O 30 '39

Reviewed by Charles S. Aaronson
+ **Motion Pict Daily** p5 O 30 '39

"Current release apparently marks the Dead End Kids' finis as the appealing gang from the far side of the tracks. They're turned into refined little gentlemen—and it's too bad. It's too bad, at least, that if the transition had to be made it should be in such a mawkishly sentimental and obvious picture. It just doesn't ring true. To the credit of the gang, they make of an impossible story a passable picture for the dualers. To retain the kids' box office value, however, Warner Brothers will certainly have to do better than this for them in the future."
— + **Variety** p14 N 1 '39

"Built on down to earth material, and carrying an extra load of action and heart tugs, it is by far the best picture this group has had since Samuel Goldwyn debuted them in 'Dead End.' Pushed forward into a cinematic atmosphere they never before have invaded, they come through with flags flying to prove to Hollywood that their talents are by no means limited to the underworld brand of roles they have been handed in the past."
+ **Variety (Hollywood)** p3 O 30 '39

DEMON BARBER OF FLEET STREET. Select 66min S 29 '39

Cast: Tod Slaughter. Eve Lister. Bruce Seton. D. J. Williams

Director: George King

Mystery story. Filmed in England. Producers are coupling this film with another foreign importation, Return of the Frog, and selling them with one press book for both. It is being called "Europe's double-bill horror show." The story concerns a barber in bygone days who carefully selects customers of wealth and cuts their throats.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency D 7 '39

Newspaper and Magazine Reviews

"It isn't so modern. It's creepy enough." John Mosher
New Yorker p72 O 7 '39

Trade Paper Reviews

"Pursuing a rather bumpy course of hodgepodge melodramatics to point up its tale of lurid murder, this English effort is all that it sets out to be. It has the exploitation possibilities that transient houses need, but probably will find a curious, if not dubious, reception among family-type audiences. More than a little of the action is left to the imagination."
— + **Boxoffice** p29 O 7 '39

"Murder is commonplace in this new chiller and the mystery fans should go for it in a big way. The diabolical career of the 'Demon Barber' is calculated to give gooseflesh to the most hardened movie-goers."
+ **Film Daily** p6 O 11 '39

"British-made horror subject that will find the pickings none too certain in this country, although title may prove box office in some cases. . . Tod Slaughter, billed as 'the horror man of Europe,' is the star. He overacts ridiculously. The story is basically all right but as it's done by the English producers it emerges as ordinary screen material. From the action and dialog to the direction by George King the picture is stamped by mediocrity."
— + **Variety** p18 O 11 '39

DESPERATE TRAILS. Universal 56-58min S 8 '39

Cast: Johnny Mack Brown. Bob Baker. Fuzzy Knight. Bill Cody, Jr., Frances Robinson

Director: Albert Ray

Screen writers: Andrew Bennison. Louis Sackin

Western melodrama. Brown cleans up a gang of rustlers with the aid of Bob Baker and Fuzzy Knight.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 17 '39

"A & Y: gripping adventure; C: no."
+ **Parents' M** p59 O '39

Trade Paper Reviews

"Universal lines up an imposing array of Western talent when it presents Johnny Mack Brown, Bob Baker and Fuzzy Knight in one picture. . . The film keeps moving at a good pace."
+ **Boxoffice** p25 O 21 '39

"Combining comedy with action in large portions, this new Universal shoot-'em-up should please the cowboy fans no end. At times, it comes suspiciously close to the burlesque mark, but all in all, it is good entertainment, and certainly different from the stereotyped formula of crooked sheriff story."
+ **Film Daily** p10 O 24 '39

"A well-plotted story, the thoroughly capable production and directional work of Albert Ray, a good cast and plenty of action, together with nicely-maintained suspense, result in making 'Desperate Trails' a strong playdate entry. Bookers won't have much trouble moving this one—or shouldn't."
+ **Variety** p16 Ag 16 '39

DESTRY RIDES AGAIN. Universal 90-94min N 29 '39

Cast: Marlene Dietrich. James Stewart. Charles Winninger. Mischa Auer. Brian Donlevy. Irene Hervey. Una Merkel. Samuel S. Hinds

Director: George Marshall

Music: Frederick Hollander. Frank Loesser

Screen writers: Felix Jackson. Henry Myers. Gertrude Purcell

Western melodrama. Based on a novel of same title by Max Brand. Marlene Dietrich is cast as a tough dance hall girl in a wild western town. James Stewart, a peace-loving son of a fighting old-time sheriff, is sent for to clean up the town.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency D 14 '39

"Grand entertainment for adult action fans."
+ + **Parents' M** p62 D '39

"Family. A rip-roaring melodrama of the West. . . The production is well directed and full of action. A top notch Western all around."
+ **Wkly Guide** D 2 '39

Newspaper and Magazine Reviews

"Marlene Dietrich is the life of the party in 'Destry Rides Again,' and turns this fast-moving, old-time, hokum Western into a whopping comedy-melodrama, chock-full of fun, action, excitement, and jamboree. . . It's familiar stuff, true enough, but still good, as it is whammed across the screen." Jesse Zunser
+ **Cue** p55 D 9 '39

"Even though it is full of shooting and sudden death, you may take the children. They are used to such things in Westerns. Study groups should note how Hinds's constant tobacco chewing ruins his characterization, even though it was designed to give individuality to it. Exhibitors can promise a new Dietrich, one of the most dynamic Western heroines we have had."
+ **Hollywood Spectator** p6 D 9 '39

"Marlene Dietrich proves, with her 'allure,' her husky singing voice, and precise acting, that she is far from passé—not even in a type of part which, to her praise be it said, she has outgrown. I hope to see her soon again in a picture more worthy of her talents." Franz Hoellering
+ **Nation** p662 D 9 '39

"It continues the cycle of super-Westerns with great skill and gusto. The new offering is as conventional as a handshake in story outline, but in its production, from the casting to the cutting, it has all the excitement of a knockout punch. . . The continuity is full of the usual Wild West hokum, but it has been handled with such exuberant good humor and such telling melodramatic effect that the motion picture, instead of being a latter-day reprint of a successful formula, is one of the best examples of its genre." Howard Barnes
+ + **N Y Herald Tribune** p17 N 30 '39

"Such epics as Max Brand's tale of the coming of law and order to the frontier town of Bottleneck have been told often enough before. What sets this one off from its fellows, converts it into a jaunty and amusing chronicle is the novelty of finding a Dietrich and a Stewart in it and playing it as wisely as though their names were Mr. and Mrs. Hoot Gibson. . . So there it is, a bit of the old West with a good bit of the old Dietrich in it; a tightly written, capitally directed show, with perfectly grand supporting performances. . . Good fun every minute of it, and another trophy for Mr. Pasternak." Frank S. Nugent
+ + **N Y Times** N 30 '39

"As a frontier siren of a Bloody Gulch saloon, Marlene Dietrich manages to be the heart and soul of a good old-fashioned Western which has everything in it except Indians, and Madame Dietrich makes up for that easily enough. . . This is a refreshing item, though the men seem gentle in comparison with the ladies, which may, of course, have been true of the old West." John Mosher
+ **New Yorker** p121 D 9 '39

Trade Paper Reviews

" 'Destry Rides Again' was a daring experiment on the part of all concerned in its conception and production. It is no longer an experiment—its box office future is assured. . . All in all a grand entertainment job. . . Super-super-Western with sex glamour added. A safe bet for any days of the week."
+ + **Box Office Digest** p9 N 30 '39

"During recent seasons a score or more of films have been called super-Westerns. Here is one that so thoroughly deserves such designation that it makes many of the others appear anemic by comparison. . . It is elevated to the super class through unstinting production, masterful direction and, above all, a superlatively fine cast."
+ + **Boxoffice** p67 D 9 '39

"Action, laughs, drama and top notch cast make high-powered film, with potent box office punch."
+ + **Film Daily** p10 N 30 '39

"If the interest of the fans at large is in the least comparable to the interest that Hollywood showed for 'Destry Rides Again' at last night's preview, it should be one of the largest grossers of the day. . . This reviewer is of the opinion that all that keeps this picture out of the hit class is a much-needed cutting job. There is too much, entirely too much shooting in the picture, which, combined with the other noises, affords little audience relaxation."
+ + **Hollywood Reporter** p3 N 29 '39

Reviewed by Charles S. Aaronson
+ + **Motion Pict Daily** p1 N 30 '39

"This one can't miss doing big things around the neighborhoods, and it will hypo many a boxoffice on the main drags into much above average activity. 'Destry Rides Again' is anything but a super-Western. It's just plain, good entertainment, primed with action and laughs and human sentiment, with a cast that should not only react well from the marquee but ingratiate itself heartily all the way up and down the family age line. Marlene Dietrich . . . serves pretty much as the teeter-board from which this picture flips itself from the level of the ordinary Western into a class item."
+ **Variety** p14 D 6 '39

"Here is a rip-roaring Western which will drag them in for a cleanup. . . It offers near

DESTRY RIDES AGAIN—*Continued*

perfect entertainment for the masses in practically every theatre situation."
+ + **Variety (Hollywood)** p3 N 29 '39

DEVIL IS AN EMPRESS. Compagnie Française-Columbia 70min D 1 '39

Cast: Conrad Veidt. Françoise Rosay. Micheline Francey. Edmonde Guy

Director: Jean Dreville

Historical film. Made in France with English subtitles. Based on the novel The Chess Player of Vilna by H. Dupuy-Mazuel. This is a tale of court intrigue during the reign of Catherine the Great of Russia.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency D 14 '39

Newspaper and Magazine Reviews

"Even with two highly competent screen players in the leading roles, the new French film does not escape the stigma of periwigged pretentiousness. . . The fact remains that this historical, romantic melodrama is more often dull and confusing than it is entertaining. . . Jean Dreville has staged it with a laudable concern for pomp and pageantry, but with little sense of abiding dramatic values. . . It proves rather conclusively that good acting alone will not save an ill-conceived and ineptly executed historical reconstruction." Howard Barnes
— + **N Y Herald Tribune** p16 D 4 '39

"Despite its vaguely irritating title it . . . is not an unnecessarily irritating costume picture. . . It is commanded by an excellent cast; pictorially and histrionically, the Catherine of Françoise Rosay is magnificently gratifying." Ben R. Crisler
N Y Times p18 D 4 '39

Trade Paper Reviews

Reviewed by Charles S. Aaronson
+ **Motion Pict Daily** p3 D 6 '39

DISPUTED PASSAGE. Paramount 87min O 27 '39

Cast: Dorothy Lamour. Akim Tamiroff. John Howard. Judith Barrett. William Collier, Sr

Director: Frank Borzage

Music: Frederick Hollander. John Leipold

Screen writers: Anthony Veiller. Sheridan Gibney

Drama. Based on the novel of same title by Lloyd C. Douglas. This is a medical tale of two types of surgeons—one who worships cold science and the other who treats science humanly and believes in the soul. Akim Tamiroff is the brutal surgeon and John Howard, his assistant, looks for the human equation. The scene is war-torn China.

Audience Suitability Ratings

"A: very good of kind; Y: mature; C: no."
+ + **Christian Century** p1527 D 6 '39

"Good. Mature-family." DAR
+ **Fox W Coast Bulletin** O 14 '39

"An excellent production. . . Tense, absorbing drama. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"A strong, human interest story. . . An absorbing story, well told, in which sentimentalities are admirably avoided and the strength of a simple, forceful story is carefully retained. . . Worthwhile entertainment. Family." Int Fed of Cath Alumnae

"This exceptionally well produced and directed social drama is one of real substance, dramatic situations and an excellently sustained plot. . . A mighty indictment against war. Adults." Nat Council of Jewish Women
+ **Fox W Coast Bulletin** O 21 '39

"Though continuity is poor in spots, the outstanding acting of the cast, especially Akim Tamiroff, holds the interest. Adults." Am Legion Auxiliary

"It is leisurely in tempo for the most part, the suspense is good, and it follows the book closely. Family, over 14." Calif Cong of Par & Teachers

"It deviates greatly from the original story and many may feel it lacks the inspired spark. . . Depicting the horrors of war in China and the suffering of women and children detracts from the dramatic import of the story. Adults." Calif Fed of Business & Professional Women's Clubs

"There are many human touches in this interesting and worth while picture. Mature." S Calif Council of Fed Church Women

"It is a beautiful picture with a significant theme, important because it faithfully presents the trend in modern thought. Adolescents: yes, except that it presents atrocities of modern warfare; children: no. Mature-family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** O 28 '39

"General patronage."
Nat Legion of Decency S 28 '39

"A: good; Y: good, though it brings home the atrocities of present-day warfare; C: no."
+ **Parents' M** p63 N '39

"Family. Well directed, some excellent performances, and a stirring climax in war-torn China."
+ **Wkly Guide** S 23 '39

Newspaper and Magazine Reviews

Reviewed by John K. Hutchens
Boston Transcript p20 N 17 '39

"Adults."
Christian Science Monitor p17 N 25 '39

"That Lloyd C. Douglas approves of the film made from his 'Disputed Passage' foretells that it will work out like most Douglas products with Will, Love or Faith conquering all, but does not prepare us for the muddled ending. . . Dorothy Lamour (sans sarong) gives an uninspired performance. Tamiroff's and Howard's acting, though good, cannot carry this picture alone." Philip T. Hartung
+ — **Commonweal** p79 N 10 '39

"It is a rather interesting, out of the ordinary drama. . . Akim Tamiroff steals the picture, and turns in what is probably his best performance to date. . . Unfortunately, after the film gets under way, director Frank Borzage seems to have side-stepped the issues implied. . . In this ending, the film falls into a trite, synthetic pattern. But for the rest, it is a deeply sincere picture, honestly presented, and intelligently followed through." Jesse Zunser
+ — **Cue** p31 O 28 '39

"A thought-provoking, uplifting and excellently produced offering which will give complete satisfaction to those mature enough to appreciate it. Above the heads of children. Dorothy Lamour fans will applaud her performance and her name should mean something at the box-office. Hardly a small-town picture, but will satisfy all those who now and then relish the flavor of intelligence in their screen fare."
+ **Hollywood Spectator** p9 O 28 '39

Reviewed by Beverly Hills
Liberty p59 N 4 '39

"The archest of the arch-sentimentalists, Lloyd C. Douglas, believes that Paramount has preserved the full flavor of his book in its screen transcription of 'Disputed Passage.' I wouldn't argue the point. Certainly, the film could scarcely have been more sentimental, trite or metaphysically muddy. . . The show makes a sustained attack on one's susceptibilities. Perhaps I am not properly susceptible, but I found the attack easy to withstand. In spite of the resourceful writing of Anthony Veiller and Sheridan Gibney and some passages of pictorial excitement, the film is dull when it should be most dramatic—trying when it should be most touching. Miss Lamour can take a great deal of responsibility for this. She has established quite a record for inept per-

forming in sarong and street clothes, but this is tops for complete absence of acting instinct or talent." Howard Barnes
— + **N Y Herald Tribune** p17 O 26 '39

"If you have gathered that 'Disputed Passage' smacks of synthetic drama and not too subtle moralizing, you have gleaned aright. What you might not have gathered is that the film, particularly in its early phases, has been forcefully written and rather well played. . . Dr. Douglas' . . . resolution of the drama strips it of dignity, reduces it to the level of fortuitous melodrama." Frank S. Nugent
+ — **N Y Times** p27 O 26 '39

"No talent illuminates the grim sequences of 'Disputed Passage,' however earnestly and ambitiously it would combat the iciness of pure science. Akim Tamiroff just fails to parody the brilliant surgeon." John Mosher
— + **New Yorker** p83 N 4 '39

"In this synthetic and sentimental drama, the occasionally authentic moments are supplied by Akim Tamiroff and John Howard."
+ — **Newsweek** p33 N 13 '39

"With its appeal somewhat limited, 'Disputed Passage' is a forceful and rather gory melodrama."
Photoplay p63 D '39
Time p85 N 13 '39

Trade Paper Reviews

"There are many cash customers who know of the Lloyd C. Douglas novel, and who at the same time forgive his rather trite treatment of big themes. . . An adult picture, so therefore to be spotted carefully. But you know the values in your own community on a Cosmopolitan magazine serial and a Lloyd C. Douglas novel, so you can spot it better than we can. It is a good picture."
+ **Box Office Digest** p7 O 16 '39

"A faithful adaptation of the Lloyd C. Douglas novel, this unfortunately lacks the compelling punch to put it over as mass entertainment. As a character study, deliberate in treatment, it is well-written and mounted and will probably attract most of its patronage among the more discriminating clientele to whom blood-and-thunder drama is not an entertainment requisite."
+ — **Boxoffice** p25 O 21 '39

"Frank Borzage's warm direction and very good performances by Akim Tamiroff and John Howard lend dignity and honesty to the film. They keep it interesting and heart warming. Exploitation, however, will be necessary to put this in the money brackets. Word-of-mouth reaction will be helpful. Class houses will get best results; action spots the poorest." David J. Hanna
+ **Film Bulletin** p4 N 18 '39

"Finely played and directed drama should attract healthy box office returns."
+ **Film Daily** p6 O 20 '39

"A vivid and absorbing entry in the screen's portrayals dealing with the medical science, this is a telling example of sheer story value. Without a glittering name in the lineup, it is a beautifully played, excellently written, splendidly directed and handsomely produced picture which holds unflagging interest. It deservedly takes its place in the fore rank with the other screenings of Lloyd C. Douglas novels."
+ **Hollywood Reporter** p12 O 12 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p1 O 13 '39

"Paramount has made a most interesting film drama from Lloyd C. Douglas' novel, 'Disputed Passage.' . . It carries plenty of attention arresting factors in its dramatic unfolding for favorable comment from critics and audiences. It's sufficiently plain in content for the general trade, and will draw more than passing attention from the women with its sacrificial love theme."
+ **Variety** p14 O 18 '39

"Literary dignity of the screen play, together with excellent characterization and skillful direction invest this film transcript of the Lloyd C. Douglas novel with moving conviction and an assurance of general appeal."
+ **Variety (Hollywood)** p3 O 12 '39

DRUMS ALONG THE MOHAWK. 20th century-Fox 103min N 10 '39

Cast: Claudette Colbert. Henry Fonda. Edna May Oliver. Eddie Collins. John Carradine. Dorris Bowden. Jessie Ralph

Director: John Ford

Screen writers: Lamar Trotti. Sonya Levien

Historical drama. Based on the novel of same title by Walter D. Edmonds. Filmed in Technicolor. The story tells of a little-known phase of the Revolutionary War. In the backwoods region of New York a scattering of farmers go through the four bitter years of military pillaging expeditions and Indian raids with almost no help from the colonial army and with little feeling of the national objectives. Mr. Fonda and Miss Colbert portray a young couple who see their possessions destroyed as they battle valiantly to save the land.

Photoplay Studies, devotes an issue to the photoplay appreciation of Drums Along the Mohawk, prepared by Alice P. Sterner. It is obtainable from Educational & Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City at fifteen cents per copy or as part of the $2.00 annual subscription.

Audience Suitability Ratings

"A & Y: very good; C: too strong."
+ + **Christian Century** p1527 D 6 '39

"Excellent. Ethically and patriotically constructive. Exciting. Mature-family." DAR
+ + **Fox W Coast Bulletin** N 4 '39

"The picture is constructive, educational and interesting. Family—emotional and tense for young children." Am Legion Auxiliary

"The picture is constructive in social values, educational in content, and commendable in its treatment of a patriotic theme. Mature-family." Calif Cong of Par & Teachers

"The story has a strong appeal because of its historical significance, achieving notable effects of power and sincerity in places. . . The cast, direction and production values are outstanding. Mature." Calif Fed of Business & Professional Women's Clubs

"The directorial genius of John Ford has made this an outstanding production, highlighted by strength of story, beautiful coloring, thrilling dramatic action and high entertainment qualities. Family." Gen Fed of Women's Clubs (W Coast)

"Rich in visual beauty, thrilling in dramatic action, simple and sincere in characterizations which typified the life of that era, this film is inspiring Americana. . . Best of all, the picture is truly American showing the variety of nationalities and races, all of whom played their part in the building of America. Family." Nat Council of Jewish Women

"This picture is fine in every detail. The necessary harrowing scenes are not prolonged. A picture which will interest all except young children. Family." S Calif Council of Fed Church Women
+ + **Fox W Coast Bulletin** N 11 '39

"The screen adaptation is exceedingly good, and though numerous characters and incidents are necessarily omitted it lacks none of the essential material of the novel and is perhaps all the more forceful because of its simplification. . . The film is a sincere and honest portrayal of a significant chapter in our history and a timely reminder of our heritage. Adolescents, 12-16: inspiring but very tense and emotional; children, 8-12: no."
+ + **Motion Pict R** p6 N '39

"General patronage."
Nat Legion of Decency N 9 '39

"A & Y: good; C: exciting."
+ **Parents' M** p63 D '39

"As a picturization of a particular phase of pioneer life, 'Drums Along the Mohawk' is worthy of note, but as an adventure story, it is too loosely strung together to be wholly interesting. The film moves by spurts and starts and seems to repeat itself in several sequences. While Henry Fonda and Claudette Colbert are sincere enough in their acting, they never seem convincing as pioneers."
Scholastic p33 N 20 '39

DRUMS ALONG THE MOHAWK—*Cont.*

"Family. Full of color and action, beautifully done, and important historically. Referred to the Committee on Exceptional Photoplays. Recommended for schools and libraries."
+ + **Wkly Guide** N 4 '39

Newspaper and Magazine Reviews

"It should satisfy all or most of the admirers of Walter D. Edmonds' novel. . . The result is a handsome melodrama in Technicolor. . . Mr. Ford and his stars take you back through the years with a vivid reality which appeared yesterday morning to impress even the candy bag rustlers in the audience. Professor Zanuck can be proud of this one." John K. Hutchens
+ + **Boston Transcript** p20 N 10 '39

"Adults and young people."
Christian Science Monitor p19 N 11 '39

"It is a convincing picture with cinematic sweep." Philip T. Hartung
+ **Commonweal** p97 N 17 '39

"Early American history which commends the picture to educational groups. An interesting study exercise for motion picture appreciation classes would be to have students see the picture and each student thereafter differentiate between the scenes which advance the story and those which retard its progress. That should prove a valuable lesson in motion picture construction. I cannot recommend it to exhibitors. The Colbert-Fonda combination is a measure of box-office assurance, but that means only getting them in. In the long run an exhibitor's success depends upon getting them to come back when names are repeated on the marquee. This picture is not one which will strengthen the habit of patronizing the houses showing it."
+ — **Hollywood Spectator** p8 N 11 '39

"All this is frequently lovely of background and just as frequently very bloody of foreground. More historical panorama than drama." Beverly Hills
+ **Liberty** p57 D 9 '39

"It is a candy-colored period bit, nice enough in general but nothing to break your neck getting to. Since John Ford directed it, it is well above the average historical picture, but not up to Mr. Ford's best. There are too many type situations and too many types. And except for the skirmishes, the action is pretty slow. But when the skirmishes happen there is plenty of fun. . . Perhaps if you can manage to break it only a little bit, you may wish to break your neck getting to see the film after all." Otis Ferguson
+ **New Repub** p142 N 22 '39

"John Ford has brought all of his wizardry as a director to the making of 'Drums Along the Mohawk' and the result is a singularly satisfying film. It has taken the form of a rambling and episodic narrative, but it is an honest and faithful script and it has been blessed with truly brilliant handling. Mr. Ford . . . has packed it full of excitement, meaning and vivid screen pageantry. With the striking gallery of portraits which an excellent cast has contributed, the new offering deserves to be placed among the best historical reconstructions that it has been my good fortune to see on the screen. . . It is a genuinely distinguished historical film."
+ + **N Y Herald Tribune** p8 N 4 '39

"It is a first-rate historical film, as rich atmospherically as it is in action. . . The film quite ignores the most significant phase of the novel, which was Mr. Edmonds's constant reminder that this bitter and brutal chapter of the war was not fought by a militantly idealistic citizenry driven to revolution by British tyranny, but by an ill-equipped rabble whose chief concern was the preservation of their farms, the maintenance of civil order. But if the film has confined itself to the externals of the struggle, it has, at least, handled these with constant interest and a lively appreciation of their dramatic use. Mr. Ford's Technicolor cameras have brushed the years aside to present a fascinating picture." Frank S. Nugent
+ **N Y Times** p11 N 4 '39

Reviewed by John Mosher
New Yorker p85 N 11 '39

"This is the overlength but arresting story of a farmer-colonist (Henry Fonda) and the town-bred girl (Claudette Colbert) who shares his pioneer existence in the Mohawk Valley of the 1770's. This Technicolored Americana is distinguished by some fine acting and John Ford's skillful staging of its exciting action scenes."
+ **Newsweek** p33 N 13 '39

"The current example is notable chiefly for its running time (one hour and 43 minutes), a non-stop foot race between Henry Fonda and three pursuing Indians apparently down the entire length of Mohawk Valley, and the dogged persistence with which early American settlers plant wheat every spring for the Indians to burn every autumn. . . Fans who like their war paint thick, their war whoops bloodcurdling and their arson Technicolored, get their money's worth in this picture. Others may be as thankful as the settlers when the war is ended."
Time p80 N 20 '39

Trade Paper Reviews

" 'Drums Along the Mohawk' is a showman's job, from conception as a possible picture, to execution by director, writers and players. . . Maybe there could have been more plot; but we do not know what bigger plot there is than the birth of these United States. That is what the picture has. . . Go to town. Be careful of near-highbrow critics who may tell you it is only 'American history.' "
+ **Box Office Digest** p6 N 8 '39

"In 'Drums Along the Mohawk,' Darryl F. Zanuck has scored another boxoffice winner with mass appeal assured. . . It is a drama that will stand on its own anywhere. In all departments, it is tops."
+ + **Boxoffice** p19 N 4 '39

"It scores another box office hit for Darryl F. Zanuck. . . The fine cast and fame of the novel should assure good business generally." Frank Leyendecker
+ **Film Bulletin** p4 N 18 '39

"Rousing historical melodrama in superb Technicolor with fine cast is a smash box office natural."
+ + **Film Daily** p5 N 6 '39

" 'Drums Along the Mohawk' is a triumph of color and beauty. Rarely, since color came into pictures, has its use had such opportunities as in this production, and 20th-Fox has gone the limit on it. But aside from the color and its great scenic investiture, the picture has little to offer aside from sterling performances by its stars, Claudette Colbert and Henry Fonda, in parts that required every ounce of their abilities and the fine hand of John Ford to make them interesting. . . The theme has been used so many times (but certainly not with the beauty of this production) that, in the opinion of this reviewer, audiences will weary of its re-telling, even with the background in which 20th-Fox has placed it."
+ **Hollywood Reporter** p3 N 3 '39

Reviewed by Charles S. Aaronson
+ **Motion Pict Daily** p8 N 6 '39

"The Walter D. Edmonds novel reached a large audience, as the picture should. Because of its background, the book's popularity, the Colbert-Fonda names, and the elaborate production provided by Raymond Griffith, with John Ford directing, 'Drums' merits top-bracket allocation, though it is not in the smash division. The picture is an outdoor spectacle which highly pleases the eye even if the story, on occasion, gets a bit slow and some incidents fail to excite."
+ **Variety** p14 N 8 '39

" 'Drums Along the Mohawk' is powerfully and vividly dramatic entertainment. . . The story has been put together with masterly craftsmanship, beautifully emblazoned in Technicolor, superbly directed on a keynote of grim reality and sincerity and played with haunting impressiveness. And underpinning these excellent results, spelling smash hit, is production care and showman's care of inspirational calibre by Darryl F. Zanuck and his aides."
+ + **Variety (Hollywood)** p3 N 3 '39

DUST BE MY DESTINY. Warner 88min S 16 '39

Cast: John Garfield. Priscilla Lane. Alan Hale. Frank McHugh. Billy Halop. Bobby Jordan. Charley Grapewin. Henry Armetta

Director: Lewis Seiler

Screen writer: Robert Rossen

Crime melodrama. Based on novel of same title by Jerome Odlum. Garfield portrays a cynical and hardened vagrant who has served a prison term for a crime he did not commit. Picked up by police as a vagrant in a southern town, he is sent to the county workfarm and falls in love with Priscilla Lane. Garfield has a fight with Priscilla's step-father and kills him. The couple marry and are hunted for murder. When she gives him up, he gains his acquittal.

SEE ALSO issue of September 25

Audience Suitability Ratings

"A: very good of kind; Y & C: doubtful value."
+ + **Christian Century** p1254 O 11 '39

"A forceful plea for those who drift from place to place without home or friends is strikingly presented in this exceptionally well acted and directed social drama. Adults." Calif Cong of Par & Teachers

"A depressing story of social injustice with melodramatic sequences following one another in almost exhausting rapidity. Adults." Calif Fed of Business & Professional Women's Clubs

"A well produced, thought-provoking emotional drama based on a problem of human relationship. . . An understandable story, well acted by an excellent cast. . . The beautiful musical background sets the mood for the picture and is one of its highlights. Constructive and absorbingly interesting. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"A vivid, intense melodrama of the problems confronting the youth that are deprived of home stability, family connections and love. The music adds dramatic emphasis to all the scenes and very often is symbolical. Adults." Nat Fed of Music Clubs

"A well acted and constructive social drama which is stimulating and emotionally satisfying. Adults." Nat Soc of New England Women

"Excellent characterizations. Effective musical score. Adults." S Calif Council of Fed Church Women
Fox W Coast Bulletin S 9 '39

"Technically superior and expertly acted, this film nevertheless adds nothing to the already overcrowded gallery of portraits of unfortunate youths who emerge from unjust imprisonment hating and fearing organized society, and always more sinned against than sinning. . . Like most other films in the same category, this one offers no practical solution for the problem and is perhaps more likely to be effective as a justification for young criminals than as an incentive to provide a better environment for under-privileged youth. Priscilla Lane handles her emotional scene effectively, but in dress and demeanor she gives no impression of being the neglected step-daughter of the drunken superintendent of a work camp. Adolescents, 12-16: needs adult evaluation; children, 8-12: no."
+ — **Motion Pict R** p5 S '39

Newspaper and Magazine Reviews

"'Dust Be My Destiny' sounds like a tear-jerking, melodramatic tragedy. It's a poorly chosen title for quite a moving little story. . . But the real merit of the picture lies with the acting of John Garfield and Priscilla Lane." J. W. K., Jr
+ **Boston Transcript** p20 O 20 '39

"Adults and young people."
Christian Science Monitor p17 O 21 '39

"The story resembles George Raft's recent 'I Stole a Million'; but, for all its faults, it is a more detailed graphic study of the nobodies who are knocked around by a careless civilization. Garfield gives the yarn a vitality and an honesty it would not otherwise possess." Beverly Hills
+ **Liberty** p29 O 14 '39

"The narrative is unwieldy, mixing passages of dramatic eloquence with utterly banal situations, but it has the virtue of always returning to its central idea. . . For a synthetic program picture, it offers considerably more than the average quota of entertainment. At times the photoplay is so honest and effective that it looks like the real thing. . . It is neither a fine melodrama nor a telling tract, but it has enough vivid excitement and enough cross-references to the problem of youthful vagrants to be a pretty good show." Howard Barnes
+ — **N Y Herald Tribune** p10 O 7 '39

"John Garfield, official gall-and-wormwood taster for the Warners, is sipping another bitter brew in 'Dust Be My Destiny.' . . Considering the practice they have had, it's not at all surprising that the picture goes its way smoothly, never missing a dramatic cue, a pause for laughter, a perfectly timed spurt of action when the utter futility of it all begins to grow too utterly utter. If that's the measure of success, the Warners can chalk up another. Personally, we're tired of the formula. It's not even fun, any more, out-guessing the script." Frank S. Nugent
— + **N Y Times** p11 O 7 '39

"This is a depressing, although gripping study of social problems. . . Garfield turns in the performance you've come to expect of him. Miss Lane is always good."
+ **Photoplay** p65 N '39

Trade Paper Reviews

"Strong dramatic story well cast has Garfield in glove-fitting role."
+ **Film Daily** p6 O 10 '39

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END OF A DAY. Regina-Juno 105min O 1 '39

Cast: Victor Francen. Louis Jouvet. Michel Simon. Madeleine Ozeray. Gabrielle Dorziat

Director: Julien Duvivier

Screen writers: Julien Duvivier. Charles Spaak

Drama. Filmed in France with English subtitles. In a home for retired actors a group of men and women relive past triumphs and youthful successes. There is an aged Don Juan who almost persuades a girl to commit suicide; an actor of the classical school who never achieved the fame he merited; and one who spent his whole career being an understudy.

SEE ALSO issue of September 25

Audience Suitability Ratings

"Appealing, charming, roguish yet tinged with pathetic sadness is this brilliantly enacted French film. . . The direction is understanding and delicately realistic, a significant portrait of life. A rarely fine French melodrama that will be enjoyed by many. Mature." Gen Fed of Women's Clubs (W Coast)

"An exquisitely poignant, suspenseful social comedy which teems with fine portrayals, sensitive and able direction, lovely photography, and a musical background which sets the mood for the entire film. Adults." Nat Council of Jewish Women
+ + **Fox W Coast Bulletin** N 11 '39

"Objectionable in part."
Nat Legion of Decency S 28 '39

"Mature. Outstanding. A highly unusual and vivid story. While direction, writing and photography are good it is the acting which calls for special praise."
+ + **Wkly Guide** O 14 '39

END OF A DAY—*Continued*

Newspaper and Magazine Reviews

"It takes a high place among the foreign photoplays. Obviously, no film (or book or person) could say all there is to say about the theater; but nowhere are you likely to see more perfectly expressed a single aspect of it, which in this case would be the sad transcience of the art of the actor." John K. Hutchens
+ + **Boston Transcript** p10 N 23 '39

"Adults."
Christian Science Monitor p17 N 25 '39

"This is a fine French film. It is a good picture, frequently touching, generally interesting and well out of the ordinary. If you want to quibble, the pace is somewhat on the leisurely side, but at that it should hold your interest from start to finish." Jesse Zunser
+ **Cue** p39 S 16 '39

"It deserves and will easily have the same great success as its predecessors, 'La Kermesse Héroique', 'Mayerling,' and 'The Grand Illusion.' Again there is a new theme and a refreshing absence of the Hollywood formula for bringing everything at forced speed to a clear-cut ending, happy or otherwise, as life never does. . . A whole gallery of characters is presented in the framework of a casual story almost flawless in its suspense and beauty." Franz Hoellering
+ + **Nation** p329 S 23 '39

"Julien Duvivier has not made much of the story likely, but some of the odd, ancient characters may interest you." John Mosher
New Yorker p68 S 16 '39

"This is a distinguished French film. . . While the story moves slowly, it affords a gallery of brilliant characterizations."
+ + **Newsweek** p44 S 25 '39

" 'End of a Day' is a photographic plate recording with sharp sensitivity the emotional atmosphere of a home for retired actors. . . Beautifully played to the last bit, 'End of a Day' is a glowing and worthy tribute to its profession."
+ + **Time** p33 S 25 '39

Trade Paper Reviews

"Once again the French contribute a masterpiece. It is a tribute to Julien Duvivier's sensitive and inspired direction that the story of actors at the twilight of their career becomes an absorbing dissection of a poignant phase of the theatre."
+ + **Boxoffice** p43 S 23 '39

"This French importation will take rank with the top-notch films that have come from France in the past. The story, which revolves about a home for actors, has been told in a sympathetic and eloquent fashion without any banalities to detract from its effectiveness."
+ **Film Daily** p19 S 18 '39

" 'End of a Day' is as fine a motion picture as has ever been produced in France and released in this country. Neither need it take off its hat to more than a handful of Hollywood's best offerings. Overlooking the technical faults, although very few in this case, which are common to nearly all foreign-made pictures, 'End of a Day' will prove pure delight to intelligent audiences."
+ + **Hollywood Reporter** p3 N 4 '39

Reviewed by Alfred Finestone
+ **Motion Pict Daily** p3 S 14 '39

THE ESCAPE. 20th century-Fox 58-62min O 6 '39

Cast: Kane Richmond. Amanda Duff. June Gale. Edward Norris. Henry Armetta

Director: Ricardo Cortez

Screen writers: Robert Ellis. Helen Logan

Melodrama. This is the tale of two boys in a tenement district. One grows up to be a policeman and the other a gangster.

Audience Suitability Ratings

"A: mediocre; Y & C: harmless entertainment."
— + **Christian Century** p1556 D 13 '39

"Adults."
Nat Legion of Decency S 28 '39

"A: good; Y & C: no."
+ **Parents' M** p63 N '39

"Family."
Wkly Guide S 23 '39

Newspaper and Magazine Reviews

"It's filled with the stock situations and plot twists of these synthetic cops and robbers dramas, and you probably know them as well as I do. There are the usual sentimental bits, with virtue and uprightness well rewarded." Jesse Zunser
— + **Cue** p31 N 4 '39

"A studied, almost methodical treatment of a cops-and-robbers yarn makes 'The Escape' a better film than it would have been if it had been played for action melodrama alone. Now and then this tale . . . is a bit tiring in its well meant lecture. It never fails to be human, however, and that seems to be the film's best quality." Robert W. Dana
+ **N Y Herald Tribune** p12 N 3 '39

"It proves, my children, that there's some good in the worst of us, but very little of it in the new melodrama, 'The Escape.' " Frank S. Nugent
— + **N Y Times** p17 N 3 '39

Trade Paper Reviews

"The story of 'The Escape' is grooved so lazily in the gangster formula that it cannot be rated as above the praise 'satisfactory program entertainment,' despite a workmanlike job of direction by Ricardo Cortez and adequate portrayals by the cast."
+ — **Box Office Digest** p7 N 15 '39

"Life in the tenements comes in for some dissection by a not very discerning group of observers. The result is a synthetic melodrama with little to recommend aside from the role of a program filler. The film employs the flashback method with fairly good effect."
— + **Boxoffice** p61 N 11 '39

"Gangster story told in narrative form will serve neatly as program offering."
+ — **Film Daily** p8 N 9 '39

" 'The Escape' will not revolutionize the industry nor be entered as a candidate for an Academy award, but it will genuinely entertain and intrigue any audience. Moreover, it definitely establishes Ricardo Cortez as a director. . . It is 60 minutes of as fast action as that length of time can crowd into a picture, with every minute of it guaranteed to keep an audience on edge, eagerly awaiting the denouement."
+ **Hollywood Reporter** p3 N 9 '39

"An unusual and novel technique of celluloid story unraveling has been employed by writers Robert Ellis and Helen Logan to make 'The Escape' a refreshing retreat from the ordinary. Story itself, however, is unfortunately too hackneyed and moral-pointing to become anything outstanding even under the best technique. Second-rate cast is not designed, either, to put the film in other than a dual bracket, although it distinctly has something that rates it more than a critical brush-off."
+ — **Variety** p14 N 8 '39

"This gangster picture rates creditable mention, despite fact that its 'B' classification will keep it relegated to the duals, with most potential draw possibilities with action-seeking clientele. It's a time worn yarn."
+ — **Variety (Hollywood)** p3 N 9 '39

ESCAPE TO PARADISE. RKO-Principal 60min D 22 '39

Cast: Bob Breen. Kent Taylor. Maria Shelton. Joyce Compton. Pedro de Cordoba

Director: Erle C. Kenton

Music: Nilo Menedez. Edward Cherkose

Music director: Victor Young

Original story: Ian Hunter. Herbert C. Lewis

Screen writer: Weldon Melick

Comedy drama with music. Kent Taylor, son of wealthy parents, stops off in a tiny Latin town when he falls in love with a pretty senorita. Bob Breen portrays a native guide who sets out to aid Taylor in meeting the girl but gets him into and out of many jams. Breen sings several songs.

Newspaper and Magazine Reviews

"If you are a devotee of Bob Breen's singing, you will get a good deal of it here, much of it in the Spanish language. The lad assumes a Spanish accent too, and with humorous effect. The story is acceptable for a musical, the staging adequate for a lower budget film." Bert Harlen

Hollywood Spectator p8 D 9 '39

Trade Paper Reviews

"Mildly diverting in the comedy pattern, this affords Bob Breen another opportunity to display his singing voice in several musical interludes, although plot construction is such that he does not have a great deal to do with advancing the story."

— + **Boxoffice** p67 D 9 '39

"It is an amusing comedy farce with a South American background, a little thin on story, but, nevertheless, still amusing. Not intended for the first spot on a bill, picture will fit snugly as a companion feature in dual situations and will live up to the expectations of the Bob Breen followers. Young Breen's singing voice is still up to the calibre of his previous efforts. . . Erle C. Kenton's direction proved an asset to a very ordinary story."

+ — **Hollywood Reporter** p4 D 2 '39

Reviewed by Vance King

Motion Pict Daily p5 D 12 '39

"This one is a weak programmer that will have to be satisfied with support bookings in the secondary houses. Basic story is weak, with script doing nothing to lift it out of a rut. Acting is static and forced, with director Kenton likely under handicap of shooting the picture through on a short schedule."

— **Variety** p14 D 6 '39

"It should prove out mildly diverting in supporting brackets. Picture manages to get in its share of chuckles and young Breen does his vocal chores in accustomed manner, although still retaining a bit of his mugging delivery that distracts from singing. Choppiness in script doesn't help matters but good work of Taylor overcomes many faults."

— + **Variety (Hollywood)** p3 D 2 '39

ESPIONAGE AGENT. Warner 74-83min O 7 '39

Cast: Joel McCrea. Brenda Marshall. Jeffrey Lynn. George Bancroft. Stanley C. Ridges. James Stephenson

Director: Lloyd Bacon

Original story: Robert Henry Buckner

Screen writers: Warren Duff. Michael Fessier. Frank Donoghue

Melodrama. Some of the episodes in the film are based on disclosures of the Federal Bureau of Investigation, and recent headline material. A promising young career diplomat is dismissed from the diplomatic service when he unwittingly marries a secret agent. He smashes a spy ring and sets G-men on the trail of secret agents. Originally called Career Man.

Audience Suitability Ratings

"A & Y: fair spy-thriller; C: no."

+ — **Christian Century** p1454 N 22 '39

"Good. Mature-family." DAR

"Particularly timely and informative is this entertaining, significant story of espionage. . . The cast is an excellent one, each sincere in his part; and the direction, though leisurely, is painstaking and effective. A well produced, entertaining drama. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"A tense, absorbing, suspenseful and timely drama. Mature-family." Nat Council of Jewish Women

+ **Fox W Coast Bulletin** S 30 '39

"Melodramatic in treatment, with occasional thrilling spots, it is mainly fictional, with some laudable preachment that unfortunately is not made convincing by the story. . . Adolescents: yes, for high school age; children: too tense. Mature-family." Int Fed of Cath Alumnae

+ **Fox W Coast Bulletin** O 21 '39

"Adults."

Nat Legion of Decency S 28 '39

"A: fair; Y: too lurid; C: no."

+ — **Parents' M** p63 N '39

"Family. Rather exciting, smoothly done, with home preparedness against espionage as its theme."

+ **Wkly Guide** S 30 '39

Newspaper and Magazine Reviews

"For those people who go to the movies fairly regularly this is pretty good entertainment. For those who go on the slightest pretext, here is better than average fun. For those who go only under duress, who say that the last movie they saw was 'Cavalcade' in 1933 this is not intended. I belong to the first class and found it good fun—but bad propaganda." J. W. K., Jr.

+ **Boston Transcript** p20 S 29 '39

"Adults and young people."

Christian Science Monitor p15 S 30 '39

"The current secret agent picture is rattling good melodrama and cannot help but please any kind of audience. . . It is a heavy-handed, over-weighted thriller which casts subtlety to the winds for the sake of thumping melodrama." Robert Joseph

+ — **Hollywood Spectator** p11 S 30 '39

"Give the Warners an inch of newspaper headline and they'll make a mile of movie any day. In production this underwent topical changes. Chaos broke loose overseas and the producers saw their chance to make a hot news melodrama of the moment. . . The result has a hasty flavor but it is interesting and frequently quite absorbing." Beverly Hills

+ — **Liberty** p60 N 4 '39

"An outright disappointment. . . It does not help this clumsy story that McCrea is its congenial hero. But the newcomer, Brenda Marshall, will bear watching. She has a face and personality of her own which we hope will not be taken away from her." Franz Hoellering

— **Nation** p422 O 14 '39

"I'm afraid this film won't do and I'm afraid we are in for a lot more of and worse than the same. The thing is still relatively harmless. . . There isn't much we can do about it, except finding something else to do when 'Espionage Agent' is around the corner." Otis Ferguson

— **New Repub** p301 O 18 '39

"The Warners have scanned the headlines with a vengeance in making the new spy melodrama. 'Espionage Agent' is as up to the minute as last week's news. Unfortunately, it is not much fresher. . . The plot itself is as old as the hills. . . It is good hokum melodrama, but its pretensions to contemporary significance are a bit absurd. . . If 'Espionage Agent' has virtue, it is as entertainment purely and simply. Thanks to Lloyd Bacon's adroit direction, it has a fair share of suspense and excitement. But the boys were wasting their time reading the headlines." Howard Barnes

+ — **N Y Herald Tribune** p10 S 23 '39

"The film is neither flesh, fowl nor good red melodrama. Its preachment is sound enough and appears fully justified by recent disclosures of the F. B. I., but the McCrea-Marshall high-jinks with the enemy spy ring are so ridiculous that the argument itself loses dignity. . . Mr. McCrea and Miss Marshall—she being a promising graduate of the Federal Theatre—play it competently, with a good supporting cast at their backs, but the melodrama is so full of holes we suspect that moths, or some other saboteurs, must have been at it." Frank S. Nugent

— + **N Y Times** p22 S 23 '39

"A facile and glib reference to the conditions of the world today, an exploitation of phrases such as 'the war of nerves' and the like, serves only to defeat the purpose of a movie which may at best distract one a while from actual matters. . . I suspect this film was put together some time ago, and then at the very last minute stuffed full of contemporary talk, to give it that quality I think we must carp about." John Mosher

+ — **New Yorker** p65 S 30 '39

ESPIONAGE AGENT—*Continued*

"Originally titled 'Career Man,' these moderately enlivening spyrotechnics were rewritten several times to match the rush of European events; as a result they are highly topical, obviously anti-German, and confusing."
+ — **Newsweek** p36 O 2 '39

"A timely, slapdash nerve-racker, it has none of the sophisticated humor with which, in such superbly organized spy thrillers as 'Lady Vanishes', 'Man Who Knew Too Much,' smart British Director-Producer Alfred Hitchcock makes improbable situations plausible. 'Espionage Agent' is filled with as many improbabilities as spies, and it is almost as hard to avoid spotting them."
— + **Time** p49 O 2 '39

Trade Paper Reviews

"It would appear, if one can judge from the results on the screen, that Warner Brothers merely set out to beat Hitler to the war guns in 'Espionage Agent.' The picture, properly exploited, will probably do business because of its title and timeliness, but it should not offer any encouragement to other producers to follow in its footsteps on a cycle of half-baked war ideas. If we could erase the calendar, 'Espionage Agent' would be reviewed as just another program picture helped by the marquee presence of Joel McCrea. If we do not erase the calendar, we will probably have to say it is another one of those Warner pictures that probably should not have been made. By that we mean, it is not good enough as a picture to stand up as a picture, and it is moronic enough as propaganda to fall down—boom."
+ — **Box Office Digest** p10 S 25 '39

"Highly melodramatic story of America's counter-espionage system, impressively produced and interestingly informative. Timeliness, its greatest asset, however, is largely discounted through a jerky screenplay and heavy-handed direction. Joel McCrea's proven ability is wasted in the lead. The cast struggle with him to overcome the hurdles which extreme situations constantly place in its path."
+ — **Boxoffice** p27 S 30 '39

"Warner Brothers' penchant for keeping abreast of the news headlines is again manifested by this timely film. In the light of present day events, it becomes something more than just another spy story, pointing as it does to the need for American preparedness and counter-espionage. . . It is engrossing entertainment for all classes."
+ **Film Bulletin** p21 O 7 '39

"Packed with action and suspense, and ably projected to the screen by a fine cast, this new Warner film should definitely appeal to audiences in general. It is particularly timely now. Although fictional, this picture emphatically points out a lesson learned during the last war, that this country was not prepared for what happened at that time."
+ **Film Daily** p5 S 25 '39

"Warners plucked this one right out of the headlines of the press and from the Government archives. It's up to the minute and the latest thrill stuff, extremely interesting in its unraveling and every foot of it is real—too real. . . It's more than eye-raising propaganda; it's a demand for action, showing completely and in every detail the necessity for that action. But with it all, it's swell entertainment and certain to please."
+ **Hollywood Reporter** p3 S 21 '39

Reviewed by Charles S. Aaronson
+ **Motion Pict Daily** p12 S 27 '39

"Thanks to shrewd anticipation, some of the dialog touches in 'Espionage Agent' about spies, neutrality, aggressors, etc., sound like today's headlines. This up-to-dateness will be one of the assets of the release. Theatre press agents can get their teeth into the angles here. Good lurid exploitation possibilities exist and should be worked for full value. Superfically the picture resembles and may be thought of as a carbon of Warners' earlier 'Confessions of a Nazi Spy.'"
+ **Variety** p12 S 27 '39

"'Espionage Agent' is acceptable program stuff, although by no means out of the ordinary rut of melodrama, which will rely for its bid as entertainment upon its war-time timeliness. It gives the impression of having been hurriedly turned out. A certain amount of chase excitement is captured, and here and there, in the secondaries especially, it will stir the racial passions which the European situation has put on trigger edge around the world."
+ — **Variety (Hollywood)** p3 S 21 '39

ETERNALLY YOURS. United artists-Wanger 95-99min O 6 '39

Cast: Loretta Young. David Niven. Hugh Herbert. Billie Burke. C. Aubrey Smith. Virginia Field. Broderick Crawford. Raymond Walburn. ZaSu Pitts

Director: Tay Garnett

Music: Werner Janssen

Screen writers: Gene Towne. Graham Baker. John Meehan

Comedy drama. David Niven portrays the Great Arturo, master magician, who so charms the socialite Loretta Young that she leaves her solid and wealthy fiance and marries Mr. Niven. Tiring of the perpetual touring and hair-raising stunts performed by her husband, Miss Young returns, divorces him and marries the faithful fiance, Broderick Crawford. Niven shows her that she loves him and after an annulment of the divorce which was proved worthless, she joins the great magician once again. Based on a play The Great Illusionist by Sacha Guitry.

Audience Suitability Ratings

"An old theme with a new and quite fantastic dress. Adults." Am Legion Auxiliary

"A well produced, sophisticated social drama in which some excellent acting is wasted on a shallow, fantastic story. The premise on which the picture is based is lacking in sound ethics, and some sequences are in bad taste. Adults." Calif Cong of Par & Teachers

"Gay, lighthearted and romantic with little substance of plot, but enough thrills and human touches to hold the interest. Adults." Calif Fed of Business & Professional Women's Clubs

"Good. Objectionable implication of bigamy. Adults." DAR

"Beautiful music and artistic photography mark the opening of this gayly diverting comedy drama. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"This madcap, unbelievable social comedy has little else but its excellent cast to recommend it. Adults." Nat Council of Jewish Women

"A fantastic madcap comedy, compelling only from the stars' vivid personalities. Adults." Nat Fed of Music Clubs

"Cast extremely well chosen, and a novel twist given by direction. Ethical values questionable. Mature." S Calif Council of Fed Church Women
Fox W Coast Bulletin O 28 '39

"The spell of this diverting social drama lies in the ability of an excellent cast, in the personal charm of Loretta Young and David Niven, and in smooth direction. . . It is to be hoped that the title of the picture indicates a settled attitude for the heroine. Adolescents, 12-16 & children, 8-12: no."
Motion Pict R p7 N '39

"Objectionable in part."
Nat Legion of Decency O 12 '39

"A: good; Y: sophisticated; C: no."
+ **Parents' M** p63 D '39

"Family. A fairly familiar plot but there is refreshing novelty in the incidents and characters. Bright dialogue and a generally cheerful and entertaining atmosphere."
+ **Wkly Guide** O 7 '39

Newspaper and Magazine Reviews

"'Eternally Yours' is one of those light romances that almost clicks. Under Tay Garnett's direction, David Niven's and Loretta Young's performances have a pleasant glow. But audiences, warming up to David's tricks as a magician, will be worn out by tedious argument and jumping in and out of marriage. After all every illusion is not reality." Philip T. Hartung
— + **Commonweal** p587 O 20 '39

"Interesting to students of motion picture appreciation as an example of the skillful manner in which the old reliable triangle theme can be dressed up to look like new. It demonstrates that it is not the story which matters, that it is the skill with which the script is written and directed. Divorce figures largely, but it is polite and nice, and good taste is a dominant note. Exhibitors can get behind it with confidence."
+ **Hollywood Spectator** p8 O 28 '39

"A swell comedy this, taking the hocus out of pocus. . . Bright, amusing—and David Niven." Beverly Hills
+ **Liberty** p43 N 11 '39

"A Walter Wanger production, we have learned, generally is an interesting one. When it is directed by the esthetic and adventure-minded Tay Garnett from a script by the energetic writing team of Gene Towne and Graham Baker, it is reasonably certain to be an arty one. . . Its earlier sequences are sensationally improbable; its middle portions are delightfully tragic, poignantly real, and its ending is resolved with a melodramatic splurge at our own World's Fair. . . The advertisements are heralding the screen team of Miss Young and David Niven. This first attempt is exemplary in the film's middle portions. They should become a likable romantic team in future assignments." Robert W. Dana
+ **N Y Herald Tribune** p10 O 7 '39

"Though one can hardly call it another 'Pelleas and Melisande,' the love affair between Loretta Young and David Niven in 'Eternally Yours' is certain to provoke its fair share of local interest and comment. . . What with Mr. Garnett eagerly watching to go traipsing around the globe, the conjugal problems eventually became so inextricably mixed with geography that we felt as battered as an old trunk, full of intimate wearing apparel and plastered with foreign hotel labels. There were compensations for the confusion, however. . . It is an amusing, and irresponsible fiction though, on the whole, more irresponsible than amusing." Ben R. Crisler
+ **N Y Times** p11 O 7 '39

"The basic notion hardly rings true, and the general details, too, belong to a world fanciful but not very stimulating." John Mosher
New Yorker p97 O 14 '39

"The romantic contretemps is a long time in the resolving, but much of the interim is enlivened by bright dialogue and the finesse of a first-rate cast."
+ **Newsweek** p33 O 23 '39

"The 'Private Lives' formula has always offered one swell extra benefit. It allows for awfully suggestive dialogue and situations without asking for Mr. Hays' scissors. . . If your nerves are any good by the time this gets to the screen, perhaps you can take the climax, too, which is quite unexpected. You'll like this."
+ **Photoplay** p64 N '39

"Luscious Loretta Young and trig little David Niven amusingly maintain an improbable thesis in a picture which has enough pace, patter, parachute jumping, Hugh Herbert and the New York World's Fair to make 99 minutes of 90-proof-enjoyable Hollywood hokum."
+ **Time** p101 O 16 '39

Trade Paper Reviews

"'Eternally Yours' is at once corny and very smart; spicy and quite homey; affectionately garnished for the chewing gum trade and streamlined for Park Avenue. In other words, it is romantic comedy of a velocity that should sweep mass and class alike to the boxoffice."
+ + **Boxoffice** p27 O 7 '39

"It is a delightfully romantic comedy-drama which has 'popular appeal' written all over it. Starting with an amusing and brightly-dialogued script, the producer insured its box office success by lavishing on it an expensive production and a cast studded with clever and popular performers. Destined for holdovers in first runs, subsequents will be favored by the word-of-mouth buildup." Frank Leyendecker
+ **Film Bulletin** p8 O 7 '39

"This is just what the exhibitor ordered. Romance, comedy and drama are all wrapped up in a neat package labeled entertainment plus. Any type of audience is sure to like it. The film is top-flight in every respect. The sophisticated story and screenplay leave nothing to be desired in its smooth march of events."
+ + **Film Daily** p6 O 3 '39

"It's our belief the customers will like this enough to go 'round to the boxoffice in sufficiently large numbers to satisfy Producer Walter Wanger and the United Artists board of directors. It is an intriguing bit of hocus pocus."
+ **Hollywood Reporter** p4 O 10 '39

Reviewed by Charles S. Aaronson
+ + **Motion Pict Daily** p8 O 2 '39

"Since the ornateness of tinsel and foil inevitably wears off, it's quite natural that 'Eternally Yours' should find itself tottering after 99 minutes. It has most of the productional assets for an excellent film, but the boxoffice potency of Loretta Young and David Niven will have to be the selling power."
+ **Variety** p12 O 4 '39

"Walter Wanger has a hit show of solid and amusing entertainment in 'Eternally Yours,' with Loretta Young and David Niven turning in performances equal to their best and offering marquee strength in pacing a strong cast. Niven, especially, advantaged by his recent roles, offers name value for the matinee trade as one of the positive money elements mustered by the picture."
+ **Variety (Hollywood)** p3 O 19 '39

EVERYBODY'S HOBBY. Warner 54min Ag 26 '39

Cast: Irene Rich. Henry O'Neill. Jackie Moran. Aldrich Bowker. Jean Sharon

Director: William McGann

Original story: William W. Brockway

Screen writers: Kenneth Gamet. William W. Brockway

Comedy drama. Everyone in the Hobby family has a hobby: Father is an amateur photographer; Mother is a stamp collector; Daughter is a swing record collector; and Son is an amateur radio operator. When the head of the family loses his newspaper job, the combined hobbies of the family keep them in funds.

Audience Suitability Ratings

"A cleverly acted, well directed, amusing human-interest picture. . . Thoroughly entertaining. All ages." Gen Fed of Women's Clubs (W Coast)

"A run-of-the-mill family picture with a good cast and some interesting bits. Family." Nat Council of Jewish Women
+ **Fox W Coast Bulletin** S 30 '39

"General patronage."
Nat Legion of Decency S 28 '39

"A, Y & C: fair."
+ — **Parents' M** p59 O '39

Newspaper and Magazine Reviews

"Maybe the hobbyists will go for it. Family."
Christian Science Monitor p15 S 9 '39

"Juveniles may find this new family-cycle picture terrifically interesting, but for adult consumption it has all the pith of a can of strained baby food."
— + **Photoplay** p95 N '39

Trade Paper Reviews

"This is a minor effort on all counts—cast, story and production. Obviously Warners had the idea of launching a new family series, but if 'Everybody's Hobby' is any criterion this should be the last, as well as the first. Only place it can be spotted is as the secondary feature on neighborhood dual bills—and it will need strong support." Frank Leyendecker
— **Film Bulletin** p6 O 21 '39

"Newest film family to hit the screen will amuse the neighborhood fans."
+ **Film Daily** p9 S 29 '39

"The writers . . . made it a makeshift affair, and the housewarming doesn't quite come off. However, it will round out a double bill satisfactorily. . . Production is at a high level throughout and, with top grade photography, succeeds in glossing story's weaknesses."
+ — **Hollywood Reporter** p3 S 22 '39

EVERYBODY'S HOBBY—*Continued*

"This latest Warner comedy-drama has the makings of a new family series. While the initial effort is far from pretentious, 'Everybody's Hobby' indicates splendid possibilities if the same intriguing formula can be retained. Picture is vivid enough to whet the public appetite for others along the same lines, despite several other family series in the field."
Variety p12 S 27 '39

"Pleasingly entertaining lightweight comedy, this is well geared as a supporting feature for any dual program."
+ **Variety (Hollywood)** p3 S 22 '39

EVERYTHING HAPPENS AT NIGHT.

20th century-Fox Announced for release D 22 '39 (Not yet previewed)

EVERYTHING'S ON ICE. RKO-Lesser 65min O 13 '39

Cast: Irene Dare. Roscoe Karns. Edgar Kennedy. Lynne Roberts. Eric Linden. Mary Hart

Director: Earle C. Kenton

Music: Victor Young. Paul Webster. Milton Drake. Fred Stryker

Music director: Lud Gluskin

Screen writers: Adrian Landis. Sherman Lowe

Comedy with music. Roscoe Karns discovers that his niece, Irene Dare, has unusual skating ability. He signs her up for a Palm Beach night club. There is a romance between Lynne Roberts and Eric Linden which Karns is always disrupting but in the end Linden is disclosed as a millionaire and all is well.

SEE ALSO issue of September 25

Audience Suitability Ratings

"Skillful skating by a juvenile prodigy somewhat mitigates this over-long and involved story. Family, a matter of taste." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. The story is far-fetched. Mature-family." DAR

"Amusing for all ages. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Pleasant entertainment. The plot is not novel, but it is lightly and amusingly developed. Unpretentious plot. Family." Nat Soc of New England Women

"A mildly entertaining picture. Family." S Calif Council of Fed Church Women
Fox W Coast Bulletin S 9 '39

"The story is rather feeble but serves its purpose. . . The picture is sufficiently entertaining because of the comedy scenes and the expert skating. It will be less pleasing to audiences who dislike seeing a child in an environment of adult sophistication. Adolescents, 12-16 & children, 8-12: passable."
+ — **Motion Pict R** p5 S '39

"A, Y & C: fair."
+ — **Parents' M** p63 N '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p19 O 28 '39

"You may remember seeing 6-year-old Irene Dare in an ice-skating sequence in Bobby Breen's 'Breaking the Ice' a year or so ago. With the idea, evidently, of snaring a junior Sonja Henie, RKO has tinkered a teetering tale around the tiny tot, spun her through various skating routines, and labeled it a moving picture. I wouldn't. . . It is something that youngsters may enjoy; adults definitely won't." Jesse Zunser
— **Cue** p32 O 7 '39

"Built around the skating of tiny Irene Dare, an exceptionally talented child. The story is only mildly diverting, but the youngster is well worth seeing." Bert Harlen
— + **Hollywood Spectator** p7 S 16 '39

"Miss Dare, who is not much over five years old, is truly a whiz on skates, and the producers of 'Everything's on Ice' have provided her with several elaborate and lengthy skating sequences. Unfortunately these serve only as fillers for a silly story. . . It is doubtful whether even the skating scenes are a big enough lure for discriminating patrons. Miss Dare, though, has shown that she deserves another chance." Robert W. Dana
— + **N Y Herald Tribune** p18 O 6 '39

"'Everything's On Ice' is little more than a smooth surface, with occasional thin—but very thin spots, provided by RKO to show off the skating prowess of 6-year-old Irene Dare. . . Mr. Karns occasionally flushes a laugh and little Irene is a pretty skater. But the picture contains too much of both and not enough of anything else." Bosley Crowther
— **N Y Times** p31 O 6 '39

"Very small Irene Dare goes zipping across the ice like a miniature Henie in this amusing but not very important film."
+ — **Photoplay** p95 N '39

Trade Paper Reviews

"Sol Lesser has turned in a corking piece of entertainment in 'Everything's On Ice.' . . Good family entertainment that will help on any bill."
+ **Box Office Digest** p11 S 9 '39

"Everything that takes place on the ice in this programmer is diverting—the story background of the film is familiar stuff with only a smattering of laughs. It's mild entertainment and serves merely as a vehicle to introduce the six-year-old skating marvel, Irene Dare, to the picture-going public. Best suited to neighborhood duals where family audiences predominate." Frank Leyendecker
— + **Film Bulletin** p8 O 21 '39

F

FAST AND FURIOUS. MGM 70-73min O 6 '37

Cast: Franchot Tone. Ann Sothern. Ruth Hussey. Lee Bowman. Allyn Joslyn. John Miljan. Bernard Nedell

Director: Busby Berkeley

Music: C. Bakaleinikoff. D. Amfitheatrof

Screen writer: Harry Kurnitz

Comedy drama. The third in the series of which Fast Company was first and Fast and Loose was second. Franchot Tone portrays the rare book dealer and amateur detective, Joel Sloane. Tone and his wife, Ann Sothern, decide to spend their vacation at a seaside resort where a bathing beauty contest is in progress. When the promoter is murdered and funds for the contest vanish, Tone sets to work to unravel the mystery.

Audience Suitability Ratings

"A: fairly entertaining; Y & C: doubtful."
+ — **Christian Century** p1556 D 13 '39

"Adults." Am Legion Auxiliary

"Fairly diverting mystery comedy given entertainment value by the good acting and swiftly-paced direction which counteract the deficiencies of the plot. 14-18: mature; 8-14: no. Adults." Calif Cong of Par & Teachers

"A swiftly-paced, comedy-murder mystery in which the comedy completely overshadows the mystery. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Perhaps tired business men, too weary to think, will enjoy the fast tempo and beauteous bathing contest entries of this comedy-murder mystery hodgepodge. Adults." DAR

"Much of the treatment is farcical with some startling and amusing bits. Diverting if the type pleases. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Fair entertainment. Adults." S Calif Council of Fed Church Women
Fox W Coast Bulletin O 14 '39

"This might be a cousin, once-removed, of the 'Thin Man' stories, containing as it does

sophisticated comedy verging on slapstick and a murder mystery. It is an inferior relative, somewhat disconnected and burdened with superfluous scenes; the best part is the bright, swift-flowing dialogue. Adolescents, 12-16: unsuitable; children, 8-12: no."
— + **Motion Pict R** p7 N '39

"Adults."
Nat Legion of Decency O 12 '39

"A & Y: fair; C: no."
+ — **Parents' M** p63 D '39

Newspaper and Magazine Reviews

Reviewed by Jesse Zunser
Cue p47 O 14 '39

"A comedy-murder-mystery admixture with some substantial laughs and a few inadequacies. A little above routine fare." Bert Harlen
+ — **Hollywood Spectator** p9 O 14 '39

"M. G. M. has just about reached the end of its script writers in the 'Thin Man' series. It is several markers below the previous chapter in sparkle and suspense. It is not that the leading players, Franchot Tone and Ann Sothern, are not highly decorative and willing to battle with a lightweight script. The point of the matter is that nowhere does the story manage to catch the shading of the original."
— + **N Y Herald Tribune** p23 O 12 '39

"Metro seems to be stretching an original idea to infinity—a suspicion which is practically confirmed by the plot of 'Fast and Furious.' It is a perfect specimen of unoriginal attenuation. . . Mr. Tone and Miss Sothern banter through it in the manner of third-string substitutes who know that the game is hopelessly lost." Bosley Crowther
— **N Y Times** p33 O 12 '39

"It's supposed to hit all types of audiences as entertainment. Whether or not it will is a moot point. Franchot Tone does try quite hard to give a breezy performance. You'll feel sorry for him, in the slapstick sequences."
Photoplay p63 D '39

Trade Paper Reviews

"Told with tongue in cheek treatment, excellently scripted, and directed in stride by Busby Berkeley, the whole shapes up as a pleasant and frequently near-hilarious evening of entertainment. . . Fine fare for any time, and all ages, with marquee values fair."
+ **Box Office Digest** p11 O 9 '39

"Not quite as speedy as its title implies, this is nevertheless a diverting enough blend of chills and chuckles in Leo's best program pattern and, accordingly, should give general satisfaction."
+ — **Boxoffice** p65 O 14 '39

"This is the third of Metro's series of the Sloane detective mystery comedies—and the weakest. There is less of that sparkling dialogue and less plot than in the previous two films."
— **Film Bulletin** p8 O 21 '39

"Detective mystery with Franchot Tone and Ann Sothern as team will please murder mystery fans."
+ **Film Daily** p6 O 20 '39

"'Fast and Furious' started out like a possible top 'A' grosser from a 'B' budgeted production, then slowed down a bit, staggered all over the place and ended with, at least this part of the audience, wishing they had stuck to the vein of a light murder mystery idea, with that cast of interesting personalities. But some place along the line, whether it was in the original story idea or, as a last minute inspiration, the producers carted in sequence after sequence that had nothing to do with the story, but were dragged in for hoped-for belly laughs. . . However, as it is, it will prove a satisfactory short end of a dual show."
+ — **Hollywood Reporter** p3 O 4 '39

Reviewed by Gus McCarthy
+ — **Motion Pict Daily** p4 O 6 '39

"It is unashamedly a budget lightweight but pleasantly entertaining throughout. It will take care of the top rung in any dual situation and would have been eligible as a front-ranking comedy-mystery in a class with 'The Thin Man' had writer Harry Kurnitz managed to get more of his laughs with lines and situations than some of the extreme hokem he employs."
+ — **Variety** p14 O 18 '39

"'Fast and Furious' not only lives up to its name in matter of plot unfoldment, but it tosses off laughs with the speed of a machine gun. Although aimed at dualers it's a picture that will cause customers to forget world's ills for its full 71 minutes, and send them away spreading valuable word-of-mouth ballyhoo."
+ **Variety (Hollywood)** p3 O 4 '39

THE FIGHT FOR PEACE. Warwick-Monogram 63-70min My 13 '38

Narrator: David Ross
Original story: Hendrik Willem Van Loon
Screen writer: Don Bartlett

Using clips from the recent war material in newsreels, (1938), this is a strong plea for peace. It shows the horrors of war in various countries and by the use of maps, subtitles and commentary, presents contemporary history. Hitler, Mussolini, Eden, Goebbels, Franco, Stalin, Hirohito and Chiang Kai-Shek are shown. Because of recent events in Europe this film has been reissued.

SEE ALSO issue of June 27, 1938

Audience Suitability Ratings

"A: important; Y: harrowing; C: no."
+ **Parents' M** p63 N '39

Newspaper and Magazine Reviews

"Monogram provides a stimulating and exhausting hour. Although the script is dated, incomplete and occasionally unsound, the pictures themselves . . . are really something to see." Philip T. Hartung
+ — **Commonweal** p564 O 13 '39

"When first issued for a short run in 1938, this brutal, literal, news-realistic record . . . looked like 63 minutes of unnecessary nightmare. . . Though critics praised the picture, audiences stayed away. But for fascinated fans who saw it again last week, World War II had given the film new, terrible, urgent meanings. . . Audiences tough enough to stick it out until the last bomb-burst were as dazed as some survivors of the air raids they had just seen, or as fighting mad as others. For 'Fight for Peace' shared this much with great art—though it was unable to tell its audience what to do for peace, it let them see with their own eyes what Poet T. S. Eliot meant when he wrote: 'I will show you fear in a handful of dust.'"
+ **Time** p40 O 9 '39

FIRST FILM CONCERT. World-Societe des artistes 52min N 1 '39

Cast: Alfred Cortot. Gregor Piatigorsky. A. Brailowsky. Jacques Thibaud. Elisabeth Schumann. Clotilde Sakharoff. Magda Tagliferro. Ninon Vallin. Serge Lifar
Directors: Marcel L'Herbier. Max Ophuls. Dimitri Kirsanoff

Music presentation. The film consists of eight musical shorts filmed in France and assembled to form a feature film. The U. S. distributor added a dance short made with the Corps de Ballet of the Paris Opera to the seven music shorts. Music by Debussy, Weber, Shubert, Chopin, Albeniz, Monpeux and Faure is featured.

Newspaper and Magazine Reviews

"As a musical program it is quite acceptable; as a screen musical program it is, with one or two exceptions a singularly stilted and unimaginative film. In Cortot's performance of Debussy's 'The Children's Corner' there has been some slight attempt to make the picture illustrate the music. . . Far more effective pictorially, even though they are less imaginative, are the close-up shots of Brailowsky's fingers racing over the keyboard. Parts of the program abound in cinematic dullness. . . There may be a place for film concerts, but this department must insist that the accent be on the film, not on the concert." Frank S. Nugent
— + **N Y Times** p27 N 2 '39

FIRST FILM CONCERT—*Continued*

Trade Paper Reviews

"Here is a novel idea in entertainment that is just above average. Presentation is in poor taste and special effects tend to cheapen the simplicity of musical interpretation. . . Concluding sequence is too revealing photography of the Paris Opera ballet. Beauty of the dance is not apparent nor is the dancers' appeal. Taken wholly, the film has its merits but only in a musical sense. It is strictly designed for the highbrows and probably will find its best reaction in that category."
+ — **Boxoffice** p63 N 11 '39

"Commercially, 'First Film Concert' will appeal only to music-lovers, and then not satisfy the average patron who enjoys this field of art, since some of the shorts are not very competently made. Sufficient interest to sit through this feature, especially if the onlooker appreciates classical music, is created principally by a few of the shorts that have been rather well done and by the unusually fine photography which figures."
— + **Variety** p20 N 15 '39

FIRST LOVE. Universal 84min N 10 '39

Cast: Deanna Durbin. Robert Stack. Helen Parrish. Eugene Pallette. Lewis Howard. Leatrice Joy. Marcia Mae Jones

Director: Henry Koster

Music director: Charles Previn

Screen writers: Bruce Manning. Lionel Houser

Drama. Deanna Durbin is given a story in which she steps into young womanhood. She portrays an orphan who after graduation from school comes to live with a wealthy uncle and aunt. Everyone in the household neglects her except the servants. Cinderella-like, she attends her first ball and falls in love.

Audience Suitability Ratings

"A: fairly good; Y: perhaps; C: no."
+ — **Christian Century** p1422 N 15 '39

"Excellent. Family." DAR
+ + **Fox W Coast Bulletin** N 4 '39

"Family." Am Legion Auxiliary

"The original treatment used in developing the plot makes it excellent entertainment. Family." Calif Cong of Par & Teachers

"The direction is smooth, the music beautiful and the story human enough to appeal to all ages. Family." Calif Fed of Business & Professional Women's Clubs

"A delightfully enjoyable picture. . . Through the simple, artistic finesse of the director, a rarely fine, gayly amusing picture is presented. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"This charming Cinderella picture featuring the remarkable voice and ability of the youthful Deanna Durbin is a veritable treat for both eye and ear. . . A delightful picture with lovely music and above all, the charming voice of the young star. Family." S Calif Council of Fed Church Women

"The Grimm Brothers themselves would delight in this modern tale of Cinderella. . . It is fresh and light and thoroughly entertaining. Adolescents: good, especially girls; children: yes. Family." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bulletin** N 11 '39

"General patronage."
Nat Legion of Decency N 9 '39

"A, Y & C: excellent."
+ + **Parents' M** p63 D '39

"The [story] may sound like so much mush, but with Deanna Durbin as the twentieth-century Cindy, Helen Parrish as the superbly snooty cousin and the rest of the cast making the most of every comedy situation, it is all good fun. . . The film is full of the light deft touches which mark all Durbin films as superior entertainment, and the songs are neatly woven into the plot."
+ **Scholastic** p33 N 20 '39

"Family. The entire cast is excellent and the dialogue witty. Outstanding."
+ + **Wkly Guide** N 4 '39

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p19 N 11 '39

"Deanna again proves her acting and singing ability as she cuts her way through the thick sweetness of the undisguised, undistinguished story, 'First Love.' " Philip T. Hartung
+ — **Commonweal** p119 N 24 '39

"It is a mild, inoffensive, streamlined version of the fairy tale about Cinderella and the Glass Slipper. The pattern is so obvious, it must have been intended. And so the film is forced to contend with the audience's constant knowledge of what is going to happen next. Stripped of plot novelty, directed and played without subtlety, 'First Love' turns out to be much quieter than Miss Durbin's earlier pictures, and holds considerably less interest for adult moviegoers." Jesse Zunser
+ — **Cue** p30 N 11 '39

"Recommended without reservation as fully up to the standard set by previous Durbin pictures. To study groups I would recommend their underlining of the names of Joe Pasternak, producer, and Henry Koster, director, as names to remember as signifying pictures worth seeing, whether the names are coupled or appear on different films. Note should be made here of the manner in which Pasternak is conducting Deanna's passage through the so-called 'awkward age' and making a young woman of her. Exhibitors can promise their patrons another Deanna Durbin treat with confidence."
+ + **Hollywood Spectator** p6 N 11 '39

"The story of 'First Love' is simply, and very frankly, that of Cinderella. . . The plot ingredients have been handled with such unabashed good humor, though, and such romantic warmth that they add up to delightful entertainment. Moreover, the very familiarity of the situations permits a concentration on Miss Durbin's subtle changes of character, and the film never falters when the camera has her in its focus." Howard Barnes
+ **N Y Herald Tribune** p22 N 9 '39

"A teary and sweetly girly-girly restatement of the not exactly unfamiliar Cinderella legend . . . affords the usual pleasant scope for the talents, graces and charming accomplishments of Miss Deanna Durbin. Not quite the scope, perhaps, afforded by 'Mad About Music' and '100 Men and a Girl,' but certainly enough to gratify and delight the Durbin devotees, which is to say practically everybody capable of appreciating any form of entertainment above the esthetic level of a six-day bicycle race." Ben R. Crisler
+ **N Y Times** p27 N 9 '39

"This is a humorous, fanciful, gay first love, not the teary kind which grim modernists and analysts like to bawl over, and the experience hasn't left Miss Durbin a day older. I must say that the handling of her movie career from its very beginning has shown a good deal of sense and general discretion. . . The whole thing is absurd and giddy, but nice all around." John Mosher
+ **New Yorker** p85 N 11 '39

"Possibly because the unsubstantial fairy story is substandard material for a Durbin vehicle, 'First Love' suffers in comparison with its five predecessors. Even so, it is ingratiating and above average make-believe."
+ **Newsweek** p33 N 13 '39

"If one had not set such a standard for Deanna Durbin one would merely start raving about her new picture. It may be the change from child to charming young lady, a grown-up quality in that lovely voice of hers—some subtle difference of that sort which lets you down just a little. Then, too, there is no conflict or suspense in the story since it is frankly the Cinderella yarn. Now, with those mild criticisms out of the way we can tell you how superior otherwise the film is. It is gay. It has climactic moments of charm and pathos that will make you say 'Aaaaah,' quietly and wipe away a pleasurable tear."
+ **Photoplay** p58 Ja '40

"It is an ingratiating fairy tale about a singing orphan who loses her slipper, wins her prince."
+ **Time** p80 N 20 '39

Trade Paper Reviews

"Straight, unadulterated, and even accented Cinderella, 'First Love' takes rank with the best of the Deanna Durbin pictures, and continues that remarkable young lady's consistent record of successes. Joe Pasternak, her screen god-father, and producer of all her pictures, maintains that sensational thousand per cent batting average. . . Joyous entertainment that will safely hit your standard figures on Deanna Durbin."
+ + **Box Office Digest** p8 N 8 '39

"Gifted Deanna Durbin attains young womanhood without missing a stride in the entertainment and money-making pace which has marked the several features she has made under the inspired producer-director guidance of Joe Pasternak and Henry Koster respectively. If comparisons are possible, her latest vehicle can probably be pegged as her all-time best with every probability that it will fare accordingly in grosses and popularity."
+ + **Boxoffice** p61 N 11 '39

"As with Miss Durbin's five previous films, 'First Love' should enjoy very good grosses in all but action houses." Frank Leyendecker
+ **Film Bulletin** p6 N 18 '39

"The newest Deanna Durbin offering is bright and refreshing. It moves quickly with no digressions from the main story line, but it is lightweight on music for the Durbin fans who go to hear this glorious, maturing voice. . . In 'First Love,' producer Joe Pasternak has, if not a sensation, at least a winner and a melodious Durbin comedy. Excellent directorial touches of Henry Koster are noticed throughout. . . In spite of its too-familiar theme, the screenplay contains many delightful touches."
+ **Film Daily** p6 N 3 '39

"The parade of Joe Pasternak, Henry Koster and Deanna Durbin continues its onward march, further and further up the ladder of entertainment, striking pay dirt for Universal and the picture business with each step. Certainly a winning combination in all its pictures, which now include 'First Love.' This new picture by that trio has the same values as the other five the combine has made, which means plenty of dough for Universal, lots more for the picture theatres, greater affluence for the whole picture business."
+ + **Hollywood Reporter** p3 N 1 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p5 N 6 '39

"It will maintain the profitable grosses of its predecessors most handily. It's a top-bracket entry. Pasternak, who has handled the production reins on all of her pictures, again rates credit for piloting Miss Durbin into her later 'teens, and providing a boxoffice clicko with every start."
+ + **Variety** p14 N 8 '39

"For the sixth successive time Deanna Durbin and the creative talents which shape her film destiny click with a smash piece of money entertainment. And 'First Love' is probably the most crucial of all the vehicles this brilliant Universal singing star has graced in that it marks the transition from the adolescent stage to that of young womanhood involved in a first semi-grownup heart affair. Miss Durbin takes the important screen step magnificently and in a manner sure to meet approval and delight of all who have followed her remarkable career."
+ + **Variety (Hollywood)** p3 N 1 '39

FIVE LITTLE PEPPERS AND HOW THEY GREW. Columbia 55-58min Ag 22 '39

Cast: Edith Fellows. Clarence Kolb. Dorothy Peterson. Ronald Sinclair. Charles Peck. Dorothy Ann Seese

Director: Charles Barton

Original story: J. Robert Bren. Gladys Atwater

Screen writers: Nathalie Bucknall. Jefferson Parker

Domestic comedy drama. Based on the book of same title by Margaret Sidney. This is the first of an intended series built around the characters. Edith Fellows portrays Polly, eldest daughter of a family, who must take care of the other children after her father dies and her mother goes out to work. Clarence Kolb plays a wealthy shrewd old business man who tries to get control of some mining stock owned by the Pepper family. He is so captivated with the children that he decides instead to aid them.

SEE ALSO issue of September 25

Audience Suitability Ratings

"A: pleasing; Y & C: good."
+ **Christian Century** p1527 D 6 '39

"A delightfully light picture with humor and much human interest. Family." Am Legion Auxiliary

"Mediocre. Family." DAR

"A sweet, wholesome picture for family enjoyment. Family including small children." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"A pleasant, homey little comedy. Family." Nat Soc of New England Women

"Delightful picture. . . Highly commended for the family." S Calif Council of Fed Church Women

"Here is a picture made for children—girls especially. Adolescents: amusing; children; good. Family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** S 16 '39

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p17 N 18 '39

Trade Paper Reviews

"There is always an extra value in these productions of the semi-classics of childhood memories. Witness, 'Girl of the Limberlost', 'Little Women,' etc. This one does not make any too great pretensions, but don't overlook its possibilities. The picture will satisfy after you get those audiences in."
+ **Box Office Digest** p12 S 9 '39

"This popular story by Margaret Sidney has several amusing sequences, some genuine human interest and a capable cast for its transition to the screen. Story is geared to appeal to the family and juvenile trade which patronizes the neighborhood houses."
+ **Film Daily** p12 N 28 '39

FLAMING LEAD. Colony-State rights 57min

Cast: Ken Maynard. Eleanor Stewart. Walter Long. Tom London. Ralph Peters

Director: Sam Newfield

Screen writer: Joseph O'Donnell

Western melodrama. This is a new series of films starring Ken Maynard. He is a barroom entertainer who gets involved in a ranch ownership case.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Je 1 '39

Trade Paper Reviews

"With a lapse of almost a year, Ken Maynard again appears on the Western picture scene in this new state-righted series. 'Flaming Lead' is the first, and if it sets the standard, the new batch is at least three times as good as the previous set. . . The picture seems a cinch for a good hunk of juvenile business in action houses."
+ **Boxoffice** p25 N 18 '39

"Most exhibitors who horse up their screens breathed a sigh of relief when the last Ken Maynard series drew to a close, because it was hard to get the neighbors to take 'em. This new batch, if the first one, 'Flaming Lead,' is any guarantee of what the followers will be like, is equal to most of the short hour sessions of broncology now being spotted in action emporiums. . . The natural desire of youngsters to see on the screen an actor they've seen alive and close enough to touch should turn out okay commercially to sell Maynard, if his pictures will stand up 'Flaming Lead' happens to do it fairly well."
+ — **Variety** p20 N 15 '39

FLYING DEUCES. RKO-Boris Morros 65-67min O 20 '39

Cast: Stan Laurel. Oliver Hardy. Jean Parker. Reginald Gardiner. Charles Middleton

Director: Edward A. Sutherland

Music: John Leipold. Leo Shuken

Music director: Edward Paul

Screen writers: Ralph Spence. Alfred Schiller. Charles Rogers. Harry Langdon

Comedy. This is the first of Boris Morros' productions and the first production which brings Laurel and Hardy together after their recent separation. The comic pair are two Paris sightseers who meet a waitress. Hardy falls in love with her and she turns him down. In order to forget he joins the Foreign Legion and takes Laurel with him.

Audience Suitability Ratings

"Mediocre. Mature-family." DAR
— + **Fox W Coast Bulletin** O 28 '39

"A somewhat labored, slapstick type of farce with a few hilarious incidents which give the clowning stars an opportunity to display their peculiar gifts. Family." Int Fed of Cath Alumnae
+ — **Fox W Coast Bulletin** N 11 '39

"Family." Am Legion Auxiliary

"Slapstick comedy presenting the team of Laurel and Hardy to poor advantage. Matter of taste for family." Calif Cong of Par & Teachers

"A series of slapstick gags which become monotonous because of repetition. Family." Calif Fed of Business & Professional Women's Clubs

"The direction is adequate, while many gags are old, they are built up to surefire comedy. Laugh provoking for all who enjoy these comedians. Family." Gen Fed of Women's Clubs (W Coast)

"A fairly interesting comedy with an incongruous story, adolescent plot and some clever gags. Family." Nat Council of Jewish Women

"A long drawn out series of silly antics. Family." S Calif Council of Fed Church Women
Fox W Coast Bulletin N 18 '39

"General patronage."
Nat Legion of Decency N 2 '39

Newspaper and Magazine Reviews

"Laurel and Hardy become silly Beau Gestes in their new full-length feature. The picture has a couple of good laughs in its lighter moments. Yet I found most of the antics quite unfunny; perhaps I'm just not a Laurel and Hardy fan." Philip T. Hartung
— + **Commonweal** p119 N 24 '39

"From the bottom of the deck, Messrs. Laurel and Hardy have yanked a couple of celluloid deuces—but if you're smart you'll let them play their card tricks on somebody else. The picture they're trying to palm off as a movie is a confused, conglomerate mess of unfunny, broad humors and broader burlesque—bulging with whiskered gags, senile jokes, and decrepit slapstick lifted bodily from the infancy of the movies." Jesse Zunser
— **Cue** p31 N 4 '39

"A frankly slapstick affair presenting the Laurel and Hardy team. Portions are very funny. You might take to it as a change of diet." Bert Harlen
+ — **Hollywood Spectator** p10 O 14 '39

"Only one of the sequences worked out by the quartet of gag men jells into real fun. . . This is as dated as button shoes." Beverly Hills
— + **Liberty** p58 D 16 '39

"Messrs. Laurel and Hardy, past masters in the ancient art of mugging before the camera, carry on their didoes with great aplomb; often they are funny but eventually the constant repetition of their antics and facial distortions borders upon being boresome. . . All told, the offering should meet with the hearty approval of its customers." E. G.
+ — **N Y Herald Tribune** p14 N 24 '39

"The happy reunion of Stan Laurel and Oliver Hardy after a characteristic interlude of reproachful squabbling may not be as handsomely celebrated by 'Flying Deuces' as it might be, but their new picture is reason enough for a glad-hand and a bit of hatchet-burying all around. Anything which contributes to the generation of laughter in the body politic is okay by this department, even though it be the oldest jokes." Bosley Crowther
+ **N Y Times** p29 N 24 '39

"Laurel and Hardy in a not very funny remake of Laurel and Hardy."
— + **Time** p83 D 4 '39

Trade Paper Reviews

" 'Flying Deuces' takes rank as probably the best of the Laurel-Hardy feature efforts, and will find a welcome spot on many bills. . . It has its laughs aplenty, a pretty steady stream of them, with two or three high spot sequences that really go to town."
+ **Box Office Digest** p11 O 9 '39

"The moderately entertaining result would be vastly more amusing with the elimination of several draggy sequences. The picture's best market will be with the children and the confirmed comedy fans, but its slender story—merely a framework for the Laurel-Hardy antics—mark it as only average merchandise for general audience consumption."
+ — **Boxoffice** p65 O 14 '39

"Laurel and Hardy employ all their old, familiar, laugh inducing gags in their initial Boris Morros feature for RKO, but the result is only intermittently amusing. A few slapstick sequences are funny, but these are joined by a feeble story which has innumerable dull stretches. With about 20 minutes eliminated, the picture would be a swell four-reeler." Frank Leyendecker
— + **Film Bulletin** p8 D 2 '39

"Laurel and Hardy's newest picture is full of laughs and should be popular with lovers of comedy everywhere. It has much fresh material and some sequences that should score in any theater. It has been given splendid direction by Edward Sutherland, who has injected several whimsical touches. The picture marks an auspicious debut for Boris Morros as a producer and he no doubt, had a hand in some of the novel melodic material provided Laurel and Hardy."
+ **Film Daily** p6 O 10 '39

"There's not much to this new Laurel-Hardy comedy, mainly because of lack of story material, but what there is proves to be better than the average feature length show with this pair of funsters. There's a situation here or there that's extremely funny, which, mingled with a few snickers, a rich-looking production and good performances by Stan and Oliver, should make it a fairly diverting show."
+ — **Hollywood Reporter** p4 O 6 '39

Reviewed by Charles S. Aaronson
+ **Motion Pict Daily** p11 N 3 '39

"Laurel and Hardy ducked from under the Hal Roach banner to make their first outside comedy feature for Boris Morros who marks a none too impressive start as a producer, after several years as head of Paramount studio's music department. Picture is a hodge-podge of elemental horseplay and slapstick, with an extended chase that culminates in a wild plane ride. 'Flying Deuces' will have to be content with secondary bookings in the lower dual spots, and depend entirely on the Laurel-Hardy team for any draft. . . Overall, it's pretty dull, but may get by with the juvenile audiences for mild attention."
— + **Variety** p13 O 11 '39

"Essentially funny and one of the most whimsical pieces of dual clowning turned out by Laurel and Hardy, 'Flying Deuces' needs only some judicious trimming and tightening of the preview footage to stack it up as prime entertainment and profitable program merchandise."
+ **Variety (Hollywood)** p3 O 6 '39

FOUR JUST MEN. Monogram Announced for release D 15 '39 (Not yet previewed)

FOUR WIVES. Warner 110min D 25 '39

Cast: Gale Page. Priscilla Lane. Rosemary Lane. Lola Lane. Claude Rains. Jeffrey Lynn. John Garfield. May Robson

Director: Michael Curtiz

Music: Max Steiner. Max Rabinowitsh

Music director: Leo F. Forbstein

Screen writers: Julius J. Epstein. Philip G. Epstein. Maurice Hanline

Comedy drama. Suggested by the book Sister Act by Fannie Hurst. This is a sequel to Four Daughters and Daughters Courageous. Priscilla Lane, widow of John Garfield gives birth to a baby. Jeffrey Lynn tries to get her to marry him. Sister Lola adopts a baby and then becomes the mother of twins. Problems of maternity and marriage take up the major part of the film.

Audience Suitability Ratings

"Good. Adults." DAR

+ **Fox W Coast Bulletin** N 25 '39

"It combines various elements of entertainment which undoubtedly win general approval for the picture as a whole. . . In spite of its many entertaining qualities, however, the production does not rate unstinted praise. The humor is too exaggerated to combine well with the seriousness of the theme, and the repeated conversations about approaching blessed events might well be scaled down in the interests of artistry as well as taste. Adolescents: mature; children: no interest. Adults." Women's Univ Club, Los Angeles

Fox W Coast Bulletin D 2 '39

"Adults."

Nat Legion of Decency D 7 '39

Newspaper and Magazine Reviews

"The picture is not a total loss. It will hold your attention in a mild sort of way, but it is stretched out too far for what is in it. . . Not up to the standard set by 'Four Daughters,' but it has its points. Of little interest to children, but all right for the rest of the family."

— + **Hollywood Spectator** p7 D 9 '39

Trade Paper Reviews

"For a little more than half of the way 'Four Wives' is a honey of a picture, then at about that point the thin story idea must be stretched to the thinnest of points, and the result is many dreary passages, and a general feeling of tiredness at the conclusion. . . It's a money picture, but will be better if it comes to you in shorter length. Not for the youngsters, and this not because of anything wrong with the baby discussions, but just because they grow tiresome to some ages."

+ — **Box Office Digest** p7 N 22 '39

"The wide popularity of its predecessor, 'Four Daughters,' and the fact that this utilizes substantially the same cast, should be assets sufficient to assure fair reception for the latest episode in the lives of the Lemp sisters. Unfortunately, however, as wives they prove considerably less entertaining than they did in their debuting vehicle, due largely to the weaknesses of the screenplay, which fails to register clear-cut purpose and motivation, and the film's lack of pace throughout."

— + **Boxoffice** p29 D 2 '39

"It is 110 minutes of solid, delightful entertainment, tear-stained drama mingled with laugh-provoking humor. This might be said to complete the saga of the lovable Lemp Family. It is a much better movie than 'Daughters Courageous' and compares favorably with the first of the trilogy. The boxoffice results will be very much on the bright black side of the ledger in all except the cheaper action spots."

+ **Film Bulletin** p4 D 2 '39

"It is good audience fare and should click nicely at the box office. It has splendid comedy, heart tugs, and has been given fine direction by Michael Curtiz."

+ **Film Daily** p10 N 28 '39

"It is probably the most ambitious of the productions centered around the Lemp Family, but falls far short of the first of the series, 'Four Daughters,' and, because of its pretentiousness, is a bit better than the second, 'Daughters Courageous.' . . It seemed to this reviewer that the whole idea was over-produced, that there was too much ado about so little, with the obvious predominating too much in the story and the whole production just an average show."

+ — **Hollywood Reporter** p3 N 21 '39

Reviewed by Vance King

+ **Motion Pict Daily** p4 N 27 '39

"Decidedly interesting as a whole, despite over-length and slow stretches that break it down on unwinding, 'Four Wives' will ride along on the momentum and interest of the first in the series to excellent boxoffice. . . It's good, wholesome adult fare, although the references to and discussions on obstetrics and babies along broad lines, make it unsuitable for the younger generation and juvenile trade."

+ **Variety** p14 N 22 '39

"Picture is overboard on length and attempts to crowd too much substance into its nearly two hours of unreeling, but it provides much genuine comedy, develops a theme of unusual dramatic material and by virtue of excellent performances and top notch direction emerges as substantial box office stuff for the mass."

+ **Variety (Hollywood)** p3 N 21 '39

FULL CONFESSION. RKO 72min S 29 '39

Cast: Victor McLaglen. Sally Eilers. Joseph Calleia. Barry Fitzgerald. Elisabeth Risdon

Director: John Farrow

Original story: Leo Birinski

Screen writer: Jerry Cady

Drama. McLaglen, a prisoner, confesses to a priest, Joseph Calleia, that he has murdered a policeman. Unable to aid a man condemned to death for the murder of the policeman because of the sacred nature of McLaglen's confession, Calleia starts an unceasing campaign to aid the innocent victim and to obtain McLaglen's confession to the authorities.

SEE ALSO issue of September 25

Audience Suitability Ratings

"A: very good of kind; Y: too mature; C: no."

+ + **Christian Century** p1422 N 15 '39

"Adults." Calif Cong of Par & Teachers

"Strains of mournful music establish the mood of this ponderous crime study which is further intensified by shadowy, gloomy photography. . . To many, an exposition of the details of a particular faith is displeasing though the picture be well cast and acted. Victor McLaglen as the criminal is convincing, but acting honors go to Joseph Calleia in the role of the kindly Catholic priest concerned with the sufferings of his parishioners. Unsuitable for family. Adults." Gen Fed of Women's Clubs (W Coast)

"Tense, somber and absorbing, the picture is understandingly directed and sincerely acted. Adults." Nat Council of Jewish Women

"An intensely dramatic story. Adults." Nat Fed of Music Clubs

"Adults." Nat Soc of New England Women

"An unsavory crime picture, unconvincingly presented. Adults." S Calif Council of Fed Church Women

Fox W Coast Bulletin S 16 '39

"An absorbing though grim drama. Adolescents, 12-16: unsuitable; children, 8-12: no."

Motion Pict R p4 O '39

Newspaper and Magazine Reviews

"Seldom do we have films as forceful and moving as 'Full Confession,' which gains in power as its story is wound tighter and tighter. The picture is of particular interest to Catholics. . . It is Joseph Calleia who turns in the surprise performance. After many gangster-racketeer types, his portrayal of Father Loma, with restraint, strength and understanding, deserves great applause." Philip T. Hartung

+ + **Commonweal** p539 O 6 '39

"A strange mixture of melodrama and religion has resulted in a strange but engrossing film. 'Full Confession' is another of the brilliant 'B' productions which Robert Sisk has been turning out for RKO with such consistency. Its very simplicity has resulted in a powerful realism which you won't find in most of the

FULL CONFESSION—*Continued*

major offerings of the screen. . . Mr. Sisk and his associates are to be congratulated for having swerved from the beaten track to make an exciting psychological thriller." Howard Barnes
+ **N Y Herald Tribune** p16 S 28 '39

"In the tradition of 'The Informer,' but scarcely measuring up to it, is 'Full Confession.' . . It has a theme which needs far more subtle handling than it has received here. Although it has been artfully played . . . it is only spottily effective at its best and bordering on the banal at its worst." Frank S. Nugent
+ — **N Y Times** p29 S 28 '39

G

GENTLEMEN FROM ARIZONA Monogram-Golden West 71min D 5 '39

Cast: J. Farrell MacDonald. Joan Barclay. John King. Craig Reynolds. Ruthie Reece

Director: Earl Haley

Music: Constantin Bakaleinikoff

Original story: Earl Haley

Screen writers: Earl Haley. Jack O'Donnell

Western melodrama with music. This is the first film made by the Golden West Productions, an organization fostered by Charles Goetz, Phoenix ice manufacturer, as propaganda for the merits of the state. The film was made in the new Cinecolor at Phoenix. A horse breeder is about to lose his property because of income taxes due. He hopes to recoup his losses by winning a horse race. A cowboy wanders into the town and aids the rancher.

Trade Paper Reviews

"Some exceptionally fine color photography lends this picture about all the distinction it merits for the general market. In fact, so lovely are many of the shots that the film automatically makes Cinecolor, the process used, a factor to be reckoned with in the feature production field. . . Aside from this, the picture isn't much. . . Filmed entirely in Arizona, it should be popular there, particularly as it paints some of the ultra-modern developments of the state, while retaining much of the old Western flavor. But, despite the excellence of the cast, the picture reeks of amateurish effort, particularly in the matter of direction and writing."
+ — **Hollywood Reporter** p3 D 8 '39

"It sets a new high for Chamber of Commerce propaganda, both for the state of Arizona and Phoenix where it was filmed. The results will create a longing for a trip West, horses and a little hacienda. The novelty of it all is that the picture has some sterling entertainment values. . . These and other good points help to gloss over bad direction and writing and amateur work by those of the cast recruited in picture's locale. . . Honors on acting end go to John King, who gives a lift to a mediocre screen play and bad dialog."
+ **Variety (Hollywood)** p3 D 8 '39

GERONIMO. Paramount 88min Ja 12 '40

Cast: Preston Foster. Ellen Drew. Andy Devine. Gene Lockhart. William Henry. Ralph Morgan

Director: Paul H. Sloane

Music: Gerard Carbonara. John Leipold

Screen writer: Paul H. Sloane

Action drama. Shortly after the Civil War, President Grant gives order to make peace with Apache chieftain, Geronimo, who has been slaughtering whites who dared to invade his domain. A young West Pointer is sent to serve under the father he has not seen since he was a child. Geronimo rejects peace and the last great Indian battle takes place.

Audience Suitability Ratings

"Mediocre. Except for a few names, dates, costumes, and the locale, this trite, exciting, sentimental, unconvincing film has little historical value; which is regrettable for it could have been a grand Indian-last-stand, historically-colorful picture. Too exciting for children. Mature-family." DAR
— + **Fox W Coast Bulletin** N 18 '39

"Adults." Am Legion Auxiliary

"There are some capable characterizations, and excellent comedy relief is supplied by Andy Devine cast as a guide, but there are many harrowing scenes and many tense situations. 14-18: thrilling; 8-14: too tense. Mature-family." Calif Cong of Par & Teachers

"This semi-historical melodrama is an exciting, almost shocking, portrayal of the Indian menace immediately following the Civil War. Adults." Calif Fed of Business & Professional Women's Clubs

"The production values are sweeping and impressive, though the battle scenes are most harrowing. . . Thrilling Indian warfare, entertaining if you like the type. Adults." Gen Fed of Women's Clubs (W Coast)

"Family, but not for small children." Nat Council of Jewish Women

"At all times, through the music, there is an anticipation of what will come to pass and it heightens the interest, taking the picture out of the usual class of 'Pioneer Westerns.' Exciting for children. Mature-family." Nat Fed of Music Clubs

"Somewhat sketchy, with a great deal of Indian fighting. Mature." S Calif Council of Fed Church Women
Fox W Coast Bulletin D 2 '39

"General patronage."
Nat Legion of Decency N 23 '39

"Family. A thrilling and exciting story of the last big Indian fight. The Indians are realistic and the story is not over-weighted with love episodes. It is cruel and stark and the acting is excellent."
+ **Wkly Guide** N 18 '39

Newspaper and Magazine Reviews

"Of distinct educational value to those who wish to brush up on Indianology, and the history of the creeping westward of the white man's civilization. Rather strong for children, and I doubt if it will altogether please Western picture fans who enjoy the more compact and more intimate shorter films in which Redskins bite the dust. But no fault can be found with it on the score of Paramount's lack of honest effort to turn out a really notable bit of entertainment."
+ **Hollywood Spectator** p6 N 25 '39

Trade Paper Reviews

"It may prove a bargain buy if it is not sold as an honest-to-goodness eighteen karat epic. For there is too much in the plot that is reminiscent of 'Bengal Lancer,' and too much in the celluloid that is disturbingly a reminder of a trip through the Paramount film stock library. . . Don't go overboard. But if you get it on terms for whoop-it-up fans, there is satisfaction in it. Marquee value none too hot."
+ — **Box Office Digest** p6 N 22 '39

"Time-honored formula of soldiers and Indians, given a lavish and spectacular production mounting, and treated to an engrossing screenplay with authentic historical background, here is a field day for the action addicts."
+ **Boxoffice** p17 N 25 '39

"'Geronimo' is a large-scale Western—just that and nothing more! The story is patterned very closely after 'Lives of a Bengal Lancer,' but it has neither the touching, sympathetic quality nor the thrilling action of that fine film. However, 'Geronimo' has many exciting moments and action houses will find it a top-notch grosser. Deluxe and class locations may get only fair returns, not aided any by the absence of a single marquee name."
+ — **Film Bulletin** p19 D 2 '39

"Stirring picture of Apache war carries suspense and interest to the end."
+ **Film Daily** p6 N 21 '39

"If super-Westerns continue to click at the boxoffice—and there is no reason to believe they won't—'Geronimo' should be a sock hit, for here is one of the most spectacular, action-

ful, big-scale outdoor dramas to reach the screen in many a day. Paul H. Sloane, who both wrote and directed the picture, has done a masterful job on both counts."
+ + **Hollywood Reporter** p3 N 16 '39

Reviewed by Walter Selden
+ **Motion Pict Daily** p2 N 20 '39

"Here is a lusty and actionful melodrama. . . Elemental in its display of Indian fighting, chases and suspense, picture is geared to hit popular appeal. Good boxoffice for the first runs, it will show greater strength in the subsequent runs and action houses."
+ **Variety** p14 N 22 '39

"Red-blooded story material, skilled performances and masterful direction combine to make 'Geronimo' powerful screen fare. Built on stark drama, loaded with thrilling action and photographed against colorful natural backgrounds, picture constitutes an outstanding piece of entertainment. . . Given the exploitation needed to make up for its shortcomings in the way of draw names, it should round up a neat profit for exhibitors."
+ **Variety (Hollywood)** p3 N 16 '39

GHOST TOWN RIDERS. Universal 53min

Cast: Bob Baker. Fay Shannon. Hank Worden. George Cleveland

Director: George Waggner

Music: Fleming Allan

Screen writer: Joseph West

Western melodrama. A gang of crooks try to build up a boom in a deserted town by saying that gold is to be found. They try to get land from an old miner who saves his land and really discovers gold on it.

Audience Suitability Ratings

"While this film follows the familiar pattern of the Westerns, there is sustained interest throughout. The plot is clearly unfolded and the acting, with the exception of the one feminine role, is adequate. Family." E Coast Preview Committee
+ — **Fox W Coast Bulletin** Ja 14 '39

Trade Paper Reviews

"It's a very moderate picture, slated for fair to average business."
+ — **Boxoffice** p25 O 21 '39

GOLDEN BOY. Columbia 98min S 5 '39

Cast: Barbara Stanwyck. Adolphe Menjou. William Holden. Lee J. Cobb. Joseph Calleia. Sam Levene. Edward S. Brophy

Director: Rouben Mamoulian

Music: M. W. Stoloff

Screen writers: Lewis Meltzer. Daniel Taradash. Sarah Y. Mason. Victor Heerman

Drama with prize fight background. Based on the play of same title by Clifford Odets. William Holden portrays a sensitive boy with a love of the violin who gives up the instrument in order to make money in the prize ring. He meets a poor manager and in time becomes a success and falls in love with the manager's sweetheart. At first she advises him to continue fighting, then changes and urges him to return to the violin.

SEE ALSO issue of September 25

Audience Suitability Ratings

" 'Golden Boy,' on the screen as on the stage, is strictly for adult audiences, although much of the rough dialogue of the original play has been omitted. The writing of a 'happy ending' will be an objection to some, although the picture flows with powerful smoothness throughout. Adolescents, 12-16 & children, 8-12: no."
+ **Motion Pict R** p5 S '39

Newspaper and Magazine Reviews

"Strong drama rather than pleasant. Adults and young persons."
Christian Science Monitor p17 O 7 '39

" 'Golden Boy' is better than the average panorama of smoke-filled training quarters and howling fight mobs. In fact the film steers away from the ring to center upon Joe—and what life does to him." Beverly Hills
+ **Liberty** p34 S 30 '39

"It has been turned into an interesting prize-fight picture. . . It would be unjust to criticize the picture 'Golden Boy' on the basis of the play's abortive ambitions. Nevertheless, these ambitions, thinned out though they were in Hollywood, add enough to the movie version to make it more than the usual prize-fight opera." Franz Hoellering
+ **Nation** p301 S 16 '39

"[The cast] help the definitely 'A' mood of the production with their work. It's excellent drama throughout."
+ + **Photoplay** p93 N '39

"Lacking the gutty foreignness that flavored the Odets play and disguised the too-literal symbolism of its situation, 'Golden Boy' is saved from sinking into a slow-moving dialect melodrama chiefly by the freshness of its new male star."
+ **Time** p51 S 18 '39

GONE WITH THE WIND. Selznick-international-MGM 220min D 19 '39

Cast: Clark Gable. Vivien Leigh. Leslie Howard. Olivia de Havilland. Thomas Mitchell. Ann Rutherford. Laura Hope Crews. Ona Munson

Director: Victor Fleming

Dance directors: Frank Floyd. Eddie Prinz

Music: Max Steiner. Lou Forbes

Screen writer: Sidney Howard

Historical drama. Filmed in Technicolor. Based on the novel of same title by Margaret Mitchell. The most talked of and longest picture ever produced, being three years in the making, finally comes to the screen. It will be shown on a road show basis at raised prices with a fifteen minute intermission between parts. It is a tale of the aristocratic South of the days before the war between the states, during that war, through the burning of Atlanta, the vicious carpetbagger era and on to reconstruction of the ruined State of Georgia. Clark Gable is Rhett Butler, a blockade runner; Vivien Leigh is the fiery Scarlett O'Hara; Thomas Mitchell is Gerald, her father; Leslie Howard is the dreamer, John Wilkes, beloved of Scarlett; Olivia de Havilland is the gentle Melanie, wife of Wilkes.

Trade Paper Reviews

"Here is a picture which should delight audiences, inspire producers and prove a bonanza of Klondike proportions for exhibitors, large and small. For emphatically David O. Selznick's production is as memorable as the historic era it so vividly recreates and quickens with life. Margaret Mitchell's epic of the Old South finally emerges upon the screen as a climactic personal achievement, a long-standing industry answer to carping critics everywhere and, importantly to showmen, as scintillating and glorious entertainment, perhaps as close to perfection in all its phases as human endeavor can attain."
+ + **Film Daily** p11 D 13 '39

Reviewed by William R. Weaver
+ + **Motion Pict Daily** p4 D 13 '39

GOOSE STEP. See Beasts of Berlin

THE GREAT COMMANDMENT. Cathedral films 85min

Cast: John Beal. Maurice Moscovich. Albert Dekker. Marjorie Cooley. Warren McCullum

Director: Irving Pichel

Music: Hans J. Salter. Walter Juman

Screen writer: Dana Burnet

Biblical drama. This is the first production of a new company and was financed by the Rev James K. Friederich. Since no prearranged distribution outlet was set, it is planned to roadshow the film with backing of

THE GREAT COMMANDMENT—*Cont.*

religious groups. The producers have taken for their theme the days just before the Crucifixion of Christ. A young Jew sets out to find a man of such fine character that he may become King of the Judeans. Aid is wanted against the Roman conquerors of Jerusalem who are levying exorbitant taxes against the Israelites. Christ is the man selected. Irving Pichel speaks off stage for the Christ character who is seen only briefly in one scene. 20th Century-Fox has purchased the rights to this film and plans a remake using director and cast.

Audience Suitability Ratings

"Simply and impressively presented is this appealing story of Christ's time on earth. 14-18: good; 8-14: mature. Family." Calif Cong of Par & Teachers

"At this time when fear is in every heart and racial hatreds and intolerance abound, 'The Great Commandment' brings a healing message of brotherly love and understanding. . . Entertaining for all ages, timely and thought-provoking. Family." Gen Fed of Women's Clubs (W Coast)
+ + **Fox W Coast Bulletin** O 14 '39

"A profound and dignified production. . . The director is to be congratulated on his remarkably delicate handling of a story which should appeal to all audiences. Family." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** N 4 '39

"A, Y & C: good."
+ **Parents' M** p63 D '39

Newspaper and Magazine Reviews

"A picture of worthy purpose, aiming to disseminate the teachings of Christ to a troubled world. A creditable production technically, too. Work through your church organizations to have it shown at your local theatre. It will prove inspirational to some, and will do no one any harm." Bert Harlen
+ **Hollywood Spectator** p10 N 11 '39

"'The Great Commandment' is as sombre as a pogrom and sometimes as bloodcurdling. . . Jesus is represented only by a deep, mellifluent voice, speaking parables in Biblical language. It is His disembodied Voice, trailing across the countryside, followed by His disciples, preaching the gospel and working miracles, that gives 'The Great Commandment' its nerve-tingling, eerie power."
+ **Time** p77 N 6 '39

Trade Paper Reviews

"It has entertainment, but more importantly, many tempting angles for exhibitors in community situations where a bit of good will can be used to advantage. . . Our understanding is that present plans call for road-showing under locally selected auspices, though a major release is possible. We advise all exhibitors to get a look at it for themselves as soon as some local exchange has it. Reach your decision based upon community problems, and local co-operative opportunities. Not a run of the mill picture to be booked in the routine way."
+ **Box Office Digest** p10 O 9 '39

"Although not in the same category with what has come to be accepted as film entertainment, this is a thoroughly commendable undertaking as a religious document, treating of Judea during Roman oppression and the rise of Christ, and meriting the support of every sect and creed for the lesson in tolerance it delivers. Well done technically, and invested with good production values, it nevertheless will require different handling from the usual run of product."
+ **Boxoffice** p27 O 21 '39

"The story of the Christ as here told is something that everyone should see. When a Christian minister, the Rev. James K. Friederich, takes it upon himself to spend a huge sum of his own money to dispel the mistaken version of the Crucifixion . . . the least the industry can do is to support it. As a regular production, this picture can be shown everywhere. . . With its very important message, it should receive the sort of presentation which will not allow its message to be in vain."
+ **Film Daily** p7 O 5 '39

"'The Great Commandment' is not a million-dollar Biblical spectacle, of which the screen has had several in years past, but it, the first release of a new producing company, would do credit to any of the major studios. In only a few scattered scenes, all of which can be tightened, does it fail to hold audience interest. Neither is it easy to place Biblical narrative upon the screen and invest it with enough modernity to interest the rank and file of the movie-goers. That 'The Great Commandment' succeeds in this is due to the writing of Dana Burnet, the playing of an excellent cast, and, first and foremost, the masterly direction of Irving Pichel."
+ + **Hollywood Reporter** p3 O 3 '39

"Breaking away from modern plot formulas to lift its story from the Bible, 'The Great Commandment,' is, perhaps, a daring bid for a place in the spotlight of the general cinema. Yet it will no doubt attain the goal set by its producers due to its values in outright entertainment, to say nothing of artistry in both direction and performances."
+ **Variety (Hollywood)** p3 O 3 '39

THE GREAT VICTOR HERBERT.

Paramount 84-96min D 29 '39

Cast: Allan Jones. Mary Martin. Walter Connolly. Lee Bowman. Susanna Foster. Judith Barrett. Jerome Cowan

Dance director: LeRoy Prinz

Director: Andrew L. Stone

Music: Victor Herbert

Music director: Phil Boutelje

Original story: Robert Lively. Andrew L. Stone

Screen writers: Russel Crouse. Robert Lively

Biographical film with music. The time is the turn of the century and the plot tells of Victor Herbert who concerned himself with the domestic problems of his actors. Mary Martin and Allan Jones portray two singers who marry and quarrel when their careers move in opposite directions. Walter Connolly portrays Herbert. Twenty-six Victor Herbert melodies are played and sung in the production.

Photoplay Studies devotes an issue to the photoplay appreciation of The Great Victor Herbert, prepared by Dr Osbourne McConathy. It is obtainable from Educational & Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City at fifteen cents per copy or as part of the $2.00 annual subscription.

A Film Guide to the picture, The Great Victor Herbert, prepared by Harold Turney, is obtainable from Film Guide, Taft building, Hollywood, California at two dollars for twenty different issues. (Special introductory offer: one year, ten to twenty guides, one dollar.)

Audience Suitability Ratings

"Excellent. Family." DAR

"An excellent true-to-life musical filled with heart throbbing episodes of dramatic appeal. Excellent production and direction plus its unusual amount of pure Herbert melodies class this as the outstanding musical extravaganza of the year. Family." Nat Fed of Music Clubs
+ + **Fox W Coast Bulletin** D 2 '39

"General patronage."
Nat Legion of Decency D 14 '39

"Family. Outstanding."
+ + **Wkly Guide** D 9 '39

School Evaluations

"Excellent for music appreciation. This is the type of picture that should be in every way encouraged. Interesting, appealing, and worth while for both old and young. I for one will promote this excellent photoplay." . . "Combines good dramatic technique with much which would seem to me to be invaluable in an evaluation and appreciative study of Victor Herbert's work." . . "While light and fantastic, I feel it has something unusual in its portrayal of character." . . "A delightful experience for Victor Herbert fans." . . "I wish the women's voices might have come over better. Jeanette MacDonald would have done the songs justice. But, on the whole, this is a picture I am anxious to see again." . . "One of the best of all recent motion pictures." . . "One of the most charming musical productions that I have ever seen." . . "To me the picture was very affecting, and I had tears in my eyes quite a little of the time." . . "Tremendous. Transported me to the days of my youth. Excellent rendition of Herbert's songs. Styles of the period faithfully reproduced. Some of the furniture pieces brought me back to the days of old Manhattan. A treat!" . . "I'm a 'sucker' for Herbert music and pictures about 'show business.' This combination is better than average for it has almost a plot." . . "All the music is lovely for jazz-bred youngsters to hear." . . "It will be enjoyed by all." . . "Plot and characterization are too artificial." . . "The music is delightful but there is too much of it. It is neither a good film (the action is too slow) nor stirring opera (the voices are inadequate.) The shots of old New York are effective even though obvious backdrops." . . "While the story is trite and sentimental, the music is well presented. I did not care for the women's voices, although I was particularly impressed with the singing of the chorus."

Com on Motion Pict, Dept of Sec Ed, NEA D 4 '39

Newspaper and Magazine Reviews

"It is an enormously tuneful, compactly written, thoroughly delightful musical—drawing upon the vast store of Victor Herbert songs, scores, and anecdotes to provide a brimming hour and a half of entertaining, melodious background for a pleasant, if not exciting, backstage romantic drama." Jesse Zunser

+ **Cue** p54 D 9 '39

"Entertainment for everyone, particularly for one who enjoys a rare combination of music and drama. Motion picture appreciation classes should note the adroit manner in which the musical numbers are woven into the whole fabric without breaking the continuity of audience interest in the story. Lacking in outstanding star names, exhibitors will find it necessary to get behind it energetically, but it will more than make good all the advance exploitation given it."

+ + **Hollywood Spectator** p6 D 9 '39

"From a musical standpoint 'Great Victor Herbert' is fully as enchanting as one might have expected. . . At the same time the show is neither the biography of a prodigal music maker, which it pretends to be in its title, nor is it cinematically entertaining. While the anthology of Victor Herbert tunes shows good judgment and excellent execution, the fabric of drama which is supposed to set off the musical embroidery is on the drab side." Howard Barnes

+ — **N Y Herald Tribune** p27 D 7 '39

"It is not an attempt to portray the life of Victor Herbert. . . For the film is a large and splendid and thoroughly light-opera tribute to the Irish genius who introduced poetry into popular music, and as such it is almost certain to arouse the indignation of people who do not regard biography either lightly or operatically. . . If Victor Herbert was the sort of man we think he was, he is turning in his grave today. But his music, we repeat (and we can't repeat it too often) is still inimitably superb, still the greatest show music that ever struck, or is likely ever again to strike, the Broadway sector." Ben R. Crisler

+ — **N Y Times** p35 D 7 '39

"A rather heavy story clogs the film which is not a biography that should be overweighted. The Herbert score, of course, makes the general effect of the film charming, but more of Herbert and less of the private careers of imaginary theatrical people would have helped." John Mosher

+ **New Yorker** p122 D 9 '39

Trade Paper Reviews

"It should prove a money-maker above average. . . Can't miss, just as it stands; a clean-up if you can get out those music lovers who will walk a mile to hear 'Kiss Me Again' and other Herbert treasures. But figure your own audiences; it is music that you are selling."

+ + **Box Office Digest** p8 N 30 '39

"In story content, this proceeds along accepted lines. The musical wealth represented by the Herbert library is dipped into far too heavily with the result the film is loaded with too many songs introduced too frequently with too little excuse. Therefore, in point of drama, this is less important than it is a stepping stone designed to revive many of the composer's well known numbers. By a straight musical approach of the nosegay variety, the film will probably please."

+ — **Boxoffice** p67 D 9 '39

"It should score decisively at the box office. Victor Herbert's unforgettable, lilting music, superb acting and singing, splendid direction and fine production values, combine to make this offering a feast for the eye and ear."

+ + **Film Daily** p8 D 1 '39

"For sheer melodic beauty, 'The Great Victor Herbert' stands unrivalled in filmusical history. Here has been given an almost unbroken floodtide of gorgeous song, magnificently sung and played, the greatest riches from the greatest wealth of romantic melody ever left by an American composer. If the story leaves something to be desired, this is both forgiven and forgotten in the glories of the Herbert music."

+ + **Hollywood Reporter** p3 N 28 '39

Reviewed by Roscoe Williams

+ + **Motion Pict Daily** p1 D 1 '39

"It is elaborately produced, visually effective, and serves to introduce to film audiences Mary Martin, youthful singer who last season had Broadway talking about her. . . There is going to be more conversation about Miss Martin over wider areas when the picture moves into general distribution, and it is going to be entirely complimentary. . . Effort to capture for the screen, with some realism, the life and manners of New York around the turn of the century is quite futile. The screenscript is a synthetic piece of work, employing characters and situations suggested by half a dozen backstage stories. It is a laborious hour and a half, brightened only by reprises of Herbert numbers and appearances of the appealing Miss Martin."

+ **Variety** p14 N 29 '39

"The beguiling and various music of Victor Herbert, given beautiful setting and tellingly delivered, coupled with good performances, lifts a fictive tale about the prodigious composer through some rather labored dramatic passages to the status of excellent mass entertainment. The Herbert name in the title and the theatrical use of his widely known melodies and operettas alone should insure heavy advance interest, and the cast toppers—Allan Jones, Mary Martin, Walter Connolly—give the offering very considerable draw assets."

+ + **Variety (Hollywood)** p3 N 28 '39

GULLIVER'S TRAVELS. Paramount Announced for release D 22 '39 (Not yet previewed)

H

HARVEST. French cinema center 80min O 2 '39

Cast: Gabriel Gabrio. Edouard Delmont. Fernandel. Orane Demazis

Director: Marcel Pagnol

Music: Arthur Honegger

Screen writer: Marcel Pagnol

Drama. Based on the novel Regain by Jean Giono. Filmed in French with English subtitles in Marseilles and the French Alps. The New York Board of Censors has condemned this film because of the absence of a marriage ceremony, but the decision was later reversed by the Board of Regents. A simple elemental tale of a peasant man and a woman who leaves an itinerant knife-grinder and goes to live with the man. He is the last peasant on the worn-out land, all others having left. Together with the woman he tills the spent soil and their great love for each other makes the soil fertile once again.

SEE ALSO issue of September 25

HARVEST—*Continued*

Audience Suitability Ratings

"Objectionable in part."
Nat Legion of Decency O 12 '39

School Evaluations

"For a rather mature group in senior-high school or college, this film offers great possibilities. It is a fine artistic achievement. . . Much of its subtlety and dramatic force would be lost upon an ungraded assembly." . . "One of the finest French pictures that I have seen." . . "Very fine film." . . "The theme that the earth is a source of life to man is handled masterfully; and needs to be emphasized in modern life; particularly to those who live in urban centers and have had no contact with the liberation to earth brings." . . "Fine in relation to art classes." . . "Vital and moving; artistic and fundamental to art-appreciation groups. Deeply impressed by an outstanding picture—its tone and pictorial composition." . . "From the standpoint of technique it was well done. However, only mature students of photoplay could enjoy it." . . "One of the best pictures of the year but purely adult." . . "We are teaching the young, and we must uphold conventions of society." . . "I do not think that high-school pupils are ready for the social values implied and that the picture would lend itself to worthwhile class or group discussion." . . "Yes, for college, no, for high school unless confined to older students."
Com on Motion Pict, Dept of Sec Ed, NEA O 14 '39

Newspaper and Magazine Reviews

"It is too bad that 'Harvest' had that preliminary bout with the censors; for the excitement has built up an unwarranted aura around a picture that is neither a masterpiece nor a cheap bit of sensationalism. It is a simple, fumbling, well-acted picture imbued with the poetry of the seasons and soil. . . Censors objected because the couple do not marry. The film makes no plea for doing away with marriage; if anything, it stresses dignity and sincerity between humans. On the credit side are the strangely beautiful scenery, outstanding performances and lack of artifice." Philip T. Hartung
+ — Commonweal p587 O 20 '39

"The film—a sensitive, beautiful, and completely delightful tale—is one of the finest films to come to America in months." Jesse Zunser
+ + Cue p39 S 23 '39

"It is a simple and deeply stirring film. The opening itself is a major screen event, for this is a motion picture of abiding beauty, honesty and humor. In addition, it represents a challenging blow for the freedom of the photoplay, since its original banning by the New York State Board of Censors called forth such concerted protest that the ban was completely reversed. Now that you can see it, you will be missing a rare and enriching experience if you fail to do so. 'Harvest' belongs among the really memorable achievements of the screen." Howard Barnes
+ + N Y Herald Tribune p18 O 3 '39

"It is the simplest, the most natural, the most moral film imaginable. . . Had not the Board of Regents overruled the zealous censor body, New York would not be privileged this morning to see one of the finest things of the screen year—a film of utter serenity and great goodness, so reverently played and so compassionately directed that it is far less an entertainment work than it is a testament to the dignity of man and to his consonance with the spinning of the spheres. . . It proves that the motion picture can be art, not merely industry." Frank S. Nugent
+ + N Y Times p19 O 3 '39

"It is an unrelievedly sober and honest study of peasant life in the south of France. The French studios have given us a number of these back-to-the-soil sketches, these careful, realistic portraits of farmers in their stone houses, with their wheat fields, their loaves of bread, their jugs of wine, and their interesting manure piles. They have a documentary force which impresses a great many people but seems to others grim and alien." John Mosher
New Yorker p65 S 30 '39

"Brilliantly acted by Gabriel Gabrio, Orane Demazis, and Fernandel, this distinguished film was banned by the New York State Board of Censors two months ago."
+ + Newsweek p36 O 9 '39

"One of the finest French films to reach the U. S. this year. . . Against the backdrop of Europe's war-wrecked villages, this parable of the restoration of a village, the basic unit of Europe's civilization, through a peasant's labor and love, had some of the primitive Biblical grandeur of the story of Creation."
+ + Time p52 O 23 '39

Trade Paper Reviews

Reviewed by Alfred Finestone
Motion Pict Daily p6 O 3 '39

"Nobody will find fault as the film stands, including even the Hays code crew. Production will do only in arty, foreign language houses because too slow-paced to fit in the dual spots of other theatres. Judged artistically, it just misses by lacking sufficient popular appeal for widespread circulation in this country, except as noted. . . Marcel Pagnol's production still inclines towards the tedious, just as it was in his 'Heartbeat.' But he is helped by several upstanding performances and a better sense of pace with his own directing."
+ — Variety p13 O 11 '39

HAWAIIAN NIGHTS. Universal 64min S 15 '39

Cast: Johnny Downs. Mary Carlisle. Constance Moore. Eddie Quillan. Etienne Girardot

Director: Albert S. Rogell

Music: Matty Malneck. Frank Loesser

Original story: John Grey

Screen writers: Charles Grayson. Lee Loeb

Musical. Johnny Downs, son of a hotel magnate, passes up business opportunities to organize a band. When his father sends him to Honolulu, Downs takes his band along and makes a success of a rundown hotel.

SEE ALSO issue of September 25

Audience Suitability Ratings

"A: hardly; Y: fairly good; C: doubtful interest."
— + Christian Century p1222 O 4 '39

"'Hawaiian Nights' is one of those mediocre films which people seldom remember for long. It might serve to create a certain nostalgia if one had been in the Islands. . . Some of the dialogue is poor, some of the music pleasing. Adolescents, 12-16: fair; children, 8-12: little interest."
+ Motion Pict R p5 S '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p17 O 21 '39

"'Hawaiian Nights' is an innocuous but bright little piece with good comedy moments." Philip T. Hartung
+ — Commonweal p500 S 22 '39

Reviewed by Beverly Hills
Liberty p58 S 23 '39

"There are two or three things on the credit ledger of 'Hawaiian Nights' which will excuse it for being unimportant, sometimes enervating entertainment. It has one fine scene, in which a Hawaiian luana, or picnic, is given considerable attention; it has some tuneful songs by the Messrs. Malneck and Loesser, and it has Etienne Girardot, a very amusing, clever actor. . . It may be said for this film that it doesn't give one just a taste of Hawaiian atmosphere. It really lets one in on much more of the beautiful, dreamy music and rhythmic hula dancing than one is permitted to hear and see in more expensive productions." Robert W. Dana
+ — N Y Herald Tribune p17 S 29 '39

"Reports from the Coast are that Hollywood is in the grip of an economy wave, but we had no idea things had grown so bad that Universal would have to use the left-over straw from the hula skirts as plot material for its new musical comedy, 'Hawaiian Nights.' . . If you time your arrival right, you can get to the theatre just before the other picture goes on. It is 'The Old Maid.' Much the safer course." Frank S. Nugent

— N Y Times p19 S 29 '39

"A happy little story dedicated to good cheer among all audiences."

+ Photoplay p65 N '39

Trade Paper Reviews

"Melodious little musical number with popular juveniles will appeal to jitterbug trade."

+ Film Daily p6 O 3 '39

HEAVEN WITH A BARBED WIRE FENCE. 20th century-Fox 60min N 3 '39

Cast: Glenn Ford. Jean Rogers. Raymond Walburn. Marjorie Rambeau

Director: Ricardo Cortez

Music director: Samuel Kaylin

Original story: Dalton Trumbo

Screen writers: Dalton Trumbo. Leonard Hoffman. Ben Grauman Kohn

Comedy drama. Glenn Ford portrays a worker in a basement department store who toils for six years to earn enough money to buy a Western ranch which he has never seen. The ranch turns out to be a dismal spot with a shanty on it but a girl, Jean Rogers, Spanish refugee illegally in America, aids him and together they decide to make a go of the ranch.

Audience Suitability Ratings

"Adults." Am Legion Auxiliary

"Slow-moving social drama with shallow plot and average acting, with an atmosphere of dire poverty and with, for the most part, sordid characters. Adults." Calif Cong of Par & Teachers

"A trite story with stilted dialogue and amateurish treatment—depending upon coincidental happenings. . . Social values questionable. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. A poorly produced and directed melodrama. Mature-family." DAR

"A mildly entertaining picture, satisfactorily cast and acted. . . The sets and photography are good and the music pleasing, but the story is crowded and loosely put together. Family." Gen Fed of Women's Clubs (W Coast)

"A social drama, slow moving and at times unpleasant. Family." Nat Council of Jewish Women

"Many opportunities for development of plot have been missed, resulting in only a mildly interesting picture in which new faces are refreshing. Mature." S Calif Council of Fed Church Women

Fox W Coast Bulletin O 21 '39

"Only in a movie potboiler would we be asked to believe in such sentimental nonsense. Adolescents, 12-16: poor; children, 8-12: no."

— Motion Pict R p7 N '39

"Adults."

Nat Legion of Decency N 2 '39

"A & Y: fair; C: no."

+ — Parents' M p63 D '39

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p17 N 18 '39

"It's a story of disillusionment, about little people who work very hard and aren't very shrewd. . . Anyway, there's a lot of movement to the piece."

Photoplay p65 O '39

Trade Paper Reviews

"How the exhibitor is ever going to get the title, 'Heaven With a Barbed Wire Fence' on the marquee is a problem to us. . . The picture itself is a very satisfactory piece of dualler entertainment. The story has a basis, the script has pace and surprise twists to keep it moving, and the direction by Ricardo Cortez is fully in step with those elements supplied to him."

+ Box Office Digest p9 O 2 '39

"Barely passable as program entertainment of the light-weight variety, this had the germ of an original idea which might, with better handling, have been developed into worthwhile material. Badly transcribed to the screen, however, and with no established cast names to bolster its drawing power, it succeeds in attaining only ordinary levels as supporting fare."

— + Boxoffice p27 O 7 '39

"It is a fine example of a well made low budget picture. Its story is wholesome and leaves one with the kind of feeling you have after a cold shower bath on a hot day. Although the picture is lacking in marquee names, it will more than hold up its end of the program and give ample satisfaction to all types of audiences. Given a good screenplay, Ricardo Cortez has directed this picture with finesse, injecting many human touches that tug at one's heartstrings."

+ Hollywood Reporter p3 S 30 '39

Reviewed by Gus McCarthy

+ Motion Pict Daily p9 O 4 '39

"Vehicle to show off some of the 20th-Fox young, 'Heaven With a Barbed Wire Fence' is a slightly clouded title, with little possibility of propelling many customers through the front door. Fate of the picture will be the duals, sure to disappoint at the box office if left standing alone. No hit story, it does manage to maintain a fair shake of audience interest."

— + Variety p14 D 6 '39

"Made for supporting bracket, 'Heaven With a Barbed Wire Fence' will brighten as well as strengthen dualers. Intriguing story, firm, well-paced direction and excellent performances, the whole enclosed in worthy production wrappings, make it entertainment for the whole family."

+ Variety (Hollywood) p3 S 30 '39

HERE I AM A STRANGER. 20th century-Fox 80-82min S 29 '39

Cast: Richard Greene. Richard Dix. Brenda Joyce. Roland Young. Gladys George. Katharine Aldrich. Russell Gleason

Director: Roy Del Ruth

Screen writers: Milton Sperling. Sam Hellman

Drama. Richard Greene, son of divorced parents, finds out when he enters college that his father is a drunken newspaperman. His mother, Gladys George, objects to the friendship of the boy for his father, but the boy continues and aids in the regeneration of the father. Based on a magazine short story of same title by Gordon Malherbe Hillman.

Audience Suitability Ratings

"A & Y: poor; C: no."

— Christian Century p1422 N 15 '39

"Social drama, well acted by a notable cast, but with story rather poorly told. . . 14-18: mature; 8-14: of no interest. Adults." Calif Cong of Par & Teachers

"Sincere treatment and the stressing of high ethical standards make this a very satisfying picture, although not a great one. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. A human, interest-compelling college drama. Mature-family." DAR

"A graphically presented, convincing human-interest story. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"An interesting social drama, smoothly directed. Mature-family." Nat Council of Jewish Women

"An interesting social drama presented by an outstanding cast. The plot is loosely woven in spots but the film is an interesting study in ethical values. Adult in interest." Nat Soc of New England Women

"An interesting and absorbing social drama presented by an excellent cast, and direction which has the ability to bring out the subtleties of the situations. . . A well constructed and well presented picture showing the evils and sorrows of broken homes usually the result of selfishness and drunkenness. Mature." S Calif Council of Fed Church Women

Fox W Coast Bulletin S 30 '39

"With less restrained direction the film might have been melodramatic, possibly mawkish.

HERE I AM A STRANGER—*Continued*

However, Mr. Del Ruth and the excellent cast have succeeded in making it both interesting and worthwhile. Adolescents, 12-16: mature; children, 8-12: no."

+ **Motion Pict R** p5 O '39

"Adults."

Nat Legion of Decency O 5 '39

"A & Y: good; C: no."

+ **Parents' M** p63 D '39

"Family."

Wkly Guide S 30 '39

Newspaper and Magazine Reviews

"Those who weep readily at the presentation of a parent-child situation may get something out of the piece, but the more emotionally stable will perceive all too plainly the slovenliness of its story and treatment." Bert Harlen

— + **Hollywood Spectator** p10 S 30 '39

"The film is no more than a languid contemplation of collegiate doings, hopped up in the climax with a touch of melodrama and a sentimental consideration of family loyalties. . . The plot, if it deserves that appellation, has almost no suspense and very few genuinely dramatic situations. . . 'Here I Am a Stranger' is far too static to be a really good film, but it is almost worth seeing for the performances of Mr. Young and Mr. Dix and the faithful atmosphere." Howard Barnes

+ — **N Y Herald Tribune** p8 S 30 '39

"What we always say is that it is more fun usually when you know what the author's driving at. Ask me point-blank where 'Here I Am a Stranger' is trying to go and my reply will have to be 'Sorry, I'm a stranger here myself.' It's a shame, too, because the picture has merit. Its performances are generally sound, there are a few sequences that couldn't be bettered and at last the screen has discovered a college without a co-ed and where the faculty holds classes instead of bets on the big game. . . It's unfortunate that so much good has come to such a bad end." Frank S. Nugent

— + **N Y Times** p11 S 30 '39

Time p40 O 9 '39

Trade Paper Reviews

"We say that 'Here I Am a Stranger' is unusual, for a variety of reasons. First of all, it is a college yarn written and produced for adult minds, without cluttering jitterbugs and the usual idiocies of college yarns. But then, it is not entirely a college story. There is a powerful strain of the 'father and son' theme. To top that off, and to appeal to the women, there is a great 'mother-sacrifice' angle. All in all, it should add up to general mass audience satisfaction, without making any attempt to be an epic."

+ **Box Office Digest** p13 S 25 '39

"A well-mounted and strongly dramatic story of a father-son relationship laid against a collegiate background, this measures up as substantial entertainment, far above the program average, and a film that is certain to please on all counts."

+ **Boxoffice** p27 S 30 '39

"A static problem drama, not too convincingly told, 'Here I Am a Stranger' holds audience attention mainly because of the compelling performances by supporting players." Frank Leyendecker

+ — **Film Bulletin** p19 O 7 '39

"The picture is solid entertainment for any type of audience, with drama, humor and sentiment nicely balanced by Director Roy Del Ruth, who has made the characterizations sound in every case. A fine cast complements the picture."

+ **Film Daily** p7 O 3 '39

" 'Here I Am a Stranger' has a strong infusion of those ingredients appealing to a generous cross-section of film audiences. Thus, while it scarcely assumes impressive importance, it will prove a gratifying top-of-the-bill fixture and can be counted on to bring in satisfying grosses."

+ **Hollywood Reporter** p4 S 21 '39

Reviewed by Gus McCarthy

Motion Pict Daily p6 S 25 '39

" 'Here I Am a Stranger' is a neatly concocted drama that will carry through general runs for nominal business. Topline names of Richard Greene, Richard Dix and Roland Young may be strong enough for marquee dressing in many key spots to rate it headline brackets; otherwise it will carry through in the de luxers as a strong program supporter. In the subsequents and family circuits, name trio can carry it through without difficulty. Story is geared for general audience appeal. Title a handicap."

+ **Variety** p12 S 27 '39

" 'Here I Am a Stranger' lacks proven box-office names to assure first position in all the larger situations, but soundly delivered entertainment values and word-of-mouth possibilities are of quality that justifies top playing time."

+ **Variety (Hollywood)** p3 S 21 '39

HERO FOR A DAY. Universal 65min O 6 '39

Cast: Anita Louise. Dick Foran. Charley Grapewin. Berton Churchill

Director: Harold Young

Original story: Matt Taylor

Screen writer: Harold Buchman

Collegiate drama. Charley Grapewin portrays a famous football hero of 35 years ago who is now a night watchman on a construction job. College publicity agents decide to use him for human interest. He aids a young college football star who through arrogance is heading for failure.

Audience Suitability Ratings

"A: feeble; Y & C: no."

— **Christian Century** p1487 N 29 '39

"General patronage."

Nat Legion of Decency Jl 6 '39

"A & Y: good; C: no."

+ **Parents' M** p59 O '39

"Family. A fine cast, well directed, and a touch of amiable satire."

+ **Wkly Guide** Jl 1 '39

Newspaper and Magazine Reviews

"If war films are not your meat these days, and who can blame you, try something like 'Hero for a Day.' . . It's too bad that Director Harold Young couldn't have kept the whole thing in a minor key for he might have had another 'Man To Remember.' But when he introduces pretty Anita Louise in overly-smart clothes, romance and the last-minute football game, his film gets too flossy around the edges." Philip T. Hartung

+ — **Commonweal** p519 S 29 '39

Reviewed by Beverly Hills

Liberty p60 N 4 '39

Trade Paper Reviews

"Sentimental little program offering is pleasing fare for the neighborhood trade."

+ **Film Daily** p6 N 16 '39

"Universal has a passable program picture in 'Hero for a Day.' Its football theme may help it in hitting a timely reception, but it will still afford little consolation to the action fans. The picture misses principally because nothing quite comes off. Dramatically it meanders along to a climax of sorts here and there, but it never quite makes its purpose clear."

— + **Hollywood Reporter** p3 S 6 '39

"Strictly a filler for the duals, parading on obvious and inconsequential story which takes advantage of trite situations. It's a low budget programmer, not done well, and with many faults. Script is innocuous, and dialog is elemental."

— + **Variety** p12 S 13 '39

"Nothing much to say about this one except that it's run of the mine for the secondary duals and as such has received care in the making and creditable use of its limited assets. . . Drama is thin and the narrative trite, heading toward the final football game with the conventional ingredients and a modicum of hokem comedy."

— + **Variety (Hollywood)** p3 S 6 '39

HEROES IN BLUE. Monogram 59-61min N 7 '39

Cast: Dick Purcell. Bernadene Hayes. Charles Quigley. Frank Sheridan

Director: William Watson

Original story: Charles Curran. C. B. Williams

Screen writer: C. B. Williams

Melodrama. Two brothers, one a policeman and the other associated with a gangster, clash and the policeman captures his brother. Then he sets out to gain the evidence which proves his brother's innocence.

Trade Paper Reviews

"This is a fair-to-middlin' melodrama. There is enough gunplay and other action to satisfy the pop-pop fans and enough family interest stuff to get this by on dual bills in neighborhood spots."
+ — Film Bulletin p6 D 2 '39

"Brother versus brother story has enough punch to be o.k. in popular houses."
+ — Film Daily p6 N 20 '39

Reviewed by Edward Greif
+ — Motion Pict Daily p6 N 20 '39

"Romantic melodrama that may satisfy general family trade, 'Heroes in Blue' is not quite strong enough to carry the burden singly, except in lesser runs, or serve as the top feature on better double bills. . . Yarn is no great shakes although its plot provides a fair amount of action."
+ — Variety p14 D 6 '39

HO PERDUTO MIO MARITO. Esperia-Astra 86min

Cast: Nino Besozzi. Paola Borboni. Enrico Viarisio. Vanna Vanni

Director: Giovanni Cenzato

Comedy. Filmed in Italy without English subtitles. Also called I Have Lost My Husband. Miss Borboni is in love with Nino Besozzi. Unable to get him to propose, she tricks him into accompanying her on a search for a mythical lost husband.

Newspaper and Magazine Reviews

"This is a merry tale, with an obvious ending. . . The director . . . made the most of many fine views, ranging from Florence to Naples, and of some slightly risqué situations." H. T. S.
+ N Y Times p27 O 20 '39

Trade Paper Reviews

"Gay and amusing, this new release will vastly entertain Italian-American audiences, but its scope must necessarily be limited as there are no English titles accompanying the Italian dialogue. The cast is able and the film has been given an entertaining and well-paced script."
+ Film Daily p7 N 1 '39

HOLLYWOOD CAVALCADE. 20th century-Fox 96-100min O 13 '39

Cast: Alice Faye. Don Ameche. J. Edward Bromberg. Alan Curtis. Stuart Erwin. Jed Prouty. Buster Keaton. Donald Meek. Al Jolson. Mack Sennett

Director: Irving Cummings

Music director: Louis Silvers

Original story: Lou Breslow

Screen writers: Ernest Pascal. Hilary Lynn. Brown Holmes

Drama. Filmed in Technicolor. This is the first attempt to tell the history of the movies in a commercial film. It starts with the custard pie era of the Keystone Cops, goes through the Mack Sennett bathing beauty period and ends with the advent of sound when Al Jolson made the Jazz Singer. Don Ameche portrays a director and Alice Faye a star who both started when films were young, went their separate ways and after tragedy were brought together again.

Photoplay Studies devotes an issue to the photoplay appreciation of Hollywood Cavalcade, prepared by Maxine Block, Editor of the Motion Picture Review Digest. It is obtainable from Educational & Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City at fifteen cents per copy or as part of the $2.00 annual subscription.

Audience Suitability Ratings

"A & Y: fairly good; C: amusing in spots."
+ — Christian Century p1358 N 1 '39

"Good. More appealing to Hollywood than to Doe-town is this fictionized history of motion pictures. The story is trite. Mature-family." DAR
+ Fox W Coast Bulletin O 7 '39

"The cast and direction are perfect, making the picture wholesome and constructive with heart-warming sentiment and some good laughs. Family." Am Legion Auxiliary

"Although of adult theme there is much that will interest and amuse the children. 14-18 & 8-14: amusing. Interesting for adults. Family." Calif Cong of Par & Teachers

"A fascinating, romantic film. Family." Calif Fed of Business & Professional Women's Clubs

"A noteworthy presentation. Absorbing in interest and varied in attractions. Family." Gen Fed of Women's Clubs (W Coast)

"Excellent entertainment for the whole family." S Calif Council of Fed Church Women

"The reincarnation of the Keystone Cops is hilarious, the highlight of the film. It is interesting and entertaining, a blending of comedy and sentimental romance which should appeal to many audiences. Adolescents: entertaining; children: yes. Family." Women's Univ Club, Los Angeles
+ + Fox W Coast Bulletin O 14 '39

"General patronage."
Nat Legion of Decency O 12 '39

"A & Y: interesting; C: no."
+ Parents' M p59 O '39

"A good half of this film—and you can take that literally—is devoted to fond recollections of the days when the movies were young and full of custard pies, Keystone Cops, and Mack Sennett bathing beauties, the other half, with Don Ameche and Alice Faye dragging out a dull story of a pre-war director and a screen glamour girl, is about as gummy as a caramel marshmallow nut sundae. Don't be upset if you have to leave early in order to get home by curfew."
+ — Scholastic p35 O 30 '39

"Family. The re-creation of old Hollywood is vivid and accurate, and the picture will awaken many nostalgic memories. Recommended for schools and libraries."
+ Wkly Guide O 7 '39

Newspaper and Magazine Reviews

"If Mr. Zanuck had consulted you, which he probably did not, you might have told him that 'Hollywood Cavalcade' would have been a good deal better for more material in the vein of the first of its two hours of running time—and not just for sentimental reasons, but because the screen is now old enough to look back dramatically and with candor at one of the most amazing chapters in all the history of entertainment. On a large scale, this effort might have had the beauty and honesty of, for instance, 'A Star Is Born.' Instead, it is content to ride along with a routine story." John K. Hutchens
+ — Boston Transcript p20 O 20 '39

"Adults and young people."
Christian Science Monitor p17 O 21 '39

"If you can sit through the usual, labored Alice Faye-Don Ameche romance, you'll enjoy the scenes in 'Hollywood Cavalcade' that show the movies' early slapstick days. . . Particularly effective, in Irving Cummings's good direction, are the black and white films within the film, while the main picture is in color. Not too authentic, but good fun." Philip T. Hartung
+ Commonweal p14 O 27 '39

"Darryl Zanuck has made a stirring, dramatic, frequently hilariously comical, and always interesting picture. It's altogether a grand and glorious entertainment. . . The plot that accompanies 'Hollywood Cavalcade' is a fa-

HOLLYWOOD CAVALCADE—*Continued*

miliar one, but that needn't detract from its fun. . . Skeptical snob-nosed aesthetes, who have looked askance at slap-happy, belly-laffing burlesque in movies, are especially invited to see 'Hollywood Cavalcade.' I guarantee that they will roll into the aisles. . . Don't, on any account, miss seeing it." Jesse Zunser

+ + **Cue** p46 O 14 '39

"Though cluttered with nonessentials, the picture sketches graphically the various stages in the development of the screen as an entertainment medium. It is particularly valuable to motion picture appreciation classes and to other study groups. Clean, wholesome, will please children as well as adults. No reason for exhibitors to be afraid of it."

+ **Hollywood Spectator** p7 O 14 '39

"This is a sketchy and frequently hurried panorama of movieland. It could be a great deal better, but it is a lively glimpse of a fantastic fabulous era." Beverly Hills

+ — **Liberty** p55 N 18 '39

"When it is dealing with the great era of screen slapstick it is tremendously colorful and entertaining. When it resolves into an individual narrative, involving composite film figures, it grows romantically dull, but it would have been virtually impossible to have matched the gayety and gusto of the early sequences. Certainly the first two-thirds of the new offering are exceedingly amusing and evocative. . . It is only after the film moves into the period of high-pressure organization in the industry that it loses most of its zest and appeal. This is largely due to the routine personal narrative." Howard Barnes

+ **N Y Herald Tribune** p10 O 14 '39

"It is the motion picture's first large-scale attempt to dramatize its own history. It has been, by and large, a successful attempt, although the history is more effective than the drama. Perhaps this was inevitable, for the march of the movies is more fascinating than the personal histories of those who led, or fell in with, the parade. . . The piece has been competently played and directed, with not too much help from the writers." Frank S. Nugent

+ **N Y Times** p13 O 14 '39

"So funny are some of the reproductions of those early slapstick comedies, pies and all, that for moments one thinks the Industry had best just go back to them. With Alice Faye as a movie star, pretty even under custard, and Don Ameche as a pioneer director, a rather conventional story of Hollywood triumphs and defeats, heartbreak and such, has been contrived, which is a delight, as I say, when it recalls the earlier phases of movie enterprise." John Mosher

+ **New Yorker** p90 O 21 '39

"Darryl F. Zanuck not only considers life and love among the film folk but bolsters a formularized romance with a sketchy account of Hollywood history from the days of custard-pie heaving to the revolution that followed the introduction of sound films. . . While 'Hollywood Cavalcade,' handsomely caparisoned and photographed in Technicolor, is a competent job of synchronizing a little screen history and a little too much screen histrionics, its chief distinction lies in the early sequences that recapture the days when the little industry was growing into long pants. . . The familiar pie-throwing, slam-banging routines have lost little of their hilarity with the screen's coming of age."

+ **Newsweek** p43 O 16 '39

"It is told in terms of laughter and drama and slapstick, rainbowed by Technicolor with California's real and riotous colors, and gorgeously acted throughout."

+ **Photoplay** p62 D '39

"It is a rather tiresome Technicolored sentimentalizing of Hollywood history. But it contains two silent, black and white remakes of oldtime flicker comedies, complete with piano banging, which make this picture a must for people who appreciate the art of plastering the human face with custard pie at 30 paces. . . Many a fan sat twice through the heartthrob antics of 1939 to see the side-splitting antics of 1913."

+ **Time** p52 O 23 '39

Trade Paper Reviews

"Darryl Zanuck's 'Hollywood Cavalcade' is a three ring circus of showmanship. . . Get the trailer well in advance; then pick out the angle you can sell best in your situation: movie history, the stars, the comedy, or the all around three ring circus effect. Start the talk early and prepare for extra days."

+ + **Box Office Digest** p6 O 9 '39

"Dozens of films—everyone of them a hit—contribute their best entertainment elements to the masterful making of this fictionized history of motion pictures and their development from the days of custard pie tossing, Keystone Cops and the first super-spectacles through the birth of sound. . . Technicolor adds materially to the feature's high rating."

+ + **Boxoffice** p27 O 7 '39

" 'Hollywood Cavalcade' will disappoint most of those who see it—yet it should garner very good grosses everywhere. The sketchy manner in which the last two reels are done gave us the impression that the film was rushed to completion when the European war broke out, in what might have been an effort to curtail cost. Whether this is so or not, it is a fact that the story completely collapses and with it goes the film's chances to be a sensational hit. However, there is much to amuse and entertain. Especially good are the sequences showing the birth of the custard pie comedy and the Keystone Cops. . . The star names and exploitation values put it over, but it's a pity that so good an idea went haywire."

+ — **Film Bulletin** p6 O 7 '39

"Hollywood here holds up the mirror to itself as never before and the result is absorbing, thrilling romance for audiences everywhere and, for exhibitors, not merely 'pay dirt' but a vein of purest ore. As entertainment, it can't miss; and as a chronicle of the film's rise from low to high estate, it is faithful to the essentials however they may have been adapted to serve the needs of the swell story and the equally swell screenplay."

+ + **Film Daily** p7 O 4 '39

"Twentieth Century-Fox has a definite hit in 'Hollywood Cavalcade' and one that should fit into the top bracket of ticket sellers in any part of the world, whether in war-torn Europe, in the farthest reaches of South America, or here in the American theatres. It speaks a universal language, one every audience not only knows, but one they feel they have a part in. It tells the story of a business that's their business and, because of it, the picture should arouse an interest that will stimulate every boxoffice. . . 'Hollywood Cavalcade' is a picture that exhibitors should nurse. It should be heavily exploited and played for as long as it will stand up. It's the type entertainment that will bring audiences back for the next picture and maybe a few more after that."

+ + **Hollywood Reporter** p3 O 3 '39

Reviewed by Alfred Finestone

+ + **Motion Pict Daily** p1 O 4 '39

"There is boxoffice lure and highly satisfactory entertainment in 'Hollywood Cavalcade,' which relates an interesting and sentimental story. . . With emphasis on an earlier Hollywood, there are introduced numerous incidents and characterizations more familiar to an older generation of filmgoers, perhaps, than to present-day audiences. Excellently produced, however, and brightened by color, the film should score heavily in theatres of every type. . . Film has abundance of novelty and will be a strong contender in the early season lineup of attractions with draught."

+ + **Variety** p12 O 4 '39

"This introspective and essentially historical account of the birth and growth of the world's greatest medium of entertainment is as fascinating and stirring as any outside drama the screen has projected. In 'Hollywood Cavalcade,' a grandiose and nostalgic reminiscence of successive phases of the motion picture industry, woven around a compelling heart interest story, Darryl F. Zanuck and his aides have a hit show about film show business which is both monumental and commercial. Exhilirating, inspiring, it carries also a note of encouragement to picture production and exhibition personnel in these days when the industry faces, as it has faced before, a seemingly crucial period."

+ + **Variety (Hollywood)** p3 O 3 '39

HONEYMOON IN BALI. Paramount 95min S 29 '39

Cast: Fred MacMurray, Madeleine Carroll, Allan Jones, Akim Tamiroff, Helen Broderick, Osa Massen, Carolyn Lee

Director: Edward H. Griffith

Original story: Katharine Brush, Grace Sartwell Mason

Screen writer: Virginia Van Upp

Comedy. Madeleine Carroll portrays a top-flight business woman who thinks she wants to keep her freedom and her career. Fred MacMurray, in town from Bali, starts a determined campaign to break down her resistance.

Audience Suitability Ratings

"A: amusing; Y: mature; C: no."
+ **Christian Century** p1454 N 22 '39

"Good. Handsome sets, a good cast, but marred by innuendo. Adults." DAR
+ **Fox W Coast Bulletin** S 16 '39

"A gay, sophisticated comedy with clever dialogue, smooth continuity, expert direction, and a well selected cast, each member of which gives an excellent performance. Adults: good; 14-18: sophisticated; 8-14: not recommended. Adults." Calif Cong of Par & Teachers

"Exhilarating, sophisticated social comedy, enlivened with gay, clever dialogue delivered with snap and excellent timing. . . There is so much truth in the underlying theme and it is so intelligently and lightly treated one does not feel it betrays the 'career' woman. Mature." Calif Fed of Business & Professional Women's Clubs

"A delightfully gay, sophisticated comedy embellished with snappy, modern dialogue and subtle humor. . . Direction is fine, each actor playing to the best advantage and action kept vital with bits of emotion fitting naturally. Family." Gen Fed of Women's Clubs (W Coast)

"This smart, sophisticated comedy boasts of an excellent cast and good direction, some fine photography, clever repartee and tuneful music. Adults." Nat Council of Jewish Women

"An entertaining, sophisticated comedy with clever dialogue, snappy direction and fine acting. Family." Nat Fed of Music Clubs

"A good story, full of action and nicely photographed. Enjoyable film. Family." Nat Soc of New England Women

"An excellently unified plot, careful directing, fine photography all contribute to the excellency of this interesting social drama. Mature." S Calif Council of Fed Church Women
+ + **Fox W Coast Bulletin** S 23 '39

"This is an entertaining social comedy. Adolescents, 12-16: mature; children, 8-12: no interest."
+ **Motion Pict R** p5 O '39

"Adults."
Nat Legion of Decency S 21 '39

"Family. A very well produced and directed romance, with good performances by a well-chosen cast. . . Has a variety of colorful settings and a high entertainment value."
+ **Wkly Guide** S 16 '39

Newspaper and Magazine Reviews

Reviewed by John Gibbons
Boston Transcript p20 O 13 '39

"Adults and young people."
Christian Science Monitor p19 O 14 '39

"You wonder, when you see such a thoroughly amusing picture as 'Honeymoon in Bali,' why Hollywood doesn't turn out more real entertainment. Not that this film will roll you in the aisles. Its thin story goes dull a couple of times and lacks surprises. But it all seems so facilely clever." Philip T. Hartung
+ **Commonweal** p539 O 6 '39

"The story strolls, races, hops, skips, and jumps through a dozen or more romantic, dramatic, and dialogic hooplas, which include some of the funniest—and most amusingly daring—lines and innuendoes in months. It's good comedy all around—fast, bright, sophisticated, and mature. You'll enjoy it." Jesse Zunser
+ **Cue** p38 S 23 '39

"A domestic comedy that should please adults, adolescents and children, and which is clean enough for all of them. Exhibitors can go the limit in promising their patrons a thoroughly good time. I can suggest nothing of particular interest to motion picture appreciation classes except the picture's demonstration of the entertainment value of well written dialogue and expert direction."
+ **Hollywood Spectator** p6 S 16 '39

"The yarn has glitter and smartness. A little broader, a little more daring of dialogue, too." Beverly Hills
+ **Liberty** p13 O 28 '39

"Bright lines, shrewd direction and bits of incidental nonsense make for considerable amusement in the new offering. 'Honeymoon in Bali,' as it is none too aptly called, spins down familiar comic grooves, but it spins gaily most of the time. . . Virginia Van Upp, who is responsible for the scenario, has contrived a number of hilarious bits of business in her variation on a familiar theme. . . At the same time, the author has tossed in some trying scenes dealing with one of those unctious urchins who is forever mouthing bright sayings or meddling in adult problems which are hard to take." Howard Barnes
+ **N Y Herald Tribune** p20 S 21 '39

"The film is engagingly played and has a half-dozen scenes which would justify our calling it one of the best comedies of the year were it not for a half-dozen others which tend to cancel them out. . . Had the film hewn to a straighter narrative course our report this morning should have been entirely favorable. As it runs, 'Honeymoon in Bali' is bright, clever, romantic and uneven." Frank S. Nugent
+ — **N Y Times** p21 S 21 '39

"After all these other items of martyrdom and pain and torture, 'Honeymoon in Bali' seems quite a blessing in its way. It amounts to a nondescript absurdity. It's sufficiently absurd, though, and the people involved saunter through it with easy badinage and good temper." John Mosher
+ **New Yorker** p74 S 23 '39

"A smart, diverting comedy. This one-sided battle of the sexes—the confident masculine attack, the crumbling feminine defense—is hardly original screen material. But Virginia Van Upp, the adapter, has padded a flimsy story with amusing situations and a scriptful of bright dialogue."
+ **Newsweek** p35 O 2 '39

"It is one of those over-jaunty comedies that has too good a time the first part of the evening, suddenly begins to stagger around, then folds up for the night. The rest is hangover."
Time p49 O 2 '39

Trade Paper Reviews

"'Honeymoon in Bali' should be a happy honeymoon at the box offices. Particularly in these times. And it will do plenty to step Madeleine Carroll along the popularity road. The picture is just one of those breezy bits of entertainment that seems to have been born of spontaneous happiness and to have carried out that promise in its execution."
+ **Box Office Digest** p10 S 25 '39

"The adroit blending of super-sophistication, accented by bristling dialogue which dallies delightfully on the broad side at times, with a tender romance makes this a highly acceptable bundle of entertainment which film shoppers of all ages should be glad to buy."
+ **Boxoffice** p63 S 16 '39

"If Paramount cuts twenty minutes from the preview running time of 'Honeymoon in Bali,' it will have a delightful, frothy and sophisticated comedy for fall release. Story thread is slim, but there are many bright moments of dialogue, including a few innuendoes that will delight the majority of adult patrons. The names and word-of-mouth advertising assure 'Honeymoon' of better than average grosses generally." David J. Hanna
+ **Film Bulletin** p6 S 23 '39

"Here is one of the gayest, most refreshing comedies to come to the screen in many moons. Edward H. Griffith's deft directorial touches make the picture a delight and interest is held to the end."
+ + **Film Daily** p7 S 13 '39

HONEYMOON IN BALI—*Continued*

"'Honeymoon in Bali' is boxoffice tonic. It breezes in with an incessant bombardment of delicious fun, bright relief from bills laden with 'heavy' stuff and a world stifling with morbidity. Its timeliness, smartness, brightness and its marquee name strength combine to predict it as a sure thing. Rarely in our memory has a picture attained the streamlined gayety and seemingly spontaneous humor exploited here with continuous and mounting effect."

+ + **Hollywood Reporter** p3 S 9 '39

Reviewed by Roscoe Williams

+ + **Motion Pict Daily** p4 S 13 '39

"'Honeymoon in Bali' is an infectiously sparkling comedy-drama that will click substantially in the regular runs, carrying holdover potentialities for the de luxe houses. Smartly set up, with sophisticated dialog, it still is broad enough to provide spontaneous entertainment for general adult audiences. Hefty marquee dressing, aided by an exploitation title of wide possibilities to get the picture away to good openings. Word-of-mouth will build further, while picture is ideally set up to catch feminine matinee trade."

+ + **Variety** p12 S 13 '39

"Here is a pungent and luscious piece of adult entertainment, headed for praise and coin and redounding to the credit of its players, director, writers and producer. Paramount hasn't turned out a smarter offering in some time. . . It is all tricked out in sophisticated guise and adorned as well as progressed by the slickest dialog and the smoothest story telling heard and seen in many moons and honeymoons. By all these tokens it is a provocative woman's picture, but there are as many laughs and as much entertainment for the evening trade as for the matinee."

+ + **Variety (Hollywood)** p3 S 9 '39

HONEYMOON'S OVER. 20th century-Fox 70min D 15 '39

Cast: Stuart Erwin. Marjorie Weaver. Jack Carson. Patric Knowles

Director: Eugene Forde

Music director: Samuel Kaylin

Screen writers: Hamilton MacFadden. Clay Williams. Leonard Hoffman

Comedy. Based on the play, Six Cylinder Love, by William A. McGuire. A young couple, soon after marriage, become friends with a fast set and live beyond their means. The husband is led to take money from his boss and loses his job. His wife earns some money and the husband is reinstated with his firm.

Audience Suitability Ratings

"Good clean entertainment. Family." Am Legion Auxiliary

"A mildly entertaining social comedy with a serious, timely theme treated lightly. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"High in social values and most entertaining. Mature." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"A fast moving social comedy with a well developed plot. . . There is quite a little drinking which helps to establish a moral. Mature." S Calif Council of Fed Church Women

Fox W Coast Bulletin N 25 '39

"Adults."

Nat Legion of Decency N 16 '39

"A: fair; Y & C: no."

+ — **Parents' M** p68 Ja '40

"Family."

Wkly Guide N 11 '39

Newspaper and Magazine Reviews

"Story material is familiar, but the situations are still moderately amusing, and some of the playing is good. Definitely 'B' stuff, of course." Bert Harlen

+ — **Hollywood Spectator** p9 N 25 '39

Trade Paper Reviews

"Will get by, but strictly bottom of the bill. . . The present version apparently did not aim at any modernizing improvement over the original, and it naturally did not achieve any. It can only be rated as satisfactory 'B' entertainment, the sort that Republic and Monogram can do just as well, and probably for less money."

+ — **Box Office Digest** p7 N 22 '39

"This one will hit the spot with family audiences and probably newlyweds. . . There is nothing gaudy about the story. It is simple and to the point, bringing to the fore the foibles that may befall newlyweds if they don't watch their step."

+ **Boxoffice** p19 N 4 '39

"A fair example of a formula picture of a story that's been told and retold, both on the stage and the screen, many times before. . . There's nothing pretentious about 'Honeymoon's Over,' either in cast or production, but it will stack up as acceptable in the cities, and in the hinterlands should even do better."

+ — **Hollywood Reporter** p4 N 18 '39

Reviewed by Vance King

+ **Motion Pict Daily** p7 N 21 '39

"A smartly turned out production, 'Honeymoon's Over,' is geared exactly for the family trade in supporting spots. Generously spotted with chuckles, matrimonial mixups and the general business of living for a young married couple, picture romps along for pure audience satisfaction of the lighter variety."

+ **Variety (Hollywood)** p3 N 18 '39

HOUSEKEEPER'S DAUGHTER. United artists-Roach 70-81min O 12 '39

Cast: Joan Bennett. Adolphe Menjou. John Hubbard. William Gargan. George E. Stone. Peggy Wood. Donald Meek

Director: Hal Roach

Music director: Lud Gluskin

Screen writers: Rian James. Gordon Douglas

Farce comedy. Based on a novel of same title by Donald Henderson Clarke. Joan Bennett portrays a girl who returns to her mother, housekeeper in a wealthy home, after she has become involved with racketeers. John Hubbard is the son of the wealthy family who is trying to be a reporter. Menjou and Gargan, reporter and photographer, are seeking a murderer. They round up a gang and find the murderer after many slapstick and satirical episodes.

Audience Suitability Ratings

"Mediocre. An involved, confused hodgepodge. Adults." DAR

— + **Fox W Coast Bulletin** S 30 '39

"A series of events, depicting gangsters, murders and drinking. Too much drinking and rough situations for young people. Adults." Am Legion Auxiliary

"Murder mystery with comedy, well produced, and satisfactorily acted by a good cast, but resulting in only mediocre entertainment. Adults." Calif Cong of Par & Teachers

"There is a general atmosphere of unwholesomeness about the picture which is difficult to express. . . George Stone's characterization of the moron with amorous yearnings is excellent, but exceedingly distasteful. Questionable social values. Adults." Calif Fed of Business & Professional Women's Clubs

"While the composition is confusing and at times ridiculous, there are clever repartee, hilarious bits of comedy—the fireworks celebration uproariously funny—and the musical background, photography and settings are all appropriate. The large, expert cast merit better material than this garnished gangster theme. Entertainment a matter of taste. Adults." Gen Fed of Women's Clubs (W Coast)

"An improbable, often hilarious, slapstick comedy with a large, notable cast, some fine individual characterizations and fast-moving, deft direction, but little else to recommend it. Family." Nat Council of Jewish Women

"A well cast comedy with a confusing and unrealistically presented story. Mediocre. Mature." S Calif Council of Fed Church Women

— + **Fox W Coast Bulletin** O 21 '39

"'Housekeeper's Daughter' is the type of movie one might expect from the title, a bit heavy on melodrama. . . It may pass an idle hour but will be forgotten soon. Adolescents, 12-16 & children, 8-12: no."
+ — **Motion Pict R** p8 N '39

"Adults."
Nat Legion of Decency N 9 '39

"A: fair; Y & C: no."
+ — **Parents' M** p63 N '39

"Family. Its appeal depends on one's taste in fun."
Wkly Guide O 28 '39

Newspaper and Magazine Reviews

"Not for the fastidious, 'Housekeeper's Daughter' brings the belly laughs its title implies." Philip T. Hartung
+ **Commonweal** p79 N 10 '39

"You'll find it among the most amusing comedies in months—a crazy quilt farce that doesn't make sense and isn't intended to, but that does reel with laughter from its deadly serious beginnings to its completely mad pyrotechnical climax. Don't let the title of the film mislead you—it's not in the least naughty. . . The film screams with action, roars with laughter." Jesse Zunser
+ + **Cue** p43 D 2 '39

"If a few good laughs will compensate for many shortcomings with you, go ahead and see it. Action is fast and furious, several farcical situations are truly funny, but, we warn, the piece throws conviction out the window and becomes as slapstick as an old two-reeler. All right for the children." Bert Harlen
+ — **Hollywood Spectator** p9 S 16 '39

"This comedy—a screwball presentation of a pathological homicide on the loose with poison—is quite harmless, if you accept slaughter as a comedy element. Somehow murder isn't a funny motive to your Beverly Hills. . . Producer Hal Roach has aimed for a Topper comedy. He has achieved a jumbled, excited comedy melodrama that runs thin even with a stellar cast." Beverly Hills
— + **Liberty** p45 D 2 '39

"Its success is a rousing one. Not since the excellent 'A Slight Case of Murder' has this reviewer seen such a clever mixture of poker-face farce and nicely gauged suspense. . . In many respects this story resembles one that Thorne Smith might have written. . . This reviewer considers it a smart farce." Robert W. Dana
+ + **N Y Herald Tribune** p8 D 2 '39

"For a really strenuous exercise in slapstick, it is still necessary to go to that past master of unsubtlety, Hal Roach, of whose collected cinema editions 'Housekeeper's Daughter' is the funniest specimen in years and years. Although the sly, smoking-room overtones of the title are not justified by the story itself, its broad and boisterous and irresponsible humors, acted with gusto by a cast of cinema veterans, are all that a lover of direct comic action and a hater of mere innuendo could possibly desire. . . On the whole, whether you've heard the one about 'Housekeeper's Daughter' or not, you'll probably do better not to stop Mr. Roach." Ben R. Crisler
+ + **N Y Times** p21 D 2 '39

"It sneaks up on us without any shouting and turns out to be a surprise farce, a really funny little parody of the orthodox crime thriller. . . Peggy Wood and Adolphe Menjou are very happy in it." John Mosher
+ **New Yorker** p122 D 9 '39

"Hal Roach returns to his own and Mack Sennett's first principles of screen humor to apply the slapstick to this adaption of Donald Henderson Clarke's novel. . . In general the cast's efforts make as little sense as Hal Roach intended, and almost as much amusement as he overworked to achieve."
+ **Newsweek** p39 O 30 '39

Trade Paper Reviews

"In these times of strife and strain, we think that audiences will welcome 'Housekeeper's Daughter.' At least your reviewer did. It has a goofy title, it makes no pretensions to epic grandeur. It just seems to have been aimed at making you laugh. It does."
+ **Box Office Digest** p12 S 18 '39

"That past master of mirth, Hal Roach, proves in this zany concoction of burlesque and slapstick, which he both produced and directed, that he has lost none of his ability to probe for and unearth plenty of laughs, in his celluloid undertakings. The story, which satirizes the gangster-newspaper type of film, is definitely on the screwball side and in the hands of a less capable cast might have been criticized for its extreme situations."
+ **Boxoffice** p63 S 16 '39

"This is one of the funniest newspaper comedies yet produced and should pile up a heavy total of laughs in all types of houses. The hokum is laid on rather heavily, but audiences are certain to love it."
+ **Film Daily** p11 S 14 '39

"'Housekeeper's Daughter' has an amusing moment here and there but too few to class it as a good picture. The fault of the picture lies with its writing—a good idea but handled poorly, and with its direction, which is too old fashioned to compete with the type handling to which audiences are now accustomed."
— + **Hollywood Reporter** p3 S 11 '39

Reviewed by Gus McCarthy
+ — **Motion Pict Daily** p14 S 13 '39

"Here is a broad farce which many times bubbles over into burlesque of the early Mack Sennett and Harold Lloyd eras. It's a smacko laugh generator that will roll up most satisfactory business in the regular runs. Elemental in its comedy content, it's a cinch for the family houses and general audiences. Picture is rather confusing at the start, and takes time to get in the groove."
+ **Variety** p12 S 13 '39

"Hal Roach knows the design for laughter, and here he clicks with a choice offering of broad farce, largely manipulated by his own directorial hand. Just the kind of theatrical fare for a world in the throes of warfare. The elements of easy amusement for the mass are all ingredient, and the players troupe it to the hilt. It should do no stuttering at the boxoffice."
+ **Variety (Hollywood)** p3 S 11 '39

HUNCHBACK OF NOTRE DAME.
RKO Announced for release D 29 '39
(Not yet previewed)

I

I HAVE LOST MY HUSBAND. See Ho perduto mio marito

I MET A MURDERER. Grand national-Gamma 78min O 1 '39

Cast: James Mason. Pamela Kellino. Sylvia Coleridge. William Devlin

Director: Roy Kellino

Music: Eric Ansell

Original story: Pamela Kellino. James Mason

Screen writer: Roy Kellino

Melodrama. Filmed in England by a young group of film makers, it tells the story of a farmer whose wife goads him so that in a moment of rage he murders her after she wantonly kills his dog. Then follows his fugitive harried existence through the English countryside as he meets a young girl who writes detective stories. He escapes to the sea and to his final death.

Audience Suitability Ratings

"Objectionable in part."
Nat Legion of Decency O 19 '39

Newspaper and Magazine Reviews

"It was practically all taken outdoors and is all the better for that, for there has rarely been so much simple and beautiful countryside worked into a film background with so

I MET A MURDERER—*Continued*

much good sense in the setting up and use of the camera. . . 'I Met a Murderer' is Hollywood's own game, and the surprising thing is that it rattles right along as though it never heard of the amateur in art (which is a fine thing not to hear of.) . . I haven't the figures on audience reaction yet, but I'd say this is one of the very few 'outside' ventures good enough to move on its own wheels among the general, or double-bill, population. It could be tightened and pointed up, naturally; but it has the right idea and some ideas of its own into the bargain." Otis Ferguson
+ + **New Repub** p301 O 18 '39

"[The producers] have painted a true picture of circumstances in their relation to human action. 'I Met a Murderer' is refreshing, honest and well done. . . To James Mason, the murderer, must go much praise for the story he wrote and the main role which he plays. . . This film, though, is an excellent collaborative effort, aided palpably by the English countryside and a group of extras who play themselves most handsomely." Robert W. Dana
+ **N Y Herald Tribune** p18 O 3 '39

"The initial effort of a trio of young British film-makers betrays an imitative respect for that old master of atmosphere and suspense, Alfred Hitchcock. . . A remarkable effect of authenticity—as though the cameras just happened to be there as the whole unhappy story swept by—has been achieved. It is, altogether, the sort of picture one welcomes from newcomers—imaginatively conceived, beautifully photographed and adequately played. We should have a few such experimentalists on this side of the water." Bosley Crowther
+ **N Y Times** p15 O 2 '39

"There's a kind of freshness about the story which is nice when it doesn't seem just out-and-out amateurish." John Mosher
New Yorker p97 O 14 '39

Trade Paper Reviews

"Discriminating audiences will discover some extraordinary things in this English film. They probably won't know that a handful of youthful thespians, operating with their own funds, are responsible for every foot of it, and without benefit of studio facilities went into the countryside and put their talents to work. Even the discerning eye will recognize a finely wrought effort; simple in its fundamentals but embodied with a fertile imagination, splendid direction and superb photography."
+ + **Boxoffice** p29 O 7 '39

"There is a pleasant surprise in store for exhibitors who book this film, as mature audiences should like it immensely. Produced on a shoestring, with a budget that did not allow for any interior shots or lighting effects, acted by a cast of unknown players, filmed, directed and adapted by the same man, the picture is a shining achievement for the people who produced it. It is unfortunate that there are no 'names' to sell on marquees."
+ **Film Daily** p7 S 28 '39

Reviewed by Charles S. Aaronson
+ + **Motion Pict Daily** p11 O 4 '39

"With an inexpensive cast and production Roy Kellino has turned out an interesting melodrama that should have universal appeal to a moderate degree."
+ **Variety** p18 Mr 15 '39

INSPECTOR HORNLEIGH ON HOLIDAY. 20th century-Fox 87-90min D 1 '39

Cast: Gordon Harker. Alastair Sim. Linden Travers. Wally Patch. Edward Chapman

Director: Walter Forde

Screen writer: Sidney Gilliat

Detective story. Filmed in England and distributed by 20th Century-Fox. Sequel to Inspector Hornleigh. This time the inspector catches a gang of insurance swindlers.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency D 14 '39

"Family. An unusually entertaining adventure mystery. English characters, refreshingly novel."
+ **Wkly Guide** D 9 '39

Trade Paper Reviews

Reviewed by Aubrey Flanagan
+ **Motion Pict Daily** p6 O 24 '39

"This is an absorbing melodrama, having an original plot unfolded with much comedy, filmed with a wealth of detail and a cast that makes for first-rate screen entertainment. With some cutting, it would make a good second feature in the U. S. Direction and photography, while revealing nothing original, are competent, with casting in the same vein."
+ **Variety** p23 O 25 '39

INTERMEZZO: A LOVE STORY. United artists-Selznick-international 66-70min S 22 '39

Cast: Leslie Howard. Ingrid Bergman. Edna Best. John Halliday. Cecil Kellaway. Enid Bennett

Director: Gregory Ratoff

Music director: Lou Forbes

Original story: Gosta Stevens. Gustav Molander

Screen writer: George O'Neil

Drama. This is a re-make of a film made in Sweden in 1937 in which Miss Bergman starred. When Leslie Howard, famous violinist returns from a tour he finds Miss Bergman teaching piano to his young daughter. They fall deeply in love and he persuades her to become his accompanist. In the end he realizes the affair is only an intermezzo and that he needs his patient wife and children.

Audience Suitability Ratings

"Excellent. Adults." DAR

"A beautifully photographed, artistically staged and delicately directed, poignant drama of love. . . Absorbing entertainment for a discriminating audience. Adults." Gen Fed of Women's Clubs (W Coast)
+ + **Fox W Coast Bulletin** S 30 '39

"Poignant, social drama, with exquisite acting, thoughtful direction, interesting story, and soul-stirring music. . . 14-18: mature; 8-14: of no interest. Entertaining for adults." Calif Cong of Par & Teachers

"An appealing as well as interesting social drama which will probably command a generous flow of tears. Mature." Calif Fed of Business & Professional Women's Clubs

"This beautifully told, compelling triangle love story set against a background of exquisite music, is directed in a leisurely, flawless manner, with both delicacy and restraint. . . Perfectly synchronized piano and violin solos lend added beauty to the film. Adults." Nat Council of Jewish Women

"A beautifully presented, constructive drama for mature audiences." Nat Soc of New England Women

"From the opening sequences of this exceptionally well presented social, musical drama, the audience immediately shares the joys and sorrows, triumph and disappointments of the characters so cleverly depicted by an outstanding cast. . . An outstanding production. Mature." S Calif Council of Fed Church Women

"Adolescents: needs adult evaluation; children: not suitable. Adults." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bulletin** O 7 '39

"Adults."
Nat Legion of Decency O 12 '39

"A: good; Y & C: no."
+ **Parents' M** p64 D '39

"Mature. Outstanding. Ingrid Bergman has great talent and a most attractive personality. A lot of excellent music in it."
+ + **Wkly Guide** O 7 '39

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor p19 O 28 '39

"In spite of a melodramatic trick at the ending, the ingredients of this Swedish scenario, directed by Gregory Ratoff, are put together plausibly. . . David O. Selznick may well be proud of his production: music, sets, photography are done in good taste and style. The new Swedish girl is in a class by herself." Philip T. Hartung
+ + **Commonweal** p587 O 20 '39

"This is a problem drama, disguised as a rarely beautiful love idyll—exquisitely produced, superbly acted, skillfully written, and deeply moving. . . From first to last it is an engrossing, tender, and stirring story—you will enjoy it enormously." Jesse Zunser
+ + **Cue** p32 O 7 '39

"Recommended to motion picture appreciation students and all other study groups as a demonstration of the fact that it is the art of the screen, not the story, which entertains. The picture gets its entertainment value from the manner in which it tells again a story every picture patron has seen on the screen scores of times. Exhibitors outside the big cities will have to get behind it as the cast names lack general box-office value, but the picture will live up to the most enthusiastic promises exhibitors make."
+ **Hollywood Spectator** p5 O 14 '39

"It is done with intelligence, poignancy, a curiously detached nostalgic quality. In brief, a bittersweet charm, a mature story, and a remarkable new personality [Ingrid Bergman]." Beverly Hills
+ **Liberty** p44 N 11 '39

"It is a picture I would not have liked to miss. There is, besides Leslie Howard, whom we have not seen for long in such an excellent performance, a new actress—Ingrid Bergman—who beats all the newcomers of many a year. . . The picture itself is an outmoded and stupid triangle affair, with the added punishment of a moral dialogue." Franz Hoellering
+ + **Nation** p534 N 11 '39

"Re-making the Swedish film 'Intermezzo' Selznick was exceedingly smart in sticking to the lovely leading lady of the original. Ingrid Bergman is her name and her presence in the photoplay is its chief distinction. She has natural assurance and dignity as well as an exciting talent. Any film which introduced her to our screen would have been well worth remembering. It happens that 'Intermezzo: A Love Story,' is something more than a springboard for a new and compelling film personality. For most of its footage, it is a curiously enchanting, if highly undramatic screen romance." Howard Barnes
+ + **N Y Herald Tribune** p18 O 6 '39

"The reticent, gentle, frequently poignant qualities of the new film are safely entrusted to Miss Bergman's hands—and to those of Leslie Howard and Edna Best. . . Miss Bergman's share in it is, of course, the nicest part of it. . . There is that incandescence about Miss Bergman, that spiritual spark which makes us believe that Selznick has found another great lady of the screen. . . 'Intermezzo' is not exactly a dramatic thunderbolt, nothing the glamour-conscious will be inflamed about. But we found it a mature, an eloquent and sensitive film and we recommend it to you." Frank S. Nugent
+ + **N Y Times** p31 O 6 '39

"Mr. David O. Selznick has balanced the shock the sight of a fresh face might have upon us with Leslie Howard and a plot as old as any hills. For a long time, no intermezzo has been given us quite so true to form as this particular example." John Mosher
New Yorker p71 O 7 '39

"It does not rely on originality of material for its dramatic impact. . . In the final analysis, the film profits chiefly through its fine cast. Ingrid Bergman, brings a vital screen personality to the American movies with her sensitive characterization."
+ **Newsweek** p34 O 9 '39

"It's art in the cinema, and, despite a none-too-vital story, it offers some of the finest production values you have ever seen. Integrated camera, musical and directorial work is the secret. Besides, there's a charm to the story, even if it hasn't much action."
+ **Photoplay** p63 D '39

"It is a pleasant, leisurely filming of an off-key love episode. In Hollywood's current concern with musicians, it plays a thin, modest, *molto andante* treble to such thumping pictures as 'They Shall Have Music' (Jascha Heifetz), 'The Star Maker' (Walter Damrosch). Rare top notes are contributed by Ingrid Bergman, Sweden's leading cinemactress, whose grave good looks, lit by a big-mouthed smile, make her one of the most promising Scandinavian exports since Garbo."
+ **Time** p101 O 16 '39

Trade Paper Reviews

"'Intermezzo' has been so competently produced, so well directed, scripted and played, that it is going to be one of those 'critics' half-holidays.' But it will be a problem for the exhibitor. In New York it may step off with a fanfare accompaniment; beyond the Hudson River it has its worries. The title is one of those things. . . It is a darned sight better entertainment than its box office possibilities."
Box Office Digest p8 O 2 '39

"The story of 'Intermezzo' is simple and familiar—the old triangle that has been told so often. Yet, by pouring into it the best of everything else that goes into picture making, David O. Selznick has created what we predict will be a successful boxoffice product. It should score heavily with the women. . . Action houses and rural locations will not find it as profitable as the deluxe and better class neighborhoods." David J. Hanna
+ **Film Bulletin** p6 O 7 '39

"Here is a high-class offering, splendidly directed and produced, which should have a special appeal to feminine fans. It has a tender, appealing love story and introduces Ingrid Bergman, Swedish actress, who gives a fine, convincing performance."
+ **Film Daily** p7 O 4 '39

"David Selznick's 'Intermezzo' should be given the finest production rating of any picture made in many a day. Its detail, the direction, photography, sets, musical scoring and cutting, were jointly the most perfect job this reviewer has ever seen. Added to those ingredients must be lauded the acting of a magnificent cast, reading lines of a rather time-worn story that was given beautiful dialogue in spots."
+ + **Hollywood Reporter** p3 S 27 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p8 S 29 '39

"Story structure is a love triangle involving a famed concert violinist and a young girl pianist, but the romance lacks persuasiveness. It is unsympathetic in its setup, the girl continually trying to run away from it all, and the music master deserting his wife and two small children. 'Intermezzo' is strictly adult fare, and main attraction will be for the women. Not too strong in its appeal, picture will go through the top deluxers for moderate business, tapering off when it hits the family houses. . . Picture is productionally fine in all departments. Class audiences will catch the artistic and technical merits of the production. . . Major shortcoming of the picture is its lack of punch and conviction in sequences where such essentials seem necessary."
+ — **Variety** p12 O 4 '39

"A persuasive love story, intelligently made as adult entertainment, but somewhat anemic, is 'Intermezzo.' Written around the emotional life of musicians, as the title indicates, it deals validly but dispiritedly with the behavior of professional musicians, uses its melodic elements aptly and stresses those factors which are calculated to excite woman appeal. It will probably fare satisfactorily in the top situations, but further down the line fail to excite because of lack of vigor and mass interest. Fate will likely be only fair grosses."
+ — **Variety (Hollywood)** p3 S 27 '39

INVISIBLE MAN RETURNS. Universal
Announced for release J 12 '40 (Not yet previewed)

IRELAND'S BORDER LINE. O'Donovan 65min O 12 '39

Cast: Jimmy O'Dea. Myrette Morven. J. H. Edwin. Hazel Hughes

Director: Harry O'Donovan

Farce. Filmed in Ireland. Jimmy O'Dea portrays a roving mechanic who gets in trouble with constables on the border between northern and southern Ireland. The constables are trying to apprehend some jewel thieves.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency N 2 '39

Newspaper and Magazine Reviews

"Despite all its obvious faults, 'Ireland's Border Line' is as winning as the Irish. It is second-rate farce at best, but the sincerity of the playing and the hope for complete harmony in all sections of Ireland, clearly brought out in the ending, should be sufficient excuse for its presentation." Robert W. Dana
+ — N Y Herald Tribune p16 O 13 '39

"Naïve and cinematically amateurish as it may be . . . this has a quaint Celtic charm which the presence of Jimmy O'Dea, the miniature Dublin comedian, occasionally enlivens into first-rate drollery." Ben R. Crisler
+ — N Y Times p27 O 13 '39

Trade Paper Reviews

"In quarters where this all-Irish production will undoubtedly get first run bookings there would, on the basis of its premiere at an intimate New York house, appear to be nothing to prevent wide and enthusiastic acceptance. This, in spite of an obvious sub-standard film in most departments where experience and dramatic skill are necessary adjuncts to satisfying story telling. As it shapes up, the story is a rambling affair, something of a comedy of errors."
+ — Boxoffice p27 O 21 '39

"Irish humor at its best makes this picture amusing and entertaining. The story, however, is second-rate, but the cast is sincere and works hard."
+ — Film Daily p10 O 24 '39

"Cheaply made, with few interiors and those mostly devoid of any expensive productional touches, the film nevertheless is entertaining, despite its innocuous story. Can pass in Irish neighborhoods. . . Film drags in spots but, by and large, the direction keeping things moving at a neat pace throughout."
+ — Variety p18 N 1 '39

J

JAMAICA INN. Paramount 99min O 13 '39

Cast: Charles Laughton. Leslie Banks. Emlyn Williams. Maureen O'Hara

Director: Alfred Hitchcock

Screen writers: Sidney Gilliat. Joan Harrison. J. B. Priestley

Adventure tale. Filmed in England. Based on the novel of same title by Daphne du Maurier. The time is the early 18th century and the place a rocky Cornish coast where land pirates prey on ship-wrecks. Laughton is an impoverished squire who lives well by running a gang of ship-wreckers.

SEE ALSO issue of September 25

Audience Suitability Ratings

"A: depends on taste; Y: doubtful; C: no."
Christian Century p1454 N 22 '39

"14-18: gruesome; 8-14: no. Good of the type for adults." Calif Cong of Par & Teachers

"A tense melodrama with gruesome details and scenes of cruelty over-emphasized. . . Some may feel the picture is not constructive as vile crimes do not bring any appreciable penalty. Adults." Calif Fed of Business & Professional Women's Clubs

"Good. Sordid, spine-chilling, absorbing realism. As the cold-blooded, unknown 'brains' of the villainous band, Charles Laughton does not give his usual finished performance. Changes made in the book weaken the film, as situations are illogical. Adults." DAR

"A thrilling drama, beautifully photographed and pretentiously staged. . . A dramatic spectacle. Mature." Gen Fed of Women's Clubs (W Coast)

"A rip-roaring, lusty melodrama which abounds in fine characterizations, brilliant acting and breath-taking sequences. Adults." Nat Council of Jewish Women

"Ethical value negative. Adults." Nat Soc of New England Women

"A wonderfully enacted melodrama. Absorbing for lovers of heavy melodrama. Mature." S Calif Council of Fed Church Women

"Any appearance of Mr. Laughton is an event. He is no disappointment in this. . . It is a blood curdling tale but different and very interesting. Some of the dialogue is lost by too rapid enunciation for ears attuned to English as Americans pronounce it, but it is a striking production, handsomely set and photographed and splendidly directed. Adolescents: exciting but well done; children: inappropriate. Mature-family." Women's Univ Club, Los Angeles
Fox W Coast Bulletin O 7 '39

Newspaper and Magazine Reviews

"One of the most exciting melodramas of several seasons is 'Jamaica Inn.' . . There is suspense in this picture and there is incident. But in his devotion to both, Hitchcock has not always maintained the pace. It is probable that Laughton, who does things his own way regardless of direction, is at fault." John Gibbons
+ Boston Transcript p20 O 27 '39

"Adults."
Christian Science Monitor p19 O 28 '39

"Hitchcock, from whom we expect so much, lets us down in 'Jamaica Inn.' . . Blood is spilled so freely, murders pile up so high upon tortures, hangings, brutality, that the audience becomes immune. Charles Laughton deviates between superb acting and ham." Philip T. Hartung
+ — Commonweal p587 O 20 '39

"When genial, jovial, roly-poly Alfred Hitchcock directs a thriller, he does it with a gleeful, bloodthirsty leer and gruesome camera touches that chill the narrow in your bones. . . Comes a time, however, when this mounting terror passes its zenith and becomes recognizable as mere play-acting. Then fictional fright becomes filmic fraud, and the story-book approach to horror loses its power the more you push it around. That happens, regrettably, in Mr. Hitchcock's filming of 'Jamaica Inn.' . . You may thoroughly enjoy it. But you should be warned that it has none of the realism and dramatic maturity of Hitchcock's other thrillers." Jesse Zunser
+ — Cue p46 O 14 '39

"Of some historical value and from a technical standpoint interesting to students of that aspect of picture making. Laughton's name may prove a draw in the larger centers and the virile action with which the picture abounds will entertain small-town audiences if exhibitors can get them in."
Hollywood Spectator p6 O 14 '39

"It is a crass disappointment. Hitchcock of 'The Lady Vanishes' must have been asleep while directing this picture, and Charles Laughton, the star, is mistaken if he thinks it is enough to rest on his laurels and display the eccentric qualities of his fat face. 'Jamaica Inn' is a fraud perpetrated with great names."
— Nation p477 O 28 '39

"In anticipation 'Jamaica Inn' promised to be the well nigh perfect motion-picture collaboration. . . I would have been glad to wager six, to and even that the production would turn out nothing short of triumphant. I would have lost my bet. For it is my duty to report that the new offering is a singularly dull and uninspired screen entertainment. It would not have surprised me had Mr. Laughton's inevitable tendency to exaggerate a characterization resulted in something less than a memorable portrayal. . . Here he has given a show, and it is not a good one. . . Mr. Hitchcock, to be blunt about it, has, with this new English offering, either forgotten or ignored all the axioms which he has held to so valiantly through his career in films. . . There are some good atmospheric shots in the film, but they only tend to show up its incalculable deficits. Despite its fine promise, 'Jamaica Inn' is a mannered and highly lackadaisical melodrama." Howard Barnes

+ — **N Y Herald Tribune** p23 O 12 '39

"Having set his own standards, Alfred Hitchcock must be judged by them; and, by them, his 'Jamaica Inn' is merely journeyman melodrama, good enough of its kind, but almost entirely devoid of those felicitous turns of camera phrasing, the sudden gleams of wicked humor, the diabolically casual accumulation of suspense which characterize his best pictures. . . 'Jamaica Inn' will not be remembered as a Hitchcock picture, but as a Charles Laughton picture. . . With Laughton setting the pace then, which is jolly enough, though slower than Hitchcock would have ordered it, 'Jamaica Inn' has become a pardonably free translation of the romantic novel. . . We enjoyed it all, Mr. Laughton most, but it doesn't seem like Hitchcock." Frank S. Nugent

+ **N Y Times** p33 O 12 '39

"The most loyal followers of the works of Daphne du Maurier may feel that in the making of the movie impudent liberties have been taken with her 'Jamaica Inn.' . . I am inclined to rate the pleasure to be got from the film as far superior to that to be found in the rather wordy book, which lacks entirely any such delicious Regency villain as is given us on the screen by Mr. Laughton himself. . . It has more the humdrum, claptrap quality of rather ordinary melodrama than Mr. Hitchcock has usually allowed himself, yet in the creation of his types he shows his airiest genius. . . Together, this Hitchcock and this Laughton have contrived a real beauty to buoy us through the autumn." John Mosher

+ + **New Yorker** p96 O 14 '39

"Alfred Hitchcock's imaginative direction and Charles Laughton's whimsically sinister caricature more than compensate for the implausibility of an uneven script."

+ **Newsweek** p44 O 16 '39

"Fans of Director Alfred Hitchcock had a surprise in store for them when they got the wrappings off this Hitchcock picture. They found it was no Hitchcock but an authentic Laughton. Scarcely a shot in the whole picture revealed the famed British director's old mastery of cunning camera, sly humor, shrewd suspense. But Charles Laughton's impersonation was magnificent in the eye-rolling, head-cocking, lip-pursing, massively mincing Laughton style. . . People who like their melodrama raw and in big gulps get their fill. Those who would swap a third-rate Hitchcock any night for a first-rate Laughton get an even break."

+ **Time** p49 O 30 '39

Trade Paper Reviews

"Team Charles Laughton and Director Alfred Hitchcock in a picturization of one of the most successful 'horror' novels of recent years, and the result on the screen should be a foregone conclusion. In the case of 'Jamaica Inn' it is. The picture, British-made, will glut the appetite of those of your patrons who reveled in 'Dracula' and others of the shudder hits. . . 'There is never a dull moment' could well be the slogan for the advertising."

+ + **Box Office Digest** p9 O 2 '39

" 'Jamaica Inn' offers choice entertainment for a variety of filmgoers. Superbly acted and magnificently directed, this picturization of the novel builds suspense and interest from the very first sequence to the taut, action-packed and unusual climax. It combines the best features of English mystery-drama with American action. It packs an entertainment wallop your reviewer has rarely felt during his past few weeks of Hollywood previewing." David J. Hanna

+ + **Film Bulletin** p21 O 7 '39

"Rousing melodrama with plenty of action and a typically good Laughton performance."

+ **Film Daily** p5 O 12 '39

Reviewed by Charles S. Aaronson

+ **Motion Pict Daily** p7 O 12 '39

"Here is a cinematic holiday for the horror fans. Charles Laughton as a maniacal, deadly aesthete in a wild blood-and-thunder melodrama, with Alfred Hitchcock in typical form to give it directorial vigor, comprises the recipe for a prime shocker. . . It will serve well in most situations as the emotion-taxing half of the bill. . . Annoyance to American audiences will be Laughton's sloughing speech, making fully half his lines only partially intelligible."

+ **Variety (Hollywood)** p3 S 30 '39

JEEPERS CREEPERS. Republic 69min O 27 '39

Cast: Leon Weaver. Roy Rogers. Frank Weaver. Elviry. Loretta Weaver

Director: Frank McDonald

Music director: Cy Feuer

Screen writers: Dorrell McGowan. Stuart McGowan

Comedy. This employs the same cast as Down in Arkansaw which was filmed a year ago. A wealthy man discovers coal on the property of the Weaver family. Since taxes have not been paid, he appropriates the land and moves in a gang of rough workmen to mine the coal. Then trouble starts.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency N 9 '39

"A, Y & C: good."

+ **Parents' M** p68 Ja '40

Trade Paper Reviews

"It would have been better if this film were content to confine itself to the hillbilly antics of the Weaver Brothers and Elviry and the kindly folk of Pineville. Instead, it drags in a nefarious plot. Roy Rogers is lost, despite the fact he is supplied with his trusty steed. . . The script is poor because the various elements introduced into the story refuse to jell."

— + **Boxoffice** p19 N 4 '39

"Featuring the Weaver Brothers and Elviry, hillbilly trio, along with Roy Rogers, in a hillbilly background, this picture will probably be all right for the backwoods neighborhoods, but for city and suburban houses it does not measure up as interesting screenfare. The story is tried and true, but bewhiskered to its knees and without any unusual or novel twists."

— + **Film Daily** p6 N 1 '39

Reviewed by Edward Greif

Motion Pict Daily p5 O 31 '39

"This is definitely one to be reserved for the corn country. It is a successor to 'Down in Arkansaw,' made with much the same cast a year ago, and should do equally as well or better in the right spots."

Variety p14 N 1 '39

JOE AND ETHEL TURP CALL ON THE PRESIDENT. MGM 69min D 1 '39

Cast: Ann Sothern. Lewis Stone. Walter Brennan. William Gargan. Marsha Hunt

Director: Robert Sinclair

Screen writer: Melville Baker

Comedy drama. Based on a short story, A Call on the President, by Damon Runyon. Ann Sothern and William Gargan portray Ethel and Joe, an ordinary young couple who live in Brooklyn. When their friend the old postman is suspended, they go to see the President and explain the postman's actions.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency D 7 '39

"A & Y: good; C: no."

+ **Parents' M** p67 Ja '40

Newspaper and Magazine Reviews

"An entertaining show. . . A picture of unusual invention. . . There is a good bit of humor in it and some successful pathos too." Bert Harlen

+ **Hollywood Spectator** p8 D 9 '39

JOE AND ETHEL TURP CALL ON THE PRESIDENT—*Continued*

"This is an oversentimental, implausible, but frequently amusing story."
+ — **Newsweek** p34 D 11 '39

Trade Paper Reviews

"A palatable slice of Americanism which avoids preachment and documentary treatment by adhering rather strictly to the spirit of the Damon Runyon original yarn and plain-people characters on which the picture is based. Thereby it qualifies as highly pleasing program material which should win the satisfaction of audiences generally."
+ **Boxoffice** p67 D 9 '39

"Damon Runyon story made into heart-warming comedy drama with able cast."
+ **Film Daily** p7 D 7 '39

"For three reels, the screen bow of Joe and Ethel Turp of the Brooklyn Turps is as amusing, warmly human, down-to-earth comedy as has been seen in many a day, with considerable novelty in its mode of presentation. But along about the middle the novelty wears off, the paucity of story material and lack of scripting imagination raise their ugly heads, and a period of tedium sets in, which continues until the picture takes a new lease on life in its closing stages."
+ — **Hollywood Reporter** p3 N 30 '39

Reviewed by Walter Selden
+ **Motion Pict Daily** p6 D 11 '39

"Here is a picture that has potentialities because of its novelty and unusual treatment in presentation to lift it into upper half of dual brackets in the keys. Business can be accelerated by smart exploitation. . . Damon Runyon's 'Turps' have been focal points of some sparkling writings by the columnist. While a portion of his expert dialog is retained in the film script much of it is lost along the way. But the story is a refreshing angle from general formula, and despite several dull passages, picture emerges as above par entertainment for general audiences. Skillful performances by the cast add much to audience factors."
+ **Variety** p14 D 6 '39

"It is average entertainment with moments of great moving appeal and satisfactory chuckles. Latter lie particularly in play between Joe and Ethel as they spin their yarn to the President and his guarded response to unconscious humor of characters."
+ — **Variety (Hollywood)** p3 N 30 '39

JUDGE HARDY AND SON. MGM Announced for release D 22 '39 (Not yet previewed)

K

KANSAS TERRORS. Republic-Grey 57min O 6 '39

Cast: Robert Livingston. Raymond Hatton. Duncan Renaldo. Jacqueline Wells

Director: George Sherman

Original story: Luci Ward

Screen writers: Jack Natteford. Betty Burbridge

Western melodrama. This is the first in the fourth series of Three Mesquiteers and marks the return of Robert Livingston. He was in the first two series, while John Wayne was featured last season. Livingston and Hatton portray two Kansas cowboys who are convoying a shipment of horses to an unidentified island under military rule.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency O 5 '39

"A, Y & C: good of kind."
+ **Parents' M** p68 Ja '40

Trade Paper Reviews

"Law and order, hoof and saddle style, come to a Caribbean island as a change of menu from the western prairies in a fairly exciting effort. Granted the script strains the imagination, yet the all-purpose action is no more or less than the Saturday matinee fans crave. Sometimes it is not clear just what all the shooting is about, but as long as the Three Mesquiteers are gaining on the enemy there will be few questions."
+ — **Boxoffice** p27 O 21 '39

"Following a lengthy leave of absence from his role as chief of Republic's 'Three Mesquiteers,' Robert Livingston makes his comeback effectively in this one."
Film Daily p8 O 19 '39

Reviewed by Charles S. Aaronson
Motion Pict Daily p7 O 18 '39

"Like its predecessors, this No. 25 in the series is unrestrained rootin', tootin', shootin' and bravura. It is purely and simply designed for the hinterland hamlets where a cow caddy is big stuff and it stacks up favorably with other quickie product of this ilk. . . George Sherman's direction keeps the film fast-moving as a whole, but studded with minute letdowns. That seems due to the characters frequently lacking lines to speak when innocuous action is taking place and an oral fillip is needed for the blanks."
+ — **Variety** p23 O 25 '39

KID NIGHTINGALE. Warner 58min N 4 '39

Cast: John Payne. Jane Wyman. Walter Catlett. Edward S. Brophy. Charles D. Brown

Director: George Amy

Original story: Lee Katz

Screen writers: Charles Belden. Raymond Schrock

Comedy. Walter Catlett, manager of third-rate prize fighters finds John Payne, singing waiter in a night club, and builds him into a popular champion.

Audience Suitability Ratings

"It is stereotyped entertainment which will hold second place on a double bill. Adolescents: no value; children: no. Adults." Women's Univ Club, Los Angeles
+ — **Fox W Coast Bulletin** O 7 '39

"General patronage."
Nat Legion of Decency S 21 '39

"A: fair; Y: no value; C: no."
+ — **Parents' M** p64 D '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p17 N 4 '39

"It is no serious 'Golden Boy,' rather a burlesque with flashy lines, puns and riotous laughs." Philip T. Hartung
+ — **Commonweal** p137 D 1 '39

"On the theory that nothing succeeds like success, the Brothers Warner have aped Columbia's 'Golden Boy' musical prize-fighter formula, in a whacky, unstable, hoked-up comedy-drama. It may be subtle satire for all I know, but it struck me generally as pretty weak and unfunny stuff." Jesse Zunser
— + **Cue** p55 D 9 '39

"Not a bad supporting film. Hardly abounding in finesse, but there is a generous number of laughs and sundry excitements, and John Payne as a singer-fighter will be liked." Bert Harlen
+ — **Hollywood Spectator** p9 S 30 '39

"This comes close to being a burlesque 'Golden Boy.'" Beverly Hills
+ — **Liberty** p58 D 9 '39

"A funny idea still is occasionally funny in 'Kid Nightingale,' a small-time, small-town pointed farce. Besides being essentially a program filler, it provides a bit of exercise for John Payne and Jane Wyman who may or may not go places. . . Of course, it is all very silly, as most farces are, but its moments of levity are occasionally punctuated with sparks." Robert W. Dana
+ — **N Y Herald Tribune** p20 D 8 '39

"By the skin of the teeth of Walter Catlett, Harry Burns and Porky Ed Brophy and by virtue of their low-comedy mugging, a spindling prizefight picture called 'Kid Nightingale' manages with fair consistency to tickle the risibilities even if it never gets across a fast one to the midriff. Sure, it's all 'B'-grade farce." Bosley Crowther

+ — **N Y Times** p33 D 8 '39

Photoplay p63 D '39

Trade Paper Reviews

"This packs a substantial wallop as a prizefight comedy. . . It packs a load of comedy situations, contributed chiefly through the antics of Walter Catlett and Edward S. Brophy, that should make it highly acceptable light program material."

+ **Boxoffice** p41 S 23 '39

"Well-paced comedy has plenty of laughs and an audience-pleasing cast."

+ **Film Daily** p8 D 11 '39

"It is a hokey version of the fight game, though not of championship caliber, will easily qualify as a competent crowd pleaser. For a wind-up on a double-bill cinema card, it should prove adequate, and will undoubtedly achieve its intended purpose as entertaining 'filler.' "

+ **Hollywood Reporter** p4 S 14 '39

Reviewed by Vance King

+ **Motion Pict Daily** p6 S 18 '39

"When Warners turned out 'Kid Nightingale,' its producer must certainly have had his tongue-in-cheek. It's a combination in one film of every form of pap, hokum and comedy business that Hollywood has used since Mack Sennett's Keystone Kops. It is so absolutely silly it's almost good."

— **Variety** p16 N 22 '39

"Constructed on prize-ring tale that boasts of many new twists, 'Kid Nightingale' comes through as entertaining fare, which, used in supporting position for which it is intended, will add value to any bill. While offering gives splendid show-casing to John Payne and Jane Wyman as romantic duo, it depends almost entirely upon comedy antics of Walter Catlett and Edward S. Brophy for its histrionic strength."

+ **Variety (Hollywood)** p3 S 14 '39

KONGA, THE WILD STALLION. Columbia 62-65min Ag 30 '39

Cast: Fred Stone. Rochelle Hudson. Richard Fiske. Eddy Waller. Robert Warwick

Director: Sam Nelson

Screen writer: Harold Shumate

Western melodrama. Fred Stone plays a rancher who has spent a lifetime breeding fine horses. When a neighbor places barbed wire around his place and shoots a favorite horse of Stone's, Stone shoots him. Children of the two men are in love.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency S 14 '39

"A, Y & C: fair."

+ — **Parents' M** p63 N '39

Trade Paper Reviews

"Cut and dried hinterland picture. . . It is not exactly a Western, as Westerns are normally patterned, but it has the action coupled with a warm, human story."

Boxoffice p63 N 11 '39

" 'Konga, the Wild Stallion' is top-grade action entertainment for the family trade. It is one of the definitely better animal pictures and has every chance of building up good grosses for theatres by the word-of-mouth advertising it is a cinch to get."

+ **Hollywood Reporter** p3 N 16 '39

"No better juvenile entertainment, a weekend booking special, can be found than 'Konga.' . . It's a Western, yet without the chases, stagecoaches, runaways and saloon gunplay. By its difference and its freshness of approach to the action field, it stands a better chance to come off with extra business. . . It's a film for the pappies and the children, the former to see the old man's side, and the latter going for the wild horse."

+ **Variety** p18 N 15 '39

EN KVINNAS ANSIKTE. Scandinavian talking pictures 90-100min S 8 '39

Cast: Ingrid Bergman. Anders Henrikson. Eric Berglund. Goran Bernhard. Gunnar Sjoberg

Director: Gustaf Molander

Screen writer: Gosta Stevens

Drama. Filmed in Sweden with English subtitles. A psychological study of a woman who through an accident has a disfigured face. As a result her mind becomes vicious and she seeks only to prey on others. A physician performs a plastic surgery and her whole outlook changes as she becomes a beautiful woman.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency O 5 '39

Newspaper and Magazine Reviews

"This is just east of being a first-rate motion picture study. . . The cast of characters are extraordinarily capable, and there are scenes in it . . . which suggest that the Swedish film makers have been overlooking certain picturesque possibilities of their climate and countryside." Ben R. Crisler

+ **N Y Times** p11 S 9 '39

Trade Paper Reviews

"It is unfortunate that the Swedish dialogue will place restrictions on the scope of exhibition afforded to this new film as it is excellent in all respects. English titles do not completely interpret the dialogue. The acting is first rate, with Ingrid Bergman giving a brilliant performance."

+ **Film Daily** p19 S 18 '39

"This is one of those pleasant surprises that occasionally finds its way into one of the Broadway sidestreet theatres catering to foreign films. . . Camera is consistently good; there's a sleighing scene at night, set off by blazing torches, that suggests more might have been made of it."

+ **Variety** p14 S 27 '39

L

LAUGH IT OFF. Universal 63min D 1 '39

Cast: Constance Moore. Johnny Downs. Cecil Cunningham. Hedda Hopper. Marjorie Rambeau. Edgar Kennedy

Director: Albert S. Rogell

Comedy musical. A group of oldtime show girls live at an actors' home which goes bankrupt. They go back to Broadway and put on a show.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency N 2 '39

"A & Y: fair; C: no."

+ — **Parents' M** p68 Ja '40

Trade Paper Reviews

"A simple musical that breezes along, measuring up nicely as a companion feature. The story is on the weak side, but the film has its moments of gayety and comedy."

+ — **Boxoffice** p61 N 11 '39

LAW OF THE PAMPAS. Paramount-Sherman 72-74min N 3 '39

Cast: William Boyd. Russell Hayden. Sidney Toler. Steffi Duna. Sidney Blackmer

Director: Nate Watt

Screen writer: Harrison Jacobs

Western melodrama. Another in the Hopalong Cassidy series. Boyd is assigned to deliver a shipment of cattle from Colorado to the Argentine. Once there he finds a mystery to unravel.

LAW OF THE PAMPAS—*Continued*

Audience Suitability Ratings

"Mediocre. Mature-family." DAR

"A drama, on the Western order, well enacted and interesting. Family." Int Fed of Cath Alumnae
Fox W Coast Bulletin N 11 '39

"Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Exciting Western with lovely panoramas of the West's wide-open spaces. Mature." Calif Fed of Business & Professional Women's Clubs

"Appropriate music, beautiful scenery, unusually fine photography, and the thrilling riding of wild horses contribute much to the interest of the picture. All ages." Gen Fed of Women's Clubs (W Coast)

"This picture boasts of a good cast, excellent direction, beautiful photography, fine riding, and sustained suspense. Family." Nat Council of Jewish Women

"Beautiful wild scenery and excellent horsemanship, with some drinking. Family." S Calif Council of Fed Church Women
Fox W Coast Bulletin N 18 '39

"General patronage."
Nat Legion of Decency O 26 '39

"A, Y & C: good."
+ **Parents' M** p64 D '39

"Family. Distinctly better than average Western, unusual attention being given to story, backgrounds and characterization."
+ **Wkly Guide** O 21 '39

Newspaper and Magazine Reviews

"Another of the Hopalong Cassidy tales, which enable those who like a vigorous, outdoor tale to indulge themselves without feeling they are going slumming." Bert Harlen
+ **Hollywood Spectator** p11 N 11 '39

Trade Paper Reviews

"The picture gets the series off with a bang. If it happens to be the final on last year's deal, then the contract winds up in a blaze of entertainment. . . You know your 'Hopalong Cassidy' values. Mark this as one of the best pictures in the series."
+ **Box Office Digest** p11 O 16 '39

"Senor Hopalong Cassidy goes to South America and returns, unscathed as usual after plenty of hair-raising adventures, with another bell-ringer in the topnotch Western series which seems destined to improve with every new addition."
+ **Boxoffice** p25 O 21 '39

"Splendid entertainment with Argentina furnishing new locale for Hopalong Cassidy's adventures."
+ **Film Daily** p6 O 17 '39

"Even in a Western series noted for its even par of excellence, as Harry Sherman's 'Hopalong Cassidy' series has grown to be with both exhibitors and public, 'Law of the Pampas' is outstanding entertainment. From their inception, the 'Hoppies' have been leaders of the Western pictures; 'Law of the Pampas' is so intelligently directed, written and acted that it takes rank above the category of Westerns. It is swell action entertainment for any audience anywhere."
+ **Hollywood Reporter** p3 O 13 '39

Reviewed by Vance King
+ **Motion Pict Daily** p4 O 17 '39

"Another 'Hopalong Cassidy' saga for the thrill-hungry horse opera addicts who crave their action straight and don't space the shootin' irons. Pretty much as expected—which means somewhat above the cut of most Westerns. Should be a winner in the proper spotting."
+ **Variety** p11 O 25 '39

"Hopalong Cassidy series takes on added class and action with 'Law of the Pampas.' Topping its predecessors in both entertainment and production qualities, this newest edition of the Harry Sherman-Paramount group gets away to a slap-bang start, increasing the intensity of its fight and chase footage as it moves along."
+ **Variety (Hollywood)** p3 O 13 '39

LEGION OF LOST FLYERS. Universal 63min N 3 '39

Cast: Richard Arlen. Andy Devine. Anne Nagel. William Lundigan. Guinn Williams. Ona Munson

Director: Christy Cabanne

Original story: Ben Pivar

Screen writer: Maurice Tombragel

Melodrama. Third in the series featuring Richard Arlen and Andy Devine. Richard Arlen, a flyer in disgrace, finally forces a confession in the air from the man who wronged him.

Audience Suitability Ratings

"A: poor; Y: doubtful; C: no."
— **Christian Century** p1527 D 6 '39

"General patronage."
Nat Legion of Decency S 21 '39

Newspaper and Magazine Reviews

" 'Legion of Lost Flyers' has a certain amount of suspense of a familiar kind, but it is unduly prolonged, while Devine's encounters with an unwanted Eskimo squaw are funny only for a time. . . There is some excitement and there are a few laughs in 'Legion of Lost Flyers,' but that's about all." Robert W. Dana
— + **N Y Herald Tribune** p8 O 30 '39

"You've seen all this before in your Class 'C' dreams: Shack-like hanger, old crates to fly, mountainous terrain, handful of desperate craghoppers and so on." Ben R. Crisler
— **N Y Times** p13 O 30 '39

Trade Paper Reviews

"Programmer with weak story has liberal amount of action and stunt flying."
+ — **Film Daily** p8 N 9 '39

"It will suit as a supporting dual entry. Devine and an Eskimo woman serve as pretty good comic relief which is . . . welcome surcease from the large amount of flying indulged, crashes, landings in bad weather, etc. The flying becomes dreary and monotonous on occasion. . . Christy Cabanne's direction is fairly steady and satisfactory but the crash that Arlen survives is unbelievable. The way Arlen lands a plane in a canyon and takes off from there is another highly implausible feature of the picture."
— + **Variety** p14 N 1 '39

LEGION OF THE LAWLESS. RKO 59min Ja 5 '40

Cast: George O'Brien. Virginia Vale. Herbert Heywood. Norman Willis

Director: David Howard

Music director: Paul Sawtell

Original story: Berne Giler

Screen writer: Doris Schroeder

Western melodrama. O'Brien, a cowboy turned lawyer, goes to a town where the only law is practiced by the vigilantes. He finds crooks attempting to gain control of town property.

Audience Suitability Ratings

"Family, or children over 14." Am Legion Auxiliary

"The acting is satisfactory, the outdoor settings are beautiful, but there is much killing and cruelty. 14-18: Western; 8-14: too exciting. Mature-family." Calif Cong of Par & Teachers

"A good average Western which makes no pretense of being anything but a series of wild rides. . . A little more scenic background would have added to the enjoyment. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"An exciting Western. Ethically statisfactory Mature." Gen Fed of Women's Clubs (W Coast)

"This fast-moving, breezy 'Western' combines the usual hard riding, fine horse flesh and beautiful scenery of its type. Family." Nat Council of Jewish Women

"A good clean Western. Family." S Calif Council of Fed Church Women
Fox W Coast Bulletin D 2 '39

"General patronage."
Nat Legion of Decency D 7 '39

"Family. A good old melodrama of the West."
+ **Wkly Guide** D 2 '39

Trade Paper Reviews

"George O'Brien carries out his now-familiar assignment—cleaning out the lawless element in a border town—with accustomed ease in a typically brisk and action-laden Western which should bring forth no complaints from the sagebrush fans, juvenile or adult."
+ **Boxoffice** p17 N 25 '39

"'Legion of the Lawless' is an ambitious number of the George O'Brien series. It has more plot than half a dozen of its predecessors put together. The results are mixed—not too good, not too bad. The advantages of a plot give a far better chance at characterization and dramatic emotion than the regulars of this series are accustomed to; disadvantages are that the players occasionally get tripped up in the plot and that the action elements aren't stressed until the final reels."
+ — **Hollywood Reporter** p4 N 18 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p5 N 21 '39

"It measures up well to general entertainment average of series, although not stepping beyond the Western class as have some of the others."
+ **Variety (Hollywood)** p3 N 18 '39

THE LIGHT AHEAD. Carmel-Ultra films 108min S 22 '39

Cast: Isidore Casher. Helen Beverly. David Opatashu. Udel Dubinsky

Director: Edgar Ulmer

Drama. Filmed in New Jersey in Yiddish with English subtitles. Based on a novel of same title by S. J. Abramowitz. The tale is set in the eighteen eighties in a poverty-stricken village in Poland. When cholera breaks out, the superstitious natives decide to placate the evil spirits by marrying off a blind girl and a crippled man in a cemetery. The next day the couple set out on their quest for a new life.

Audience Suitability Ratings

"Family. One of the best Yiddish-speaking films to be shown in this country, very well produced and full of the atmosphere of life as it was in Jewish-Balkan communities. May be too long and slow for American audiences; highly recommended for Jewish communities."
+ **Wkly Guide** O 21 '39

Newspaper and Magazine Reviews

"Although somber in mood and overly long in running time 'The Light Ahead' seems particularly significant because of the reassuring message it contains for world Jewry. . . It is remarkably honest and forthright in its portrayal of the trials and tribulations of the Jew and is unsparing of those Jews (in this case the Town Council) who would exploit their own people. . . Technically the picture is surprisingly good." T. M. P.
+ **N Y Times** p22 S 23 '39

Trade Paper Reviews

"A warm, moving cross-section of life in a settlement of Jews in the Poland of another year, this film has definite boxoffice possibilities."
+ **Boxoffice** p29 O 7 '39

"Based on superstitious folklore, this new Yiddish production will interest audiences in its own sphere. Picture plays heavily on the emotional side."
Film Daily p5 O 12 '39

LITTLE ACCIDENT. Universal 63-65min O 27 '39

Cast: Hugh Herbert. Baby Sandy Henville. Florence Rice. Richard Carlson. Ernest Truex. Joy Hodges. Fritz Feld. Edgar Kennedy

Director: Charles Lamont

Music director: Charles Previn

Screen writers: Paul Yawitz. Eve Greene

Comedy. Based on the play of same title by Floyd Dell and Thomas Mitchell. Ernest Truex, father of Baby Sandy, leaves her with baby-editor, Hugh Herbert, who to save his job, says the child is his grandchild. He turns the baby over to his unwed daughter. This is a remake of the story filmed several years ago by Universal.

Audience Suitability Ratings

"A: fair; Y: amusing; C: doubtful."
+ — **Christian Century** p1487 N 29 '39

"Good. Amusing human-interest comedy. Much slapstick. Mature-family." DAR

"A breathless piece of comedy that leaps from one hilarious situation to another. . . It affords a full hour of laughter. It is endorsed for mature audience. This is unadulterated nonsense, but it will please those who want light diversion." Int Fed of Cath Alumnae
+ **Fox W Coast Bulletin** N 4 '39

"Baby Sandy wins the hearts of everyone in this farcical comedy but the story is neither plausible nor interesting. Too much Keystone Comedy. With some cutting and patching the picture could be made into a good light comedy. Family if some of scenes were cut. Mature." Am Legion Auxiliary

"The plot (already used twice in recent pictures) is developed without finesse and resorts to slapstick, gags, and obvious situations for its comedy. Adults." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"A gay, refreshing comedy marked by the amusing antics of adorable Baby Sandy and the laugh-provoking comedy of Hugh Herbert. Family." Gen Fed of Women's Clubs (W Coast)

"Only the presence of the adorable Baby Sandy, ably directed, makes a familiar plot and much slapstick comedy seem pleasant entertainment. Adults." Nat Council of Jewish Women

"The situations are amazing and funny, but quite probable. Children will love this picture, because of the charm and cleverness of Baby Sandy. Family." S Calif Council of Fed Church Women

"It is difficult to decide who deserves the more credit: the director who can guide a baby through scene after scene of a complicated comedy or Baby Sandy herself who is amazingly responsive, good-tempered and talented. . . By-play on the question of paternity tends to place the film in a mature classification. Adolescents: questionable; children: no. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bulletin N 11 '39

"Adults."
Nat Legion of Decency N 2 '39

"A & Y: good; C: doubtful."
+ **Parents' M** p64 D '39

"Family. A most amusing story."
+ **Wkly Guide** O 28 '39

Newspaper and Magazine Reviews

"It managed to keep the audience vastly amused for its duration." J. W. K., Jr
Boston Transcript p24 N 24 '39

"Adults and mature young people."
Christian Science Monitor p17 N 25 '39

"Year-old Baby Sandy is lots of fun for a while—which is, regrettably, more than can be said for the inconsequential story unloaded upon her tiny pink shoulders. . . The humor

LITTLE ACCIDENT—*Continued*

is familiar stuff, and the gags are worn pretty thin." Jesse Zunser
— + **Cue** p39 N 25 '39

"Exhibitors who expect to make money out of future Baby Sandy pictures should skip this one. It is one answer to the question: What is the matter with the box-office? Baby Sandy has everything the public wants and in pictures that reflect even some degree of intelligence in their making, could attract the big business exhibitors are longing for; yet her studio puts her in this stupid film and denies theatres the profits they reasonably could expect from a picture in which the remarkable baby stars. It is a clean picture, fit for children who are easy to please. But it will make intelligent adults mad."
— + **Hollywood Spectator** p7 N 11 '39

"'Little Accident' will be remembered, if at all, as the occasion on which Hugh Herbert played nursemaid to Baby Sandy and had to stand by while the youngster romped off with most of the comic honors." T. M. P.
N Y Times p29 N 24 '39

Trade Paper Reviews

"Good program entertainment, a neat balance for any bill with family audiences."
+ **Box Office Digest** p7 N 1 '39

"Aside from Baby Sandy, who again commits grand larceny by stealing the show away from such established troupers as Hugh Herbert, Florence Rice and Edgar Kennedy, this adds up as pretty lightweight fare. However, the infant phenomenon, now definitely a star, supplies enough entertainment through her irresistible antics and amazing camera presence to overcome the story short-comings and lift the vehicle into the acceptable class."
+ — **Boxoffice** p19 N 4 '39

"Baby Sandy's million-dollar smile and appealing antics fail to offset the bad story material in 'Little Accident.' A competent cast of oldtimers is wasted because of the hammy, gagless script. Production values appear cheap. There is every evidence that this was a hurry-up job to cash in on the youngster's popularity. Exhibitors may expect mild response in family houses, but it is weak for elsewhere."
— + **Film Bulletin** p21 N 4 '39

"Hugh Herbert and talented cast of comedians will draw plenty of laughs."
+ **Film Daily** p10 N 28 '39

"Concocted expressly to show off its star, Baby Sandy, 'Little Accident' fails to provide entertainment other than the moments when the child's million-dollar smile is flashed on the screen. This is due 100 percent to poor story material. The audience is lifted momentarily by the cute antics of the baby, and registers very little interest in the picture itself. Universal is wrong to expect this tot, barely past her first birthday, to carry the picture."
— + **Hollywood Reporter** p3 O 26 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p4 O 30 '39

"After two pictures as a boy, Baby Sandy switches to her real feminine gender in 'Little Accident.' Story holds little similarity to original play by Floyd Dell and Thomas Mitchell, nor to film version of the latter turned out by Universal several years ago. Studio mainly utilizes the title here. . . It has a rather inconsequential story that serves nothing more than as an excuse for the individual situations. As an attraction, 'Little Accident' will suffice as supporter in the family houses, lacking story strength to get attention above the slot. . . Picture is episodic, displaying attempt to piece together incidents to get through regulation footage for a feature."
— + **Variety** p14 N 1 '39

"The elfin charm of Baby Sandy is delightfully utilized in this unusually fresh and appealing domestic comedy, marking the third appearance of Universal's starlet and certain to add more admirers to her box office entourage. Even beyond the family trade zones, the picture offers a happy complement for balanced bills."
+ **Variety (Hollywood)** p3 O 26 '39

LIVET PAA HEGNSGAARD. Scandinavian talking pictures 98min N 10 '39

Cast: Holger Reenberg. Willy Bille. Karin Nellemose. P. Anderson. Karl Heger

Director: Arne Weel

Music: Poul Bang. Emil Reesen. Carl Nielsen

Original story: Jeppe Aakjaer.

Screen writers: Svend Rindom. Fleming Lynge

Drama. Filmed in Denmark without English titles. The tale is a simple story of the love of a girl for a young hired man. Her father opposes the match.

Newspaper and Magazine Reviews

"Played with great sincerity by a first-rate cast and provided with an entirely convincing rural setting, 'Livet paa Hegnsgaard' presents an attractive picture of country life. . . The director sandwiched several nice little songs and some gay dancing between the more serious parts of the film with excellent results." H. T. S.
+ **N Y Times** p15 N 13 '39

Trade Paper Reviews

"Danish film well made and ably directed has fine characterizations."
+ **Film Daily** p7 N 29 '39

"It possibly holds considerable interest for Danish cinema lovers, judged by audience reaction here. But the production will have to depend entirely on those understanding the language because, not aided by English titles, it has very limited boxoffice appeal in America. Production, judged from technical angles, and plot movement are considerably behind the pictures currently being turned out by other Scandinavian countries, such as Sweden."
+ — **Variety** p20 N 15 '39

LLANO KID. Sherman-Paramount 69min D 8 '39

Cast: Tito Guizar. Gale Sondergaard. Alan Mowbray. Jane Clayton. Emma Dunn

Director: E. D. Venturini

Screen writer: Wanda Tuchock

Western melodrama with music. Based on the short story, The Double-Dyed Deceiver, by O. Henry. Tito Guizar portrays a Mexican bandit operating in Texas. He is induced by a couple to pose as the long lost son of a wealthy old lady.

Audience Suitability Ratings

"The picture gives one a good view into the lives and customs of the Spanish people living in Mexico and California a century ago. Good for those studying life and customs of early settlers. Adults." Am Legion Auxiliary

"Rather colorful but slow moving melodrama. . . The social values are doubtful. Adults." Calif Cong of Par & Teachers

"The story is unconvincingly melodramatic and unfolds in a rather tedious manner. . . There were few wholesome and sincere attitudes reflected in the leading characters, even the reformation of the hero seemed almost too convenient and all to his advantage. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Constructive ethics. Mature-family." DAR

"A very entertaining picture filled with action, suspense and interest. . . The picture deals with adult situations and emotions and will be most entertaining to a mature audience." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"The story is out of the ordinary. . . There is a great deal of unnecessary shooting through the picture. Mature." S Calif Council of Fed Church Women

"Obviously the story is not of a high order, but the film has compensations. . . This is more interesting as a series of pictures than as a dramatic production. Adolescents: confused

values; children: too exciting. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bulletin N 11 '39

"General patronage."
Nat Legion of Decency N 9 '39

"A & Y: fair; C: no."
+ — **Parents' M** p68 Ja '40

Newspaper and Magazine Reviews

"The dramatic values are not sufficiently developed, but viewed as a Western the film is acceptable entertainment. The staging is tasteful, the atmosphere of old Mexico well realized." Bert Harlen
+ — **Hollywood Spectator** p8 N 25 '39

Trade Paper Reviews

"Satisfactory program fare, and good entertainment; but not aimed very high in marquee value."
+ **Box Office Digest** p6 N 8 '39

"Tito Guizar's name and songs and a fundamentally sound Western story with a Mexican flavor are combined by Producer Harry Sherman to provide what should be highly popular fare for juvenile audiences and Western fans, and at least acceptable entertainment for all age classifications."
+ **Boxoffice** p61 N 11 '39

"It will meet the requirements of the average action audience. Elsewhere, the exhibitor will do well to couple 'Kid' with a comedy due to the absence of this element in the picture."
+ **Film Bulletin** p6 N 18 '39

"Exciting story of a romantic Mexican bandit forcefully brought to the screen."
+ + **Film Daily** p7 N 8 '39

"Making his bow as an English-speaking star, Tito Guizar flashes as a personality of major potentialities. Blessed as he is with plenty of good looks, a commanding physique and an intrinsic graciousness, as well as a golden voice, this should be only the stepping stone to bigger things for him on the screen. He is a natural for the feminine trade and the male side is going to like him as well. As a picture, 'Llano Kid' itself is no great shakes. The story is good and has an excellent twist, but both script and direction are stodgily uninspired."
+ — **Hollywood Reporter** p3 N 1 '39
Motion Pict Daily p12 N 6 '39

"Founded on O. Henry's 'Double-Dyed Deceiver,' and given the added benefit of songs by Tito Guizar, 'Llano Kid' reaches screen as an entertaining programmer. While musical factor somewhat lessens opportunities for large amount of action audiences have learned to expect in Harry Sherman productions, picture is not entirely lacking in battle and chase footage, and, though latter comes in for brief treatment, what there is of it is by no means lacking in speed."
+ **Variety (Hollywood)** p3 N 1 '39

LOTTE NELL 'OMBRA. Esperia

Cast: Antonio Centa. Paola Dria. Renato Cialente

Director: Domenico M. Gambino

Screen writer: Domenico M. Gambino

Adventure story. Filmed in Italy. The producers say "this is the first big adventure film made in the American style on an Italian idea." Foreign agents obtain secret formulas for a new death-dealing compound. They are blocked by a girl and a government agent. Also called Battles in the Shadow.

Audience Suitability Ratings

"Family. Good-looking cast. Recommended for Italian audiences."
+ **Wkly Guide** S 16 '39

Newspaper and Magazine Reviews

"It is a fast-moving tale. . . [The director] makes good use of a competent cast and first-class technical equipment." H. T. S.
+ **N Y Times** p27 Mr 21 '39

M

MADEMOISELLE MA MERE. Hoffberg-Regina 77-85min S 18 '39

Cast: Danielle Darrieux. Marcel Simon. Alerme. Pierre Brasseur. Robert Arnoux. Pascali. Larquey

Director: Henri Decoin

Comedy. Filmed in France with English subtitles. Based on a play of same title by Louis Verneuil. Miss Darrieux, a madcap, begs a middle-aged widower to marry her so that she will not have to marry a young man she dislikes. The widower has a son of her age with whom she falls in love. Thereupon she divorces the father and marries the son.

Audience Suitability Ratings

"A: fair of kind; Y & C: no."
Christian Century p1487 N 29 '39

Newspaper and Magazine Reviews

"It gives Danielle Darrieux the chance to run virtually the whole gamut of farcical make-believe. . . It still seems to me that she has that curious mixture of personal appeal and artifice which makes so largely for screen acting, but she has not been fortunate in her latest vehicle. It is an adaptation of a labored triangle conceit, the film is intermittently amusing, but on the whole it is paper-thin entertainment." Howard Barnes
+ — **N Y Herald Tribune** p16 S 19 '39

"The amusingly transparent pretense of the French that they are a naughty people is being maintained with the customary gayety, insincerity and lightheartedness of such things in 'Mademoiselle Ma Mere.' . . The film moves swiftly and wittily enough under Henri Decoin's direction and the glib performances of a lively troupe." Frank S. Nugent
+ **N Y Times** p29 S 19 '39

"It isn't very impressive in any way. For Danielle Darrieux's sake, it might have been better if 'Mademoiselle Ma Mere' had been left on the other side. In this case, the star of 'Mayerling' has to fidget through a creaky French farce, and no element of charm is left." John Mosher
— **New Yorker** p65 S 30 '39

Trade Paper Reviews

"What Greek dramatists and Eugene O'Neill have fashioned into serious dramas based on an adult theme, the producer of this French film, in throwing over the traces, turned out a rollicking farce with a jitterbug thrown in. . . Smart, risque dialogue innuendoes."
+ **Boxoffice** p43 S 23 '39

"Witty in the Gallic manner, this film is one of the best of the French imports to be seen here and it should highly entertain adult audiences. It is complemented with a complete set of English titles for the benefit of those who don't understand French, but in this case the action is sufficient in itself to get the story across."
+ **Film Daily** p7 S 21 '39

Reviewed by Charles S. Aaronson
+ **Motion Pict Daily** p7 S 26 '39

"This French bedroom farce is done with the maximum of dialog and gyrations by Danielle Darrieux. It obviously is one of the French actress' earlier cienmatic efforts because she's done lots better. However, a good supporting cast and evenly gaited direction help overcome what the superimposed English titles lost in interpreting the piquant dialog. If taken as a frothy comedy, it may get by in some arty theatres, especially where they know French. Chief weakness is that the producers attempted to transfer a typical stage farce to the screen."
+ — **Variety** p14 S 27 '39

MAIN STREET LAWYER. Republic 72min N 3 '39

Cast: Edward Ellis. Anita Louise. Harold Huber. Margaret Hamilton. Robert Baldwin

Director: Dudley Murphy

Original story: Harry Hamilton

Screen writer: Joseph Krumgold

Drama. Edward Ellis plays a small town New England prosecutor who is blackmailed by a notorious gangster because Ellis' adopted daughter is the child of a murderess.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency N 16 '39

"A & Y: good; C: no."
+ **Parents' M** p68 Ja '40

Newspaper and Magazine Reviews

Boston Transcript p20 D 1 '39

"On its own merits the current film loses much force by attempting to substitute melodramatic action for character development. Mr. Ellis has little chance to assume the rounded character noted in his other films based on the same formula. There is a constant undertone of violence to betray the logical premises of the picture, a character portrait. . . Mr. Ellis deserves a better fate at the hands of Hollywood. When he has a chance, his character study holds the interest. The balance of the cast perform routine tasks cheerfully, it seems."
— + **N Y Herald Tribune** p22 N 9 '39

"It is one of those folksy films, full of heart throbs and homespun humors, and it might be acceptable but for one fatal inconsistency. If Edward Ellis, the Main Street lawyer, had been as true to his ideals of justice and his hatred of deceit as he professed to be he would have admitted the girl's parentage at the outset and let the chips falls where they would." Bosley Crowther
— + **N Y Times** p27 N 9 '39

Trade Paper Reviews

"Angles here are aimed at the family trade. Notable marquee attraction is Edward Ellis in the role of a small town lawyer. On the adverse side, the film is bogged down with too many 'homey' touches and elementary explanations. Ellis' acting lifts the picture a few notches in audience appeal."
+ — **Boxoffice** p63 N 11 '39

"Human story of small town lawyer should get good reception from neighborhood audiences."
+ **Film Daily** p7 N 8 '39

"It is expensively produced, cast and photographed, and comes close to greatness on several occasions. It fails only when it strives too hard to attain a sentimental effect. Fortunately this striving is confined to the early scenes."
+ **Hollywood Reporter** p13 N 24 '39

Reviewed by Edward Greif
+ **Motion Pict Daily** p6 N 8 '39

"Shades of Blackstone and his Main Street counterpart have been resurrected in a homespun, irvincobbish manner to emerge as 'Main Street Lawyer.' Edward Ellis is the Republic challenge to Paramount's Bob Burns, and through no particular fault of his own, 'Lawyer' winds up as a transparency that'll find only adequate refuge on provincial dualers. Dudley Murphy's direction gives this small-town yarn considerable lustre, but the story itself has been too frequently done in revised form. But better."
— + **Variety** p14 N 8 '39

"Republic's efforts at a first line production misses out along the way and 'Main Street Lawyer' becomes average entertainment suited for supporting spots. Both writing and playing of a few of the characters prove handicap that good production, general competent direction and some fine trouping by majority of cast, can't quite overcome."
+ — **Variety (Hollywood)** p3 N 25 '39

MAKE-BELIEVE PIRATES. See Allergi masnadieri

MAN THEY COULD NOT HANG. Columbia 64min Ag 17 '39

Cast: Boris Karloff. Lorna Gray. Robert Wilcox. Roger Pryor

Director: Nick Grinde

Music director: M. W. Stoloff

Original story: Leslie T. White. George W. Sayre

Screen writer: Karl Brown

Melodrama. Karloff portrays a scientist who takes the life of a young student in order to try out his mechanical heart invention. When Karloff is taken up by the police in the midst of the experiment, the young student dies.

SEE ALSO issue of September 25

Audience Suitability Ratings

"A: hardly; Y & C: no."
— + **Christian Century** p1254 O 11 '39

Newspaper and Magazine Reviews

"Adults only."
Christian Science Monitor p15 S 23 '39

"Aside from being fantastic, even in this age of invention, 'Man They Could Not Hang' has little excitement. . . The film is conventional, undistinguished, minor entertainment." Robert W. Dana
— + **N Y Herald Tribune** p20 S 21 '39

Reviewed by Ben R. Crisler
N Y Times p21 S 21 '39

"It's a casual thriller for persons of ingenuous mental endowments." John Mosher
New Yorker p72 O 7 '39

Trade Paper Reviews

"Thriller assures an emotional field day for the horror fans."
+ **Film Daily** p7 S 28 '39

Reviewed by Charles S. Aaronson
+ **Motion Pict Daily** p5 S 21 '39

"A programmer that should do fairly well if not spotted too high in the dating. More than the average support may be expected when booked as the No. 2 feature on duals. Plot is inconsistent."
+ — **Variety** p14 S 27 '39

MANHATTAN SHAKEDOWN. Warwick-Syndicate 56min O 12 '39

Cast: John Gallaudet. Rosalind Keith. George McKay. Reginald Hincks

Director: Leon Barsha

Original story: Theodore Tinsley

Screen writer: Edgar Edwards

Melodrama. The story concerns a Broadway columnist who believes a psychoanalyst is blackmailing his friend. How he unravels the mystery makes up the plot.

Trade Paper Reviews

"Even if one approaches this in a compassionate manner, there is very little that deserves a kind word. It is a crudely constructed melodrama, amateurishly conceived and acted, and hardly worthy of any billing."
— — **Boxoffice** p29 Ap 22 '39

"Racket story with fair action will do okay as a program filler in neighborhoods."
+ — **Film Daily** p7 O 27 '39

"Will serve the lesser doublers as the No. 2 feature. Independently-made melodrama will mean more through its saleable title than on any other count, the cast having no boxoffice punch, though satisfactory in the circumstances. . . Production and directorial detail suggests sloppiness."
+ — **Variety** p14 O 18 '39

MARRIED AND IN LOVE. RKO Announced for release Ja 19 '40 (Not yet previewed)

MARSEILLAISE. World-Film coordinating committee 130min Mr 30 ’39

Cast: Pierre Renoir. Lise Delamare. Leon Larive. William Haguet. Louis Jouvet. Aime Clairond

Director: Jean Renoir

Music: Sauveplane. Kosma

Screen writers: Jean Renoir. C. Koch. N. Martell-Dreyfus

Historical film. Filmed in France with English subtitles. The film, made several years ago, was sponsored by the former Popular Front government of France. It was financed partly by popular subscription. When the Blum government fell, the pledges were not redeemed and the film was taken over by private enterprise. M. Renoir feels that the French Revolution has been misunderstood. It is his intention in the film to show that the revolutionary leaders were simple men and not symbols of a cause.

Newspaper and Magazine Reviews

“What with 10,000 extras, it is always a rich screen pageant, and there are passages of splendid authority and dramatic conviction, but on the whole the film leaves much to be desired. . . Where the director has erred, I believe, is in failing to integrate the many figures of his film in a concise and dramatic screen unity. . . Fragments of the offering are as fine as anything I have ever seen dealing with the period, but they have a way of remaining isolated fragments. In any case, M. Renoir has made a valiant attempt to reilluminate a stirring and portentuous event and the people who made it so. ‘Marseillaise’ is certainly worth seeing for its parts; whatever you may think of it as a whole. . . M. Renoir has recaptured the spirit of the French Revolution in remarkable fashion with ‘Marseillaise,’ but he has not given it much of a dramatic fabric.” Howard Barnes

+ — **N Y Herald Tribune** p11 N 6 ’39

“It has this distinction: it is probably the least dramatic film ever made about one of the most dramatic events in history—the French Revolution. . . Rarely has a screen been so crowded and to so little purpose. It might as well be some pageant put on for a holiday show, long in costuming and fireworks, short in the stuff of drama. . . Somewhere along the line, we suspect, Renoir must have lost control, for the film has none of the unity that was ‘Grand Illusion’s,’ little of the deeper significance we might have expected of a Renoir film of democratic revolution. Some parts of it are good enough to prove it no mere amateur show, but a professional venture gone wrong.” Frank S. Nugent

— + **N Y Times** p20 N 6 ’39

“Jean Renoir has not managed his ‘Marseillaise’ to any very good effect. The Louis XVI of Pierre Renoir is the one plausible characterization; all the others seem lost in a mass of ill-assorted and clumsily presented material.” John Mosher

— + **New Yorker** p102 N 18 ’39

Trade Paper Reviews

“It should click as historical narrative, but there is that intangible, but vital, something that is lacking in entertainment calibre here.”

+ — **Boxoffice** p63 N 11 ’39

“Handsome pageant of early days of French Revolution is entertaining screenfare.”

+ **Film Daily** p9 N 10 ’39

“Jean Renoir, who created ‘Grand Illusion,’ has turned out another exciting vehicle about his native France. It is not as powerful as ‘Illusion’ nor is it the strong character study provided by the other film. This is probably because it depends too much on spectacular scenes for motivation. With Russian product obviously not rating its oldtime popularity in this country at present, this French-made production possesses sufficient movement as well as plug for liberty and equality to gain substantial box office at the arty and foreign language houses. Picture stands head and shoulders above a majority of Russian films.”

+ **Variety** p20 N 15 ’39

MARSHAL OF MESA CITY. RKO 60min N 3 ’39

Cast: George O’Brien. Virginia Vale. Leon Ames. Henry Brandon

Director: David Howard

Screen writer: Jack Lait, Jr

Western. O’Brien, famed as an officer who brings order to lawless frontier towns, stops in Mesa City to clean it up with the help of a killer whom he swears in as deputy. This is the first of George O’Brien’s new series for 1939-40.

Audience Suitability Ratings

“Adults.” Am Legion Auxiliary

“Average Western melodrama. Family.” Calif Cong of Par & Teachers

“Typical Western with plenty of action but little original treatment in story. Family.” Calif Fed of Business & Professional Women’s Clubs

“Mediocre. Mature-family.” DAR

“An exciting Western drama. . . Entertaining for all who enjoy Westerns. Family.” Gen Fed of Women’s Clubs (W Coast)

“This is a well made, mildly entertaining Western, following the well worn formula. Family.” Nat Council of Jewish Women

“Family.” S Calif Council of Fed Church Women

“Adolescents: mediocre; children: too much shooting. Mature-family.” Women’s Univ Club, Los Angeles

Fox W Coast Bulletin O 21 ’39

“General patronage.”

Nat Legion of Decency O 19 ’39

“A & Y: good of kind; C: exciting.”

+ **Parents’ M** p64 D ’39

Trade Paper Reviews

“A satisfactory package of action entertainment for the George O’Brien fans and the juveniles who will condone the rubber-stamp aspects of the story and dialogue.”

+ — **Boxoffice** p27 O 7 ’39

“Because of a far more intelligent treatment than ‘cowboy pictures’ generally get, ‘Marshal of Mesa City’ makes a place for itself in the superior classification of outdoor action melodramas. This is the first of RKO’s George O’Brien series for the 1939-40 season, and its successors will have to do some harder riding and faster shooting to catch up with the pace set by this one.”

+ **Hollywood Reporter** p4 S 28 ’39

Reviewed by Gus McCarthy

+ **Motion Pict Daily** p3 O 2 ’39

“RKO inaugurates its 1939-40 Western season with a picture that ranks with the best ever turned out by George O’Brien. It steps far beyond oater class as first rate adult entertainment as well as made-to-order juvenile enticement.”

+ **Variety (Hollywood)** p3 S 28 ’39

MEET DR. CHRISTIAN. RKO 63-68min N 10 ’39

Cast: Jean Hersholt. Dorothy Lovett. Robert Baldwin. Enid Bennett. Paul Harvey. Marcia Mae Jones. Patsy Lee Parsons

Director: Bernard Vorhaus

Music director: Constantin Bakaleinikoff

Original story: Harvey Gates

Screen writers: Ian McLellan Hunter. Ring Lardner, Jr. Harvey Gates

Comedy drama. First of a series about the radio character, Dr Christian, who has been on the air for the past several years. Jean Hersholt portrays the kindly doctor whose one aim is to secure a modern hospital for the town. The mayor wants new schools and roads but comes around in favor of the hospital when the doctor saves the mayor’s daughter through a delicate operation.

MEET DR. CHRISTIAN—*Continued*

Audience Suitability Ratings

"It is memorable because of its human incidents, because of its warm-hearted hero who is friend and counselor to all. There is a complete down-to-earthness about the picture that will win audiences, young and old, everywhere. We recommend this as a fine family offering." Int Fed of Cath Alumnae
+ + **Fox W Coast Bulletin** N 4 '39

"Social drama. Family." Am Legion Auxiliary

"Mature-family." Calif Cong of Par & Teachers

"Although the story may seem a bit amateurish in development, one does not doubt its sincerity or fail to recognize the kindly spirit and underlying truth. Family." Calif Fed of Business & Professional Women's Clubs

"Good. A good human-interest story stressing the nobility of self-sacrifice. Mature-family." DAR

"The production values are good, appropriate scenes well photographed give a realistic background, while the director through sympathetic understanding and natural comedy has provided interesting entertainment, high in social value. Family." Gen Fed of Women's Clubs (W Coast)

"The direction is static and the acting is only fair, with the exception of Patsy Lee Parsons as the brat sister. Family." Nat Council of Jewish Women

"A fine picture full of human interest, sincerely and admirably presented. The story is an interestingly humorous 'homey' one, in spite of the fact that a hackneyed theme is used. . . A good picture, well worth while. Family." S Calif Council of Fed Church Women

"There are a number of minor characters whose foibles and romances round out the picture; sometimes they are amusing and sometimes a little dull. . . Adolescents: fairly interesting; children: no value. Mature-family." Women's Univ Club, Los Angeles
Fox W Coast Bulletin N 11 '39

"General patronage."
Nat Legion of Decency N 2 '39

"A, Y & C: good."
+ **Parents' M** p68 Ja '40

"Family. Homey sort of picture, with likable people in it."
+ **Wkly Guide** O 28 '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p17 N 25 '39

"'Meet Dr. Christian' introduces the radio character in his first film, but surrounds him with so many clichés that we feel we've seen him many times before." Philip T. Hartung
+ — **Commonweal** p164 D 8 '39

"Benevolence, brotherly love, benignity, charitableness, and the milk of human kindness squdge mushily out of this cinematic version of the fudgy radio quarter-hours that have made the unctuous goodness of Dr. Christian a byword on the air-lanes of the nation. It's all so sweet and sticky that you squirm in your seat, wishing desperately—and vainly—for a machine-gunning mobster to come along and blast some healthy badness into it." Jesse Zunser
— **Cue** p43 D 2 '39

"Dr. Christian of the radio here comes to the screen, given a very human portrayal by Jean Hersholt. Though unpretentious and occasionally naive, the piece is wholesome and possesses an emotion-provoking climax. For the whole family." Bert Harlen
+ **Hollywood Spectator** p11 O 28 '39

"There aren't pretentious settings in this film, but Ian McLellan Hunter, Ring Lardner jr. and Mr. Gates have written an entertaining and interesting story around a subject which has already been used to the limit, and Bernard Vorhaus, the director, has skillfully paced the story so that it moves rapidly and pleasantly. . . 'Meet Dr. Christian' is a good, wholesome film which the entire family will enjoy."
+ **N Y Herald Tribune** p19 D 1 '39

"It begins to appear that all country doctors are Jean Hersholt. There are certain undeniable advantages in this arrangement, both for Mr. Hersholt and for medical science, but it does not exactly make for novelty and for the element of audience surprise. . . This time Dr. Hersholt . . . does his customary fine job of healing everybody and everything in sight except the plot." Ben R. Crisler
+ — **N Y Times** D 1 '39
Newsweek p34 N 27 '39
Photoplay p59 Ja '40

Trade Paper Reviews

"'Meet Dr. Christian' was not made for epic box offices, but it is a pretty good job of picture making, aimed at human beings. . . A good bet for rural communities, and a better bet where you are certain that the radio program has created a following."
+ **Box Office Digest** p11 O 16 '39

"'Dr. Christian' series gets off to a flying start and bids fair to rank with the best as a topflight audience attraction, if succeeding chapters are able to maintain the warm and human pitch attained in the initialer. Simple, gently philosophical entertainment, the bulk of the credit goes to Jean Hersholt for his vivid artistry in creating a sharply-etched portrait."
+ **Boxoffice** p25 O 21 '39

"Taken from the radio serial of the same name, it contains all the faults of the average radio drama and few of its virtues. The story, product of three writers, is rambling, pointless and unconvincing. The dialogue is insufferably poor and many of the scenes indicate they were incorporated merely to pad out the running time. Not much can be said for the acting or the direction by Bernard Vorhaus." David J. Hanna
— **Film Bulletin** p8 O 21 '39

"The 'Dr. Christian' series gets off to an auspicious start, and Jean Hersholt is an ideal choice for the role of the kindly, sympathetic country doctor. William Stephens and Howard Lang have surrounded Hersholt with a splendid cast, while Bernard Vorhaus has supplied excellent, understanding direction. Especially good in a supporting role is Patsy Lee Parsons, who proves to be one of the best child actresses seen on the screen in many moons."
+ **Film Daily** p8 O 19 '39

"It will be a mighty tough skin that 'Meet Dr. Christian' fails to get under. It is a beautiful picture—rich, warm and understanding. It is modestly unpretentious and infinitely wise. . . That there must be more of the 'Dr. Christian' pictures is a foregone conclusion; the public can't help taking the stories to its heart."
+ **Hollywood Reporter** p3 O 14 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p4 O 17 '39

"Jean Hersholt in the title role of the kindly and understanding country doctor is smart casting that should give the series long and profitable life as program material for the family trade. 'Meet Dr. Christian' is a most adequate springboard for launching the new series. . . Although story is obvious and filled with familiar situations, it retains interest due to a warm characterization by Hersholt."
+ **Variety** p14 O 18 '39

"Substantial ether audience, consolidated over period of several years in the weekly half-hour programs over CBS, must be considered in evaluating the picture's and the series' draw, as well as the intrinsic merits of this initialer. With proper selling and exhibitor enthusiasm 'Meet Dr. Christian' should get off to a good response in the family trade for which it is intended."
+ **Variety (Hollywood)** p3 O 14 '39

MESQUITE BUCKAROO. Metropolitan-States right 59min

Cast: Bob Steele. Carolyn Curtis. Frank La Rue. Juanita Fletcher. Charles King. Gordon Roberts. Ted Adams

Director: Harry S. Webb

Music director: Frank Sannucci

Screen writer: George Plympton

Western melodrama with music. Two cowhands wager as to which one is the better bronco-buster. Steele, one of the contestants, is kidnapped before the contest.

Trade Paper Reviews

"Poor series, this present Bob Steele group, which is being hawked states-right. Obvious one-take appearance of the completed film detracts even farther than the trite story and slow pace. . . Acting is bad, and camera lighting is also way off. It will be hard for most action house managers to get away with it, even though Western fans are not particular as a rule."

— — **Boxoffice** p35 O 28 '39

"No more slipshod Westerns were ever ground out than this present Bob Steele series. Only thing that can possibly save this one is the excellent clip of rodeo shots, sheared out of newsreel or featurette coverage of some major rodeo, and used for nearly 10 minutes of this flick. Action by all hands is stilted, which gives the story a limp. George Plympton, who pencilled the scenario, and Harry S. Webb, the director, have both made much better scores in this field lamed by its own tedious repetitions."

— — **Variety** p23 O 25 '39

MEXICAN SPITFIRE. RKO 67min Ja 12 '40

Cast: Lupe Velez. Leon Errol. Donald Woods. Linda Hayes. Elizabeth Risdon. Cecil Kellaway

Director: Leslie Goodwins

Music director: Paul Sawtell

Original story: Joseph A. Fields

Screen writers: Joseph A. Fields. Charles E. Roberts

Comedy. The story concerns Donald Woods, young business man, who elopes with Lupe Velez, night club entertainer. The ex-fiancée of the man tries to break up the marriage. Leon Errol plays a double rôle as Uncle of the bridegroom and an eccentric English Lord.

Trade Paper Reviews

"Here's a real sleeper. Ever since the Keystone comedy sequences in 'Hollywood Cavalcade' began rolling them in the aisles, producers have been discussing solemnly the possibilities of bringing back slapstick films. While the rest of them were talking about it, RKO went ahead and made one. It's rowdy farce of the broadest and most unsubtle variety, and it winds up with a good old-fashioned, pie-throwing climax, a big-scale affair dressed in evening clothes. It doesn't pretend to be refined or polished. It's just funny, with the belly laughs so frequent and prolonged that many a line was lost. The preview audience ate it up."

+ **Hollywood Reporter** p3 D 7 '39

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p5 D 12 '39

"This is a slick package of laugh entertainment, crammed with broad comedy and slapstick situations, that will give a good account of itself as supporter in the key duals, and carry through the subsequents on its laugh content. In solo houses where Lupe Velez has nominal marquee values, picture will swing through on its merits."

+ **Variety** p11 D 13 '39

"Totally lacking in rhyme or reason, 'Mexican Spitfire' is as screwbally as they come, and, as such, had its preview audience in stitches as soon as its rather draggy beginning was out of the way and it got down to its elemental nonsense. It's strictly a programmer, but spotted in its proper niche on duals it will more than satisfy."

+ **Variety (Hollywood)** p3 D 7 '39

THE MIDDLETON FAMILY. Modern talking picture-Audio 50min

Cast: Marjorie Lord. James Lydon. Ruth Lee. Harry Shannon. Adora Andrews

Director: Robert R. Snody

Music director: Edwin E. Ludig

Original story: G. R. Hunter. Reed Drummond

Screen writer: Robert R. Snody

Commercial feature. Filmed in Technicolor. This is one of the first five-reel commercial films to use a scenario of the entertainment type of picture. It explains the Westinghouse products as seen in the New York World's Fair exhibit. The Middleton family, an average American family, visit the exposition and see typical scenes of the whole grounds as well as the Westinghouse exhibit. The film is free to exhibitors.

Trade Paper Reviews

"Among the more conjectural aspects undertaken in this elaborate commercial film is that screen entertainment should take sides in national economic issues. A cross-fire of dialogue observes that as long as private enterprise is given a free hand the country should not be alarmed over unemployment; that machines do not hinder, rather aid unemployment; one character also implies Marxism is superior to capitalism. . . Designed as an experiment that 'may establish a new trend toward fictional treatment of industrial themes in films,' the effort is outstanding in its field, but in its relationship toward public problems conceivably may overstep its bounds."

Boxoffice p31 O 7 '39

"Precedents are set in this new five-reeler, salient of which is utilization of a full-blown scenario of the entertainment film type. . . Here is a production which has far more general patron appeal than predecessors. Admittedly, Westinghouse is casting an eye on entertainment film outlets for the dissemination of its promotional aims. This objective, if, indeed, not originally planned must have loomed large when Audio Productions, as the producers, finished their creditable job, for the footage is replete with excellent shots of the current New York World's Fair, and predominantly and naturally of the Westinghouse exhibit there."

+ **Film Daily** p6 O 3 '39

"This commercial feature is about the most showmanly article yet produced. It attempts the hurdles of full dialog, an obvious but slick job of selling the Westinghouse lineup (as on view at the New York World's Fair) and holds interest for approximately 50 minutes. Picture is five reels, which means the running time will fit nicely on theatre dual program setups. And it's apt to land there, for all its commercialism."

+ **Variety** p47 O 4 '39

MILL ON THE FLOSS. Standard 90min N 14 '39

Cast: Frank Lawton. Victoria Hopper. Fay Compton. Geraldine Fitzgerald

Director: Tim Whelan

Screen writers: Garnett Weston. Austin Melford. Tim Whelan. John Drinkwater

Tragic drama. Filmed in England. Based on the famous novel of the same title by George Eliot. Against the placid background of a picturesque old English mill in the early nineteenth century, this tells of the tragedy of Maggie Tulliver's two love affairs—the first with the crippled son of her father's bitter enemy and the second with the fiance of her cousin. Filmed some years ago and only recently released in this country.

SEE ALSO issue of March 29, 1937

Photoplay Studies devotes an issue to the photoplay appreciation of The Mill on the Floss, prepared by Eleanor D. Child and Hardy R. Finch. It is obtainable from Educational & Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City at fifteen cents per copy or as part of the $2.00 annual subscription.

MILL ON THE FLOSS—*Continued*

Newspaper and Magazine Reviews

"George Eliot's [readers] will almost certainly find 'Mill on the Floss' to their liking; because it is a quite faithful picturization of the book. . . It is a solid, thorough piece of storytelling, with the bulk and pace and unashamed sentimental melodrama of Victorian fiction. . . At times the late John Drinkwater's dialogue is pretty unwieldy even for a period piece. But, on the whole, the word for it is comfortable. One of these is all right, now and then." John K. Hutchens
+ — **Boston Transcript** p20 O 26 '39

"Adults and young people."
Christian Science Monitor p19 O 28 '39

"George Eliot stated some interesting ideas on kindliness and human dignity in 'The Mill on the Floss'; but whatever ideas she had were lost in the filming of her fine novel. John Drinkwater's mediocre script, overemphasizing plot, follows the original closely until the ending. . . The principals turn in pale performances. . . Movie-goers who have not read the book will get false impressions." Philip T. Hartung
— + **Commonweal** p137 D 1 '39

"The new picture is a nostalgic, tenderly sweet, British-made version of George Eliot's tragic novel. . . As tragic melodrama, the film is dated in its mid-Victorianisms. But it has the benefit of fine photography, stately direction, and a splendid cast." Jesse Zunser
+ **Cue** p39 N 18 '39

"The chief interest here is the first big role played by Geraldine Fitzgerald. . . A storm and a flood carry away the old mill and, in fact, the whole plot." Beverly Hills
Liberty p58 D 23 '39

"It is my guess that when 'Mill on the Floss' was made in England several years ago, a young actress named Geraldine Fitzgerald was considered little more than a hasty, if well-advised choice for leading lady in a makeshift production. Now that she has become one of the most promising players in Hollywood, this very bad British film is being shown as an alleged starring assignment. She wasn't starred originally, unless my spies are deceiving me. She should object strenuously to being starred now in a motion picture which gave little scope for her exceptional talent and is a considerable botch all around. The translation of George Eliot's novel is faithful enough—too faithful, to my way of thinking." Howard Barnes
— **N Y Herald Tribune** p17 N 15 '39

"The stilted Victorian drama has rarely received more stilted expression than that accorded George Eliot's 'Mill on the Floss.' The film is really no film at all, but a series of stiff little sequences decorously posed, one after the other, without much concern for their cumulative force, without much thought of dramatic or emotional continuity. It is about as electric, vital and intense—in consequence—as a platter of cold beef and Yorkshire pudding." Frank S. Nugent
— + **N Y Times** p19 N 15 '39

"It may make you think George Eliot never could have known much about family life. Perhaps in those old days brothers could bully their sisters, but the film won't make you believe it. Nobody behaves with any degree of reality, and even the flood at the end looks as though someone had turned on a hydrant." John Mosher
— **New Yorker** p102 N 18 '39

Trade Paper Reviews

"It comes to the screen as an absorbing narrative. It is a well-acted piece that moves in a deliberate manner. In this British production, attention is mainly focused on the recreation of the characters as so vividly portrayed by Eliot. General appeal is difficult to determine but the film should go over nicely in the right situations. Fortunately it boasts the presence of Geraldine Fitzgerald whose recent performances have established her as an actress of charm and authority."
Boxoffice p63 N 11 '39

"Emotional melodrama based on English classic makes chief appeal to feminine customers. . . That appears to be the audience reaction, definitely. Fidelity of transfer to celluloid is, paradoxically, a handicap, for there is retained that prudish atmosphere which is at odds with the present generation whose ideas and ideals, plus behavior—represent a rebellion against inflexible 19th Centuryism. Therefore, it is difficult for the filmgoers of today to believe in, much less sympathize with, any of the principal characters portrayed in this melodrama."
Film Daily p6 N 16 '39

Reviewed by Charles S. Aaronson
+ **Motion Pict Daily** p8 N 15 '39

"Both [Geraldine Fitzgerald and Frank Lawton] are now in Hollywood. For the U. S. market that might help the picture. . . Picture is longish. It could be edited down for compactness, although that still wouldn't put it in the smash division."
+ — **Variety** p16 N 22 '39

MIRELE EFROS. Credo 90min O 20 '39

Cast: Berta Gersten. Michael Rosenberg. Ruth Elbaum. Sarah Krohner. Moishe Feder

Director: Josef Berne

Music: Vladimir Heifetz

Screen writers: Ossip Dymow. Josef Berne

Drama. Filmed in New Jersey in Yiddish with English subtitles. Based on the play of same title by Jacob Gordin. This is a tale of greed and ambition. Berta Gersten portrays a wealthy widow whose son marries a greedy, ambitious young woman who schemes to gain control of her mother-in-law's fortune. Eventually the older woman leaves home and earns her living. The son sees his error and the family learns tolerance and understanding.

Audience Suitability Ratings

"A: excellent of kind; Y: mature; C: no."
+ + **Christian Century** p1390 N 8 '39

Newspaper and Magazine Reviews

"The Yiddish motion-picture industry, which may still be considered more or less in its infancy in this country, makes a favorable stride with a thoughtful and deeply moving interpretation of Jacob Gordin's classic, 'Mirele Efros.' . . With helpful English titles, 'Mirele Efros' should have an appeal for many who like good acting." Robert W. Dana
+ **N Y Herald Tribune** p8 O 21 '39

"On the whole for all of its addiction to prolonged sessions of sentimentalizing, 'Mirele Efros' seems a worthy and an interesting production of a drama which is rated as a Yiddish classic." Ben R. Crisler
+ **N Y Times** p12 O 21 '39

Trade Paper Reviews

"Known to Yiddish theatre followers as a stage classic of sorts, 'Mirele Efros' is now brought to the screen. It still contains the various elements that endear a dramatic story to Yiddish audiences, particularly the heart tugs engendered by the exploitation of a good soul by a mean one."
+ **Boxoffice** p35 O 28 '39

"Popular Jewish story effectively projected to the screen by a fine cast."
+ **Film Daily** p7 N 1 '39

"It has been given excellent production—according to Yiddish standards—and looms as one of the few top money-makers in the field. . . Miss Gersten completely dominates the picture with her superb portrayal, never losing sight of the role, which might easily have lapsed into the maudlin. . . Direction by Josef Berne is adequate, at times excellent, while photography is better than usual for Yiddish films."
+ **Variety** p23 O 25 '39

MISSING EVIDENCE. Universal 64min D 1 '39

Cast: Preston Foster. Irene Hervey. Inez Courtney. Chick Chandler. Noel Madison

Director: Phil Rosen

Original story: Dorrell McGowan. Stuart E. McGowan

Screen writer: Arthur T. Horman

Melodrama. Preston Foster, a G-man, is assigned to find a gang who are printing counterfeit lottery tickets. Irene Hervey and Chick Chandler help him smash the gang.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency S 21 '39

Newspaper and Magazine Reviews

"Just why Universal should direct attention to the seamy side of the lottery business at this time is quite a mystery, unless there is a shortage of gun-drama subjects."
N Y Herald Tribune p16 N 17 '39

"If the evidence is really missing, as the title insists, it's about the only thing that is, except possibly a couple of cylinders. Mr. Foster, Miss Hervey, Mr. Chandler, et al, do a superb job of pretending that everybody doesn't know exactly how everything is going to turn out finally." Ben R. Crisler
— + **N Y Times** p17 N 17 '39

Trade Paper Reviews

"Universal has succeeded in digging up some new activities for the G-Men. However, the same old formula is retained. . . The film measures up as adequate fare."
+ — **Boxoffice** p27 O 7 '39

"Making no pretensions at being other than a routine action programmer, 'Missing Evidence' fulfills its purpose. . . This should get average returns in the popular action houses." Frank Leyendecker
+ — **Film Bulletin** p8 D 2 '39

"Suspenseful melodrama with fast action should please audiences generally."
+ **Film Daily** p7 N 20 '39

"It will serve satisfactorily for secondary booking. It is routine G-man stuff but has been produced with more than the usual care and consistency by Phil Rosen, who also directed. Cut to its meat, the picture progresses at a good clip through the customary plot situations with romantic flavor on the side for relief."
+ — **Variety** p16 N 22 '39

MR. SMITH GOES TO WASHINGTON. Columbia 125-127min O 19 '39

Cast: Jean Arthur. James Stewart. Claude Rains. Edward Arnold. Guy Kibbee. Thomas Mitchell. Eugene Pallette. Beulah Bondi. H. B. Warner

Director: Frank Capra

Music: Dimitri Tiomkin

Music director: H. W. Stoloff

Screen writer: Sidney Buchman

Drama. Based on a short story, The Man from Montana, by Lewis R. Foster. It tells the story of a young man of high ideals who is appointed a senator by his state although he does not seek office. Arriving in Washington he is jolted by a state politician's huge graft ring which wants to use him. He is about to give up in discouragement when his secretary gives him an inspiring talk and after a bitter fight on the floor of the Senate he singlehandedly breaks the control of the crooked machine.

Photoplay Studies devotes an issue to the photoplay appreciation of Mr. Smith Goes to Washington, prepared by Joseph C. Driscoll. It is obtainable from Educational and Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City at fifteen cents per copy or as part of the $2.00 annual subscription.

Audience Suitability Ratings

"A & Y: excellent; C: beyond them."
+ + **Christian Century** p1454 N 22 '39

"Excellent. Easily one of the year's best pictures, this comedy-drama is sure to be popular everywhere. . . Handsome sets, fine adherence to Senate procedure, excellent cast and direction, and scoring. A Frank Capra masterpiece. Mature-family." DAR

"It deserves highest praise. The theme is significant, touching on social, political and patriotic values. It is superbly directed and offers thrilling entertainment which will arouse an intellectual as well as an emotional response. Young people as well as adults will find inspiration and encouragement in the belief in the ultimate power of practical idealism. Adolescents: especially good for high school age; children: it is too mature possibly, but good if they 'can take it.' Family." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bulletin** O 7 '39

"It is the most eloquent, vital, inspiring picture about Democracy ever made and tells what it means and how it sometimes works. . . The incisive direction of Frank Capra cuts clean to its goal, this time surpassing even his own superlative record. The picture dedicates itself, and will re-dedicate the Americans who see it, to the ideals on which our Nation was founded. Family." Nat Council of Jewish Women
+ + **Fox W Coast Bulletin** O 14 '39

"This brilliant production, a masterpiece of motion picture art, is distinguished by the fascinating artistry of James Stewart in his greatest role, and the potent mastery of Frank Capra's direction that surpasses all former successes. Family." Gen Fed of Women's Clubs (W Coast)
+ + **Fox W Coast Bulletin** O 28 '39

"It is timely as to theme, unusual as to story treatment, and production is of the best. Mature for young children. Family." Calif Cong of Par & Teachers

"This clever political satire is especially entertaining because of the humorous handling of a serious timely theme. . . The musical score, though intermittent, is hauntingly appropriate. Every member of the excellent cast makes an important contribution to the picture. Family." Calif Fed of Business & Professional Women's Clubs

"One could wish that a patriotic story in which there is ribald bedlam and disorder could have been filmed elsewhere, and that the lesson taught, partly by the use of contrasts, might have been staged in a committee room rather than in the Senate Chamber where the Honor and Dignity of the Nation must be maintained. The whole is a decided challenge and something more than comedy. Mature." S Calif Council of Fed Church Women
Fox W Coast Bulletin N 4 '39

"Adults."
Nat Legion of Decency O 19 '39

"A & Y: excellent; C: if interested."
+ + **Parents' M** p64 N '39

"Although the ending, with Senator Paine making an attempt at suicide, is extremely phoney and the Senate galleries are often overly boisterous, the procedure is accurate, and includes administering of the oath of office, debate, and the invoking of the quorum rule to keep the Senators in attendance. . . The film is good entertainment."
+ **Scholastic** p30 O 30 '39

"Family. Outstanding. A picture that is likely to be another of Capra's astonishing hits. . . A one hundred percent patriotic picture."
+ + **Wkly Guide** O 14 '39

School Evaluation

"Typically Capra in its blend of sentimentality and humor, 'Mr. Smith Goes to Washington' has added virtues in its subject matter. For the first half hour under the spell of the acting, photography, music and superb montage, I thought here is a rare cinematic experience for high school students but as the film advanced it lost some of its potency. For one thing the scenes of the newspaper owner muzzling the press of a whole state (with all its accompanying theatricalism) seemed ridiculous. This phase of the film will need guidance. Also the film seems too long for children. However, for study of government, politics, views of Washington, stirring patriotic appeal, social problems, etc., it has great value." . . "A fine film for fostering the belief in American ideals

MR. SMITH GOES TO WASHINGTON

—Continued

and honesty. Too long and highly melodramatic. There were fine scenes of the government buildings in Washington, notably the Lincoln Memorial and the Capitol. The humor is well interspersed and natural. The hero is of the good old-fashioned variety who is sure to triumph in the end while the villain is the politician who stops at nothing, even injuring children."

Com on Motion Pict, Dept of Sec Ed, NEA O 16 '39

"A very fine film—one of the best." . . "Excellent picture; well cast; excellent basis for discussion." . . "Excellent. Should have every possible endorsement for general showing and for various kinds of school use." . . "Discussion of the picture with children should of course bring out the point that this is not a true picture of our government but the dramatic treatment of a possible situation." . . "I don't know what political machines will do to this picture but we need more of these." . . "Picture much too long; full of Capra's superior technique; too melodramatic in spots; in spite of diffuseness, plot well-knit; excellent panoramic views." . . "Teaches dangerous power of propaganda. Reproduction of the Senate Chamber was marvelous. A wonderful array of screen talent." . . "I think Mr. Capra is to be complimented on a really outstanding work of art, which is incidentally an experience in spiritual rejuvenation." . . "Picture very interesting, yet I think that the picture's theme is overdone; too exaggerated; might be misleading; life and conduct of Senators in general exaggerated." . . "One of the finest pictures I have ever seen. It makes democracy really thrilling. It is valuable educationally, socially, morally—a really powerful, magnificent film."

Com on Motion Pict, Dept of Sec Ed, NEA O 23 '39

Newspaper and Magazine Reviews

Reviewed by John K. Hutchens

Boston Transcript p20 N 17 '39

"Adults and young people."

Christian Science Monitor p17 N 18 '39

"Frank Capra has done it again! In 'Mr. Smith Goes to Washington,' Director Capra gives us a surefire hit steeped in patriotism, satire, warm humanity and high comedy. . . The Capra touch in this intelligent, adult film is aided by an interesting story, excellent sets and montage effects that make the nation's capital alive and exciting." Philip T. Hartung

+ + **Commonweal** p14 O 27 '39

"It is a gripping, profoundly moving drama that re-evaluates those human rights guaranteed every citizen under our Constitution. . . I would rate this vastly exciting film as among the best of this or any other season. In its various elements it adds up to excellent movie entertainment—fast-moving, well-written, splendidly directed, excellently acted. . . The topflight cast is led by James Stewart, in what is undoubtedly a contender for the best performance of the year. . . 'Mr. Smith Goes to Washington,' as you may have gathered by now, is a must-film for every moviegoer. It is *the* picture this year." Jesse Zunser

+ + **Cue** p38 O 21 '39

"Turns rather a spotty light on national politics, but graphically depicts the U. S. Senate in action. On the whole, preaches clean Americanism, and although it may not altogether entertain the young folks it will benefit those among them who view it. Its length makes doubtful its reception in the smaller houses, but the names of Jean Arthur and James Stewart should draw them in. I cannot believe, however, that it will duplicate the success of previous Capra pictures. But I hope I am wrong."

+ **Hollywood Spectator** p7 O 14 '39

"Probably *the* picture of 1939. It's going to be pretty hard to top this intensely human yarn. . . This, friends, is true movie—warm, arresting, thrilling." Beverly Hills

+ + **Liberty** p55 N 18 '39

"[It] is so far the best Hollywood picture of the year. It is pleasant to be able to say this without if's and but's. The film runs for more than two hours, and there is not a dull moment. There are concessions to the boxoffice, but they are made with such skill and discretion that they do not offend. And there are many concessions to good taste from which the average moviegoer seeking mild entertainment may derive enjoyment. . . Frank Capra has added a new masterpiece of direction and production to his imposing list. There are few pictures of such pace without haste."

+ + **Nation** p476 O 28 '39

"[It] is going to be the big movie explosion of the year, and reviewers are going to think twice and think sourly before they'll want to put it down for the clumsy and irritating thing it is. It is a mixture of tough, factual patter about congressional cloakrooms and pressure groups, and a naïve but shameless hooraw for the American relic—Parson Weems at a flag-raising. . . But where all this time is Director Capra? . . There are some fine lines and there is a whole magazine of nice types; but the occasional humor is dispersed and the people are embarrassed by just the slugging, unimaginative sort of direction that Capra became famous for avoiding." Otis Ferguson

— + **New Repub** p369 N 1 '39

"Frank Capra has made another fine and unforgettable film. It has the eloquence and warmth of 'Mr. Deeds Goes to Town' and the romantic charm of 'It Happened One Night.' Moreover, it has a rich fabric of challenging ideas which have a splendid insistence at this particular period of man's fate. Here is a memorable American testament as well as a moving and absorbing screen drama. . . It is most certainly a magnificent screen achievement, making those little 'B' productions which the screen likes to produce in order to brush up the sweepings seem like bad dreams when one is fully awake and aware of a heartshaking, emotional and ideological experience." Howard Barnes

+ + **N Y Herald Tribune** p14 O 20 '39

"Mr. Capra has paced it beautifully and held it in perfect balance, weaving his romance lightly through the political phases of his comedy, flicking a sardonic eye over the Washington scene, racing out to the hinterland to watch public opinion being made and returning miraculously in time to tie all the story threads together into a serious and meaningful dramatic pattern. . . As Jefferson Smith, James Stewart is a joy for this season, if not forever. . . 'Mr. Smith' is one of the best shows of the year. More fun, even, than the Senate itself." Frank S. Nugent

+ + **N Y Times** p27 O 20 '39

"It's in the matter of the detail, comic or wistful, that Mr. Capra proves his superior showmanship. No part is too slight for the most careful performance, no incident too insignificant for the most cautious attention. . . No one balances the ups and downs of sentiment and humor the way Mr. Capra can. For 'Mr. Smith Goes to Washington,' many will wish him further awards—medallions, statuettes, cups—to add to his collection." John Mosher

+ + **New Yorker** p89 O 21 '39

"The result is a cunningly contrived drama, staged by Capra with the shrewd observation that has won the Sicilian-born American three Academy awards for direction. With the exception of a few sorties into the extra-callow, James Stewart gives the most persuasive characterization of his career. . . In addition to ranking as one of the year's most absorbing screen offerings, this Columbia comedy-drama is high-lighted by an interesting close-up of the Congressional machinery in action."

+ + **Newsweek** p30 O 23 '39

"It's a Frank Capra epic with Jean Arthur in love with Jimmy Stewart, so you know what to expect. Honestly, it's a honey of a movie! . . It's Capra's direction that makes the picture what it is."

+ + **Photoplay** p65 N '39

"This new Capra fable is as whimsical, the Capra directing as slick, the script as fast and funny as in 'Mr. Deeds Goes to Town.' The acting of the brilliant cast is sometimes superb. But 'Mr. Smith Goes to Washington' is bigger than any of these things. Its real hero is not calfy Jefferson Smith, but the things he believes, as embodied in the hero of U. S. democracy's first crisis, Abraham Lincoln. Its

big moment is not the melodramatic windup, but when Jefferson Smith stands gawking in the Lincoln Memorial . . . it is much more than just another top-rank Frank Capra film."
+ + **Time** p51 O 23 '39

Trade Paper Reviews

"The Capra skill produces one of the best achievements of his career; the Cohn luck receives it when it is more timely than your latest newspaper headline. . . Aside from its solid qualities of picture production, 'Mr. Smith' will arouse some controversy. . . But controversy makes box office, and Capra makes entertainment. That's a combination pretty hard to beat. . . One of Capra's best. That's all need be said."
+ + **Box Office Digest** p7 O 9 '39

"The film reflects sufficient of the mastery of the Capra touch to win it far above average popularity and patronage. Richly endowed as to production values, there is the additional and considerable asset to be found in the timeliness of the subject matter."
+ + **Boxoffice** p65 O 14 '39

"Ace box office hit gives Frank Capra another outstanding contender for academy honors."
+ + **Film Daily** p8 O 6 '39

"Frank Capra has another smash hit in 'Mr. Smith Goes to Washington.' It is an accomplishment for which Capra and all of his aides may well take unstinted pride. Capra misses nothing in transplanting to the screen Lewis R. Foster's story. . . There is flag waving, but not too much of it. Mr. Capra manages to interpolate it in the picture in just the right dose."
+ + **Hollywood Reporter** p3 S 8 '39

Reviewed by Vance King
+ + **Motion Pict Daily** p1 O 5 '39

" 'Mr. Smith Goes to Washington' is typically Capra, punchy, human and absorbing—a drama that combines timeliness with current topical interest and a patriotic flavor blended masterfully into the composite whole to provide one of the finest and consistently interesting dramas of the season. Picture is a cinch for top grosses in the key runs, with holdovers the rule rather than exception. It's meaty and attention arresting for the subsequent run houses, and a topflight attraction for general audiences."
+ + **Variety** p13 O 11 '39

"It is the most vital and stirring drama of contemporary American life yet told in film. . . With the Capra name, and the stellar marquee strength, its exact political timeliness and its obvious exploitation angles, the picture is a certain smash hit and will compete in grosses with Columbia's best of all time, discounting only for prevailing world market conditions."
+ + **Variety (Hollywood)** p3 O 4 '39

MUTINY IN THE BIG HOUSE. Monogram 83min O 10 '39

Cast: Charles Bickford. Barton MacLane. Pat Moriarity. Dennis Moore. William Royle

Director: William Nigh

Original story: Martin Mooney

Screen writer: Robert D. Andrews

Melodrama. Dennis Moore, sent up to prison for forging a check to buy his sick mother medicine, becomes very embittered. The prison chaplain attempts to win the boy over. Barton MacLane, prison leader, pins a crime on the innocent Moore and both the chaplain and the prison leader battle to win the boy—one to the side of crime and the other to spiritual reclamation. Based on actual incidents in the life of a priest, Father Patrick O'Neil, who was awarded the Carnegie medal for bravery in halting a Colorado prison break in 1929.

Audience Suitability Ratings

"A & Y: good of kind; C: no."
+ **Christian Century** p1318 O 25 '39

"A powerful prison drama. . . The action is rapid, the situations believable and the need of prison reform and a more intelligent handling of released prisoners are clearly pointed. Mature." Int Fed of Cath Alumnae
+ **Fox W Coast Bulletin** N 11 '39

"Adults."
Nat Legion of Decency O 12 '39

"A: good; Y & C: no."
+ **Parents' M** p64 D '39

"Mature. One of the cycle of prison stories, having the advantage of being well made and well acted. Above the average."
+ **Wkly Guide** O 14 '39

Newspaper and Magazine Reviews

"[It] gains its strength through sincere performances and the heavy, slow realistic build-up that leads to the exciting outburst. . . Although its story goes overly theatrical, this film makes a strong plea for intelligent treatment of prisoners." Philip T. Hartung
+ **Commonweal** p47 N 3 '39

"The main handicap this picture is up against, and never completely overcomes, is its slow, monotonous, leaden-footed story—an old story if you've seen any prison melodramas at all. It has a twist involving a Catholic prison chaplain but that, too, is telegraphed ahead at every point in the picture, so that whatever surprise might have been offered is lost instead." Jesse Zunser
— + **Cue** p55 D 9 '39

"The excellence of the picture from a technical standpoint should make it profitable study for motion picture appreciation classes. Rather strong medicine for the young, but adults will find it satisfactory. Exhibitors can be assured it is fully up to big-studio standards and will please those who can appreciate a serious theme developed in an entertaining manner."
+ **Hollywood Spectator** p7 O 28 '39

"There is inevitable monotony to prison drama, but Director Nigh has done all he can to sustain interest." Beverly Hills
Liberty p40 N 25 '39

"Don't believe for a minute that this is a sissy film because it shows something more than gun play. It has a rousing, nasty finish, but before that it manages to cram many interesting sequences into its continuity. One in particular, in which an inmate with a fine voice sings a prayer as another walks to his hanging, is impressive enough to be worth the price of admission. It is so effective that one thinks he is in church. . . 'Mutiny in the Big House' will probably be slighted by many because of its subject. It deserves something better because of its treatment." Robert W. Dana
+ **N Y Herald Tribune** p22 D 12 '39

"It's easy, too, to understand why some men go crazy after a certain number of years in 'stir'; it must be the same sort of feeling a film critic gets after reviewing a certain number of prison pictures. After a certain number, in fact, there is nothing left to be said, even when they boast the novelty of Charles Bickford in a clerical collar." Ben R. Crisler
— **N Y Times** p26 D 11 '39

"This is familiar 'stir' stuff, climaxed with the requisite melodramatics and dignified by Charles Bickford's restrained impersonation of a popular prison chaplain."
+ **Newsweek** p33 O 23 '39

Trade Paper Reviews

" 'Mutiny in the Big House' will undoubtedly prove the biggest Monogram money-maker of the past few seasons. . . Monogram contract exhibitors are in luck, for they probably have something at a price one half of what it is worth. Others, in communities where they want their drama strong and without a chaser, should look into it. Not for the kiddie days. Team it with a screwloose comedy."
+ **Box Office Digest** p6 O 16 '39

"One of the more important offerings from Monogram, as concerns budget, cast, production trappings and exploitability, this prison picture qualifies for a place among the better of the many films that have been built on the penal theme during recent months."
+ **Boxoffice** p25 O 21 '39

"That up-and-coming young outfit—Monogram—has stopped crawling and is walking now like any other big grownup film company.

MUTINY IN THE BIG HOUSE—*Cont.*

If you don't believe it, get to see 'Mutiny in the Big House.' It's the best thing Monogram has done to date—a sure-fire boxoffice hit and a powerfully entertaining show."

+ **Film Bulletin** p4 O 7 '39

"Here is a rousing prison drama. The wallop it packs commends it to every type of audience liking excitement, suspense, excellent acting, and lots of human interest."

+ **Film Daily** p6 O 11 '39

"This is far and away the best produced by Monogram, best written and best acted picture of them all—a picture that would be a solid credit to any major studio. . . There is not one minute, one second, in this picture's development that is not made to count. There is not one line of dialogue that does not add to the furtherance of the story. As a consequence, interest is never diverted from the screen and mounts almost spellbound to the climax."

+ **Hollywood Reporter** p3 O 10 '39

Reviewed by Alfred Finestone

+ **Motion Pict Daily** p7 O 11 '39

"'Mutiny' has spotty possibilities, but in the action-hot territories, especially in Catholic areas, it may come in a pretty fair winner. . . The story hasn't quite enough action most of the way, only settling down to a fairly snappy thriller as it gets to the finish. Drag is noticeable all the way, although Charles Bickford, in the role of the priest, does a bangup job of playing. . . The picture deals wholly with the work of a prison chaplain, takes him through all the chores, even to a hanging, and in those communities predominantly Catholic, it lends every natural angle for tieup and recommendation because it honors one of the heroes of the Church."

+ — **Variety** p14 N 1 '39

"Boldly treated prison melodrama of more than usual substance and conviction in its division, 'Mutiny in the Big House' is a strong entry for the secondary duals and has calibre enough to support in the first division if judiciously coupled."

+ **Variety (Hollywood)** p3 O 10 '39

MYSTIC CIRCLE MURDER. Merit-Royer 69min O 6 '39

Cast: Betty Compson. Robert Fiske. Helene Le Berthan. Mme Harry Houdini

Director: Frank O'Connor

Original story: Frank O'Connor

Screen writers: Charles Condon. Don Gallaher

Melodrama. Robert Fiske portrays a spiritualist who gets large sums of money from clients. When police and newspaper men get on his trail, he leaves for Egypt and then India. A newspaper man catches him and falls in love with the spiritualist's assistant. Mme Harry Houdini delivers a warning against fake mediums.

Trade Paper Reviews

"The expose of phoney spiritualism, always good for a fair amount of interested attendance, is the reason for the production of this film which otherwise falls flat, due to 'hammy' performances, stupid dialogue, a familiar story and assorted background properties too apparently faked. The one selling point that must be considered is the appearance of Mme. Harry Houdini. . . The atmosphere hardly ever helps the feeble action."

— + **Boxoffice** p27 O 21 '39

"Strictly a program offering, this release will serve as a filler in the small neighborhoods. It has plenty of hokum, a fair amount of action and an adequate cast that struggles hard with the sketchy material used as a story background."

— + **Film Daily** p6 O 13 '39

"'Mystic Circle Murder' is an obvious effort to utilize the entertainment medium of the screen to drive home the argument that all crystal gazing and communication with the departed is phoney. . . Box office chances are minor."

— + **Variety** p18 O 11 '39

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NICK CARTER, MASTER DETECTIVE. MGM 57-60min D 15 '39

Cast: Walter Pidgeon. Rita Johnson. Henry Hull. Donald Meek. Stanley C. Ridges. Addison Richards. Henry Victor. Milburn Stone

Director: Jacques Tourneur

Music: Edward Ward

Original story: Bertram Millhauser. Harold Buckley

Screen writer: Bertram Millhauser

Melodrama. The first in a series. Metro has purchased 1250 different Nick Carter stories for the use of the title but new plots will be furnished for the series. Pidgeon halts spies who are after army plans.

Trade Paper Reviews

"Good old Nick Carter comes to life again in a breezy little mystery which will make a good second picture on any program. As a matter of fact, in some situations it may make a better first picture, for it has all the elements of a serial."

+ **Boxoffice** p67 D 9 '39

+ **Motion Pict Daily** p8 D 12 '39

"Dramatic technique of the first of the series is not sufficiently different from competing detective melodramas to give impetus to the Carter pictures for more than average program support on the lower brackets of the duals. . . Picture was produced as a moderate budgeter, and aimed as supporting fare in the duals. Subsequent releases of the series will have to have stronger and more thrilling content, if Carter's screen life is to carry along for any length of time."

+ — **Variety** p11 D 13 '39

"It has its moments of acute suspense, thrill and slight variations of the prevalent technique of screen sleuthing. But with the playing cast against the rather threadbare story pattern, the picture stacks up as just another series starter, suitable for program support."

+ — **Variety (Hollywood)** p3 D 6 '39

NIGHT OF NIGHTS. Paramount 85-90min D 1 '39

Cast: Pat O'Brien. Olympe Bradna. Roland Young. Reginald Gardiner. George F. Stone

Director: Lewis Milestone

Original story: Donald Ogden Stewart

Drama. Pat O'Brien, a circus clown and later a Broadway author-acter loses his wife through drunkeness. Years later he meets his daughter and his pride and ambition are renewed. They both appear in a play which is a great success, but in Pagliacci-fashion he dies of a heart attack.

Audience Suitability Ratings

"Good. Well enacted. . . Uneven direction; of limited appeal. Mature-family." DAR

+ **Fox W Coast Bulletin** N 25 '39

"Adults."

Nat Legion of Decency D 7 '39

"Family."

Wkly Guide D 2 '39

Newspaper and Magazine Reviews

"Technically a wholly creditable job, but it cannot be recommended as popular entertainment. Not for children and I can see nothing in it for study groups. Gets its motivation from a drunken debauch and I never can see merit in drunkenness as a motivating factor in screen entertainment."

Hollywood Spectator p7 D 9 '39

Trade Paper Reviews

"A Pagliacci theme with occasional moments of emotional appeal for the women, but lacking the necessary elements to win rating as general audience entertainment. The picture moves slowly and what small possibilities the

story presents are on the highly dramatic side, for which the cast was not selected with the greatest care."
+ — **Boxoffice** p29 D 2 '39

"In this curious melange of good and bad there are passages of such delicate beauty and moving appeal that one is inclined almost—but not quite—to forgive the basic falsity of the story and those portions of the picture which fall short. Its greatest virtues lie in some splendid performances, presenting effective interpretation of the better-written episodes, generally excellent direction and all-round good production."
+ — **Hollywood Reporter** p3 N 22 '39

Reviewed by Walter Selden
— + **Motion Pict Daily** p10 N 27 '39

"It starts out with a premise that indicates healthy entertainment for a general program picture but drops into the obvious half way through, and winds up as familiar Pagliacci drama of backstage life. Lacking marquee strength, picture will suffice as a supporting attraction in the duals and subsequents, of better-than-average program material."
+ — **Variety** p14 N 29 '39

"The theatrical profession regards the heart-broken clown as an especially piteous and potent dramatic figure. Audiences share this maudlin veneration with somewhat less enthusiasm, as box office has attested from time to time. In this instance, the hokum has been entertainingly alleviated during the first part of the picture . . . but it overtook the commendable efforts toward the end to add up to a production of probable limited appeal and average artistic level."
+ — **Variety (Hollywood)** p3 N 22 '39

NINOTCHKA. MGM 100-111min N 3 '39

Cast: Greta Garbo. Melvyn Douglas. Ina Claire. Bela Lugosi. Sig Rumann. Felix Bressart

Director: Ernst Lubitsch

Music: Werner R. Heymann

Original story: Melchior Lengyel

Screen writers: Charles Brackett. Billy Wilder. Walter Reisch

High comedy. Garbo forsakes her habitually somber roles to portray comedy. As a sober Bolshevik preoccupied with the problems of the Soviet, Garbo is sent to Paris to find out why three Soviet emissaries have failed in their mission to sell some state-confiscated jewels. The three men have forgotten their ideologies in favor of Paris luxury in spring-time and Miss Garbo does the same when she falls in love with a Paris playboy, Melvyn Douglas.

Audience Suitability Ratings

"A: delightful; Y: mature but good; C: no."
+ **Christian Century** p1556 D 13 '39

"Excellent. Mature-family." DAR

"If ever a Communist comrade laughs at himself it will be because he has seen the Lubitsch production called 'Ninotchka.' . . The picture is the kind of entertainment we always hope for but seldom have the luck to see. 'Ninotchka' is hereby recommended as a tonic for all who are afflicted with loss of appetite for the movies. Adolescents: sophisticated; children: too adult. Adults." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bulletin** O 21 '39

"It is a juicy comedy acted to perfection by Garbo. . . A sparkling, sophisticated satire on 'isms' brilliantly directed by Lubitsch, which is one of the brightest, gayest pictures of the year. Adult audiences." Int Fed of Cath Alumnae
+ + **Fox W Coast Bulletin** N 11 '39

"Adults."
Nat Legion of Decency O 12 '39

"A: most amusing; Y: sophisticated; C: no."
+ **Parents' M** p64 N '39

"Mature. Outstanding. A delightful, witty comedy, one of Lubitsch's best and most characteristic. . . Many very amusing characters and incidents, and Garbo handles comedy charmingly. Russian principles treated somewhat satirically. Referred to the Committee on Exceptional Photoplays."
+ + **Wkly Guide** S 30 '39

Newspaper and Magazine Reviews

"At long last, Greta Garbo brings her beauty, individuality and deep voice back to the screen. And as a comedienne she sparkles—with the help of Director Ernst Lubitsch who knows how to give comedy a deft touch to keep it alive. . . It is not the thin, dragged-out story that puts over 'Ninotchka,' but the good acting and high, occasionally strained, humor." Philip T. Hartung
+ + **Commonweal** p47 N 3 '39

" 'Ninotchka' is a screamingly funny comedy-farce. Greta Garbo has let her hair down; and reveals a master-comedienne. . . It is certainly one of the best performances of her career. . . You'd better see it for yourself—it's a roaring Russian riot. The whole cast is top-notch." Jesse Zunser
+ + **Cue** p31 N 11 '39

"A rare demonstration of penetrating direction which appeals with equal force to one's intelligence and his sense of humor. In that respect a model for profitable study by motion picture appreciation classes. Perhaps above the heads of children, but both adolescents and their grandparents will find it delightful. Should go as well in small towns as in the biggest cities. Exhibitors who may have shied away from the old Garbo need not be afraid to offer their patrons the new one."
+ + **Hollywood Spectator** p5 O 14 '39

"Greta steps to comedy. And does it brilliantly. Here is her best picture in years. . . Laurels to Garbo and Douglas—and a cheer for the three Karl Marx Brothers, otherwise the trio of backsliding Bolsheviks. While I'm cheering, a long Metro-Goldwyn-Mayer for Director Lubitsch." Beverly Hills
+ + **Liberty** p40 N 25 '39

"You have surely read what a wonderful picture 'Ninotchka' is. . . I admit that the piling up of adjectives prejudiced me against the film. Yet I think genuine disillusionment was the cause of my disappointment when the show was over. . . I was annoyed by the whole and still am. . . What Lubitsch and his scribblers do, besides providing laughter and shocks, is to ridicule higher aspiration and efforts. . . The millions who will see this picture and be impressed by its technical expertness and sophistication will at the same time be effectively taught that Communists are 'low' people. . . I could write much more about 'Ninotchka'—its mixture of style, its unevenly written scenes, its opportunism, and its cynicism. But sparkling as is its champagne, I prefer the clear water of a picture like 'Harvest' or the true exposure of human folly in 'End of a Day.' " Franz Hoellering
— + **Nation** p587 N 25 '39

"It is the first movie with any airiness at all to discover that Communists are people and may be treated as such in a story. And Greta Garbo is the life of it. . . Compare hers with the strenuous if veteran performance of Ina Claire, and you will see by contrast something of a natural style in acting which may take hard work to perfect, but never looks like it. . . It is mainly a gay affair, neither heavy with Thought nor absurd with venom; it is partly true and possibly beautiful, but it is certainly good." Otis Ferguson
+ + **New Repub** p370 N 1 '39

"Now that she has done it, it seems incredible that Greta Garbo never appeared in a comedy before 'Ninotchka.' The great actress reveals a command of comic inflection which fully matches the emotional depth or tragic power of her earlier triumphs. . . It is the year's most captivating screen comedy. . . It has an anti-climactic and curious dislocated ending. . . Even then Miss Garbo is on hand to make one literally overlook plot defects by the sorcery of her acting." Howard Barnes
+ + **N Y Herald Tribune** p20 N 10 '39

" 'Ninotchka' is one of the sprightliest comedies of the year, a gay and impertinent and malicious show which never pulls its punch lines (no matter how far below the belt they may land) and finds the screen's austere first lady of drama playing a dead-pan comedy role

NINOTCHKA—*Continued*

with the assurance of a Buster Keaton. . . Stalin won't like it, but, unless your tastes hew too closely to the party line, we think you will, immensely." Frank S. Nugent

+ + N Y Times p27 N 10 '39

"Though I don't think it's just the movie I would pick for Earl Browder were I to be his host for an evening, I imagine few will work up a huff over its irreverences. . . Paris prevails—the old Paris, of course, not this year's Paris—and is the real background for Miss Garbo's first comedy, which, after all, will probably get both grand duchesses and Communists giggling side by side." John Mosher

+ New Yorker p101 N 18 '39

"With this film, Greta Garbo makes a highly successful transition from dramatics to sophisticated comedy. . . Although it is staged by Ernst Lubitsch, not all of 'Ninotchka' is subtle and sophisticated. The film broadens at the base with a trio of low-comedy Commissars and much of the lampooning of Soviet ways borders on farce. But at its best, aided by some witty dialogue, a knowing cast, and the lighter moments of a transformed Garbo, the film sparkles with the subtle innuendo and satirical 'touches' that are the trade mark of a Lubitsch comedy."

+ Newsweek p37 O 30 '39

"With the attractive and capable Melvyn Douglas as her leading man, and the sophistication of Ina Claire as a foil, Miss Garbo turns out a splendid and amusing performance under the admirable direction of Ernst Lubitsch. . . Garbo holds onto the rather obvious story with both hands and drags it hurriedly behind her to its also obvious conclusion."

+ Photoplay p64 N '39

"Unlike most pictures about Russian Reds, this one is neither crude clowning nor crude prejudice, but a literate and knowingly directed satire which lands many a shrewd crack about phony Five Year Plans, collective farms, Communist jargon and pseudo-scientific gab where it will do the most good—on the funny bone. . . Garbo, who plays her first full-length comedy with iron Bolshevik disregard for glamor, in a khaki uniform and middie blouse succeeds in the difficult task of making her tight-lipped fanaticism funny without making it ridiculous. Even her change of heart is winning and plausible."

+ + Time p76 N 6 '39

Trade Paper Reviews

"It is comedy—Lubitsch comedy, to say the highest praise—and it is up to the minute in theme and sparkling treatment. . . Strongest for the adult trade, but easily the most appealing to American audiences of many recent Garbo attractions."

+ + Box Office Digest p10 O 9 '39

"Scintillatingly subtle and as Russian as borsht, this romantic comedy, which satirizes life and love in the Soviets, at the same time adds several inches to the film stature of two of Hollywood's most famous—Producer-Director Ernst Lubitsch and Actress Greta Garbo. . . While it may lack something for the masses, it must be catalogued as a triumph for all concerned."

+ Boxoffice p65 O 14 '39

"Scintillating, smart romantic comedy is the order of 'Ninotchka.' An Ernst Lubitsch production, it reinstates him among Hollywood's top directors. . . The first half of the film is howlingly funny in almost slapstick fashion. The mood switches abruptly and the second part turns into a romantic comedy. . . There are many exploitation advantages to 'Ninotchka'—Garbo's first comedy. The enterprising exhibitor whose house is not exclusively action will avail himself of these opportunities and garner good returns." David J. Hanna

+ Film Bulletin p6 O 21 '39

"Heading for smash grosses everywhere. Here is a warm, human Garbo, showing unusual skill as a comedienne and enjoying it. Playing opposite her and giving a splendid performance is Melvyn Douglas."

+ + Film Daily p6 O 10 '39

"The Metro exploiteers are using the slogan 'Garbo Laughs' for 'Ninotchka.' Their second thought should give them a greater selling slogan—'The Exhibitor Laughs—Audiences Laugh—Everyone Laughs and enjoys "Ninotchka."' For that's what's going to happen when the picture hits release. The exhibitor will laugh in happiness because of his business; audiences will laugh because of the picture's fine entertainment; everyone will laugh who can crowd into any theatre showing 'Ninotchka.' What a picture!"

+ + Hollywood Reporter p3 O 7 '39

Reviewed by Gus McCarthy

+ + Motion Pict Daily p6 O 9 '39

"After these many years of straight drama, period and costume pictures, Metro presents Garbo in a straight comedy that leans towards the farcical. It's a happy choice, aimed to increase the star's draw in the domestic market. It's high calibre entertainment for adult audiences, a top attraction for the key de luxers, and rates better grosses from the subsequent houses than has been the case in Garbo's last three pictures. Furthermore, its lighter theme doesn't make it depend too much on the foreign market for profit."

+ + Variety p13 O 11 '39

"Greta Garbo triumphs in her first outright comedy. Under the adroit direction of Ernst Lubitsch at his best, with a story brilliantly written to order, excellent support and every production favor, she reveals a provocative, unexplored side of her personality and professional capacity in creating a piece of polished wit which will entertain all except the most abject dullard wherever 'Ninotchka' will play. The picture marks a turning point in Garbo's career, is an important Metro entry among the best productions of the year and has every prospect of realizing exceptional grosses."

+ + Variety (Hollywood) p3 O 7 '39

NO PLACE TO GO. Warner-First national 57min S 23 '39

Cast: Dennis Morgan. Gloria Dickson. Fred Stone. Sonny Bupp

Director: Terry Morse

Screen writers: Lee Katz. Lawrence Kimble. Fred Niblo Jr.

Drama. Based on the short story Old Man Minick by Edna Ferber and on the play Minick by Edna Ferber and George S. Kaufman. Fred Stone plays an old soldier who lives at a home where he is happy with his cronies until his son and daughter-in-law insist that he come to share their home. He is unhappy until he meets an orphan and in the end he and the boy return to the old folks' home to live.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency O 5 '39

"Adults and young people."

Parents' M p60 O '39

Newspaper and Magazine Reviews

"The filler, 'No Place to Go,' pretty well describes itself. If you've got no place to go after you've seen 'Espionage Agent,' stick around. You may get a couple of laughs out of it. If, however, you do have a place to go, go by all means." J. W. K., Jr.

Boston Transcript p20 S 29 '39

"Family."

Christian Science Monitor p15 S 30 '39

Trade Paper Reviews

"The film version makes just average family entertainment."

+ — Boxoffice p43 S 23 '39

"Program offering with Fred Stone should satisfy as neighborhood fare."

+ Film Daily p6 N 29 '39

"Film has been entertainingly produced but its length and cast make it strictly suited for double bill setups. An ingratiating performance by Fred Stone, long in musical comedy, as the grizzled war veteran and veteran wrestler, furnishes impetus to carry the vehicle over its more trying moments. Some of these include a couple of highly burlesqued episodes."

+ — Variety p14 D 6 '39

NOTHING BUT THE TRUTH. See Rena, rama sanningen

NURSE EDITH CAVELL. RKO-Imperadio 95-97min S 1 '39

Cast: Anna Neagle. Edna May Oliver. George Sanders. May Robson. ZaSu Pitts. H. B. Warner. Sophie Stewart

Director: Herbert Wilcox

Music director: Anthony Collins

Screen writer: Michael Hogan

Documentary film. Based on novel Dawn by Capt Reginald Berkeley. This picture is the first British production to be made in the United States. Herbert Wilcox, English producer and director, brought his star, Miss Neagle, to Hollywood to make the film using local cast and production. The Imperial War Museum at London and the Department of State at Washington supplied material for this factual retelling of the life and execution of the martyred nurse who operating from a hospital in Brussels aided war prisoners to escape to Holland. A silent version was made in 1918 with Julia Arthur as star, and another version called Dawn was filmed in 1928.

SEE ALSO issue of September 25

Audience Suitability Ratings

"A: notable; Y: mature; C: no."
+ + **Christian Century** p1286 O 18 '39

"In the closing sequence, at the memorial services for her, Nurse Edith Cavell is superimposed upon the screen praying for peace, but the lasting impression of the picture is hatred for the Germans. Acting, direction, and production values all extraordinarily good. Family." Calif Cong of Par & Teachers

"The picture is so convincing in every detail one is fearful in the light of present world conditions lest even so small a spark as recalling the tragic death of this courageous woman at the hands of a German firing squad may fan the flame of bitter hatred and make a neutral attitude more difficult to maintain. Adults." Calif Fed of Business & Professional Women's Clubs

"While an authentic presentation, it lacks realism in the tense and dramatic sequences. Many scenes could have been dramatically intensified with the use of appropriate music. Family." Calif Fed of Music Clubs

"A stirring, powerful drama highlighted by the exceptionally fine portrayals of a distinguished cast. . . Though by some considered untimely, this is an outstanding presentation of the noblest sacrifice in human life and a potent indictment of the cruel inhumanities of war. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"A stirring, dignified, absorbing documentary film. . . The photography, with its light, shadows and fog, and the musical scoring forecast the mood, and the air of suspense is maintained throughout. Mature-family." Nat Council of Jewish Women

"A fine production which will be deeply moving for any audience, and particularly so for those who lived through the dark days of Edith Cavell's trial and execution. Family, exclusive of young children." Nat Soc of New England Women

"Outstanding performance by Anna Neagle, supported by an excellent cast under understanding and sympathetic direction. Adults." S Calif Council of Fed Church Women
Fox W Coast Bulletin S 9 '39

"The tragic story of Edith Cavell which moved the world to horror and indignation at the time of the World War is revived on the screen at the moment when it quite possibly might be regarded as anti-German propaganda. Those who see it, however, will be impressed by the fact that every effort is made to keep the treatment sincerely objective, unclouded by sentimentality and emotionalism, and free from malice. . . The acting of the entire cast is remarkably fine, and Miss Neagle creates an unforgettable Edith Cavell. Adolescents, 12-16: depressing; children, 8-12: no."
Motion Pict R p6 S '39

"There is no attempt to make of it a propaganda piece; it is a factual document, and an impressive indictment of the brutality and horror of all wars. . . It is told in straightforward manner without emphasis on its melodramatic possibilities, without a humorous line or a shred of love interest; but it is nevertheless dramatic and gripping."
+ **Scholastic** p10 O 9 '39

Newspaper and Magazine Reviews

"It is told not only with distinction but with the detachment of history. It goes without saying that it has the heartrending effect of any story of martyrdom. It has also, by reason of current events, a new and even more tragic impact than it might otherwise have known. . . The sum of it all is something finer distilled than mere excitement and more important, as Miss Cavell herself said, than mere patriotism." J. K. H.
+ + **Boston Transcript** p20 O 13 '39

"Adults."
Christian Science Monitor p19 O 14 '39

" 'Nurse Edith Cavell' distinguishes itself directing its hatred not against Germans but against war." Philip T. Hartung
Commonweal p519 S 29 '39

"The film is, surprisingly enough, calm and unhysterical. It is a carefully detailed, accurately documented, factual reporting job and, if anything, gives the benefit on several points at doubt to the Germans. . . I don't suppose you can call 'Nurse Edith Cavell' movie entertainment. It is an unelaborated historical drama—tense and unrelieved in the grim and sombre tale it tells, but gripping and terrifically dramatic. . . Herbert Wilcox has given the picture an excellent production, based on the restrained, painstakingly documented screenplay by Michael Hogan." Jesse Zunser
+ + **Cue** p3 S 23 '39

"Whether the movie public wants a grim, somber retelling of a war tragedy remains to be seen. It will find Anna Neagle's performance of the martyred nurse to be the best characterization of the English actress' career." Beverly Hills
+ **Liberty p29 O 14 '39**

"It is a slow-moving, historical case history —as if a hundred clerks had busied themselves in Hollywood to piece together a repetitious report. Anna Neagle has the face and poise of the heroic nurse but somehow too much of it. From the first moment on one feels that she knows her future fate and martyrdom. There is no development of character and therefore little suspense. As a whole the ambitious production is technically excellent, yet it gives not more than a schoolbook account of one of the most tragic episodes of the last war." Franz Hoellering
+ — **Nation** p422 O 14 '39

"In its own right the film is a powerful and honest piece of historical re-creation. . . A year ago the offering would have been an excellent and interesting account of the World War's most famous individual martyrdom. Today, it is a grim and impressive reminder that the stage is set again for similar and more terrible events. The English producer-director was exceedingly wise in keeping his drama factual and restrained. . . It is far more highly documented than his silent film, 'Dawn,' and it is also more dramatic and persuasive. . . It is the best and truest sort of a documentary film, for actual happenings have been depicted with fine artistry." Howard Barnes
+ + **N Y Herald Tribune** p16 S 22 '39

"It is a dispassionate, uninflammatory and deeply affecting tale of individual heroism under the crushing influence of modern warfare. Transcending its obvious, propagandistic aspects, the film becomes an eloquently factual preachment against militarism, and may be said to be anti-German only in so far as the Germans were pro-war." Ben R. Crisler
+ + **N Y Times** p27 S 22 '39

" 'Nurse Edith Cavell' is to be listed, I think, among the films that will be considered of interest in any serious history of the cinema which covers the period between 1918 and September 3rd of this year. . . Possibly it is the very kind of picture people will fear to see and wish to avoid at a time like this. Possibly

NURSE EDITH CAVELL—*Continued*

it may be considered a test case of what the public taste will be this winter. Aside from these points and from issues not directly relevant to the movie taken as a movie, such as its propaganda appeal and so on, the picture is magnificently handled. . . The film is certainly superior, and, as I said, many may not want to see it now." John Mosher
+ + **New Yorker** p73 S 23 '39

"Grim and controversial in the light of current European events, this thoughtful indictment of militarism is nevertheless a screen play of exceptional merit, ably integrated by Wilcox and almost flawlessly acted. Anna Neagle . . . gives one of the year's finest performances."
+ + **Newsweek** p37 S 18 '39

"It has dignity, originality and moving performances by the entire cast."
+ **Photoplay** p64 N '39

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OKLAHOMA FRONTIER. Universal 58min O 20 '39

Cast: Johnny Mack Brown. Bob Baker. Fuzzy Knight. Anne Gwynne. James Blaine

Director: Ford Beebe

Original story: Ford Beebe

Western melodrama with music. The tale pictures early pioneer days when the government opened Oklahoma to homesteaders. Johnny Mack Brown plays a U. S. marshal who quits his job and goes out to the Cherokee Strip to aid rightful land owners whose claims are taken away by crooks.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency S 7 '39

Trade Paper Reviews

"Stocked plentifully with the type of drama, dialogue and situations that are the usual order for Western films, this one will probably find its entertainment niche. . . While most of the action is quite obvious there are moments when the screen fills with stirring spectacle and rather gripping bits of action."
+ — **Boxoffice** p67 D 9 '39

"This Western has enough action to be acceptable for the neighborhood trade. Picture, however, is routine and ordinary in plot."
+ — **Film Daily** p10 D 5 '39

"Competently made cowboy-and-cutthroat drama with some plains tin-pan-alley flavor for relief. Where Westerns sell, this one will not get sour waiting for customers or audience approbation. Songs, of familiar sort and okay as background, are done by a group known as the Texas Rangers. . . Story, however, is along familiar lines. In piloting the film, Beebe carefully maintains suspense, creating numerous action situations."
+ **Variety** p14 D 6 '39

ON HIS OWN. Amkino 96min S 12 '39

Cast: V. O. Massalitinova. M. Troyanovsky. Alexei Lyarsky. I. Kudriavtsev

Director: Mark Donskoi

Music: L. Schvarts

Screen writer: I. Gruzdev

Screen biography. Filmed in Russia with English subtitles. Based on the autobiography of Maxim Gorky. This is a continuation of the Childhood of Maxim Gorky. In this sequel Gorky obtains his first job as a dishwasher on a Volga steamer and later he is an apprentice in an icon shop. Although he suffers from hunger and poverty he continues to teach himself and to formulate his philosophy of life.

Audience Suitability Ratings

"A: good of kind; Y & C: too somber."
+ **Christian Century** p1358 N 1 '39

Newspaper and Magazine Reviews

"The Soviet cinema has turned resolutely away from anything which might be considered faintly controversial in 'On His Own.' . . Like its predecessor, 'Childhood of Maxim Gorky,' the film is episodic and tends to bog down in static passages, but, thanks to incisive portrayals and a remarkably realistic atmosphere, it becomes a striking re-creation of the critical youthful years of a great author. . . It is vastly interesting, if not particularly dramatic." Howard Barnes
+ **N Y Herald Tribune** p16 S 13 '39

"We won't say that it is a dull film, for Director Mark Donskoi again has conjured up so vivid a picture of Russia in the last century and has presented it so naturally that one has no thought of studio or actors, but accepts it as the work of some marvelous time and space machine. No film with its realistic quality of scene and performance can ever be completely dull. But it does drag through lack of dramatic and narrative continuity. It makes the same points over and over, merely changing the locale or the occasion." Frank S. Nugent
+ — **N Y Times** p31 S 13 '39

Trade Paper Reviews

"The Soviet studios add to the screen biography of Maxim Gorky but at what a tedious pace! . . The film's chief attraction is the manner in which it recaptures the scenes and costumes of old Russia."
+ — **Boxoffice** p43 S 23 '39

"Policy of the Russian producers in the past has been to remake favorite subjects time and again in a different vein or period, and 'On His Own' is no exception. The film suffers as to entertainment value, in the fullest sense of the word, as the faithful rendering of the subject matter stressed by the director Mark Donskoi leaves no room for byplay."
+ — **Film Daily** p19 S 18 '39

"Dramatic material which Maxim Gorky put into his autobiography has been employed for this second sequel. Original was called 'Childhood of Maxim Gorky.' It undoubtedly was a better effort. Almost anything would be. Just what appeal such a production possesses even for the arty crowd is difficult to understand. Stodgy recital of Gorky's quest for freer education gains nothing from Mark Donskoi's direction, which is the hammer-and-tongs type."
— + **Variety** p14 S 27 '39

ON YOUR TOES. Warner 94min O 14 '39

Cast: Zorina. Eddie Albert. James Gleason. Alan Hale. Frank McHugh. Leonid Kinsky. Gloria Dickson. Queenie Smith

Director: Ray Enright

Dance director: George Ballanchine

Screen writers: Jerry Wald. Richard Macaulay

Musical comedy. Based on the play of same title by Richard Rodgers, Lorenz Hart and George Abbott. The story concerns Eddie Albert, vaudeville dancer, who writes a ballet, Slaughter in Tenth Avenue, and becomes involved with a mad Russian troupe.

Audience Suitability Ratings

"A: fair; Y: fairly good; C: no."
+ — **Christian Century** p1454 N 22 '39

"Mediocre. Ballet and adagio dancing enhance this otherwise undistinguished comedy. Adults." DAR

"A lively, entertaining comedy filled with lovely music and the exquisite dancing of Zorina. . . The cast is a good one with each member striving to turn in a good performance. . . A treat for all who enjoy artistic dancing and lovely music. Family." Gen Fed of Women's Clubs (W Coast)

"A confusing and mildly entertaining picture. . . The dancing is only fair and plot poor. Waste of time. Mature." S Calif Council of Fed Church Women
Fox W Coast Bulletin N 4 '39

"Adults."
Nat Legion of Decency O 26 '39

"A & Y: good; C: no."
+ **Parents' M** p64 D '39

"Family. Outstanding. An unusually amusing story. . . Mixes lightness with fine dancing quite successfully and results in being a pleasure to watch and a good bit of fun to laugh over."
+ + **Wkly Guide** O 21 '39

Newspaper and Magazine Reviews

"It is several pirouettes, three whirling dervishes and about four songs less entertaining than its stage parent was. The once tuneful score is far in the background. . . There isn't anything to shout for about 'On Your Toes.' Four of Warners' scenarists distilled it for the screen; and in the process they left little of the original charm which was good enough for Rodgers & Hart and George Abbott—and for the connoisseurs along Broadway." John Gibbons
— + **Boston Transcript** p20 N 3 '39

"Family."
Christian Science Monitor p17 N 4 '39

"Something different, in that it brings ballet to the screen, though with satirical intent. What you get out of the dance-drama creations will depend on the personal equation. They are rather long, and it is not always clear as to how seriously we are supposed to take the demonstrations. Study groups can draw some interesting conclusions from the sequences. The story material is funny, but there is a slow spot or two." Bert Harlen
Hollywood Spectator p9 N 11 '39

"Zorina, a hit of Broadway and London musical shows, moves over to films to dance and play the lovely Russian dancer. On her toes she is utterly charming; on her heels she is just a passable actress. The tuneful music of the original is, oddly enough, subordinated to the comedy." Beverly Hills
+ — **Liberty** p46 D 2 '39

"It is a pleasant musical featuring the dancer Zorina, one of the most beautiful and most sympathetic members of her craft."
+ **Nation** p477 O 28 '39

"The lovely Zorina, the brilliant Rodgers and Hart ballet parody, 'Slaughter on Tenth Avenue,' and some superior terpsichore are the chief ornaments of 'On Your Toes' in its screen reincarnation. One might go farther than that and say that they are the sole virtues of a ragged and dull screen musical. . . As it stands now, the offering is a rather tedious tale. . . Bad plotting and slipshod staging are the principal faults of the offering but it suffers also from a case of exceedingly inept casting. . . The faltering script and direction in no way succeed in dimming Zorina's radiance. . . I would have hated to have missed seeing her in 'On Your Toes,' but she alone is not enough to make the show really good entertainment." Howard Barnes
— + **N Y Herald Tribune** p8 O 21 '39

"It still is an ingratiating show and never more so than in the ballet sequences in which Zorina is lovely, Mr. Albert is almost as good as Mr. Bolger was and the score is just the same and just as fine. But off its toes, 'On Your Toes' has a habit of falling flat on its face. The farce has been too broad for comfort and there's nothing more discouraging than the sight of a cast, with its fingers in its ears and its eyes tight shut, pretending that its laugh-lines are exploding and not simply going 'pop.'" Frank S. Nugent
+ — **N Y Times** p12 O 21 '39

"Madame Zorina pops right up here in the Tamara Geva rôle. The delightful lady is allowed the two ballets of the sketch, and they come off on the screen with considerable effect. . . Again the numbers are successful, again situations and characters are diagrammed with endless and relentless exactitude lest some simple, simple mind miss a point." John Mosher
+ **New Yorker** p75 O 28 '39

"The diligent cooperation of a good cast does little to brighten this tedious adaptation of the popular musical. . . It has its moments, however, in the fine dancing of Zorina, and the satirical ballet, 'Slaughter on Tenth Avenue.'"
+ — **Newsweek** p39 O 30 '39

"It gets its leaden foot in its mouth at the outset, spends the rest of the time coyly failing to get it out again. . . In passing from Broadway to Hollywood, 'On Your Toes' has suffered a change. Even 'Slaughter on Tenth Avenue,' a high point of the original version, has no more bang than the pop-pistol percussion with which the orchestra burlesques its pantomime killings. . . Though Zorina's lyrical legs wore out four pairs of slippers in a day making 'On Your Toes,' even the superb, deliberate grace with which she dances, regardless, among sickening verbal thuds cannot completely save a picture that gets on everybody's toes but its own."
— + **Time** p49 O 30 '39

Trade Paper Reviews

"Exhibitors will do well to sell 'On Your Toes' on the strength of those sexy ad cuts of 'Zorina,' which Charles Einfeld's staff is playing up for Warners, and not oversell it as musical entertainment. The 1936 Broadway stage hit has not improved with the years awaiting its transfer to the screen. Chief trouble seems to be in the stuttering, discursive unbalance of the screenplay provided."
+ — **Box Office Digest** p7 N 1 '39

"Slow moving and lacks the pace Warner is known for setting in musicals. Its success is entirely up to the exhibitor who will have to sell it for all it is worth. Ray Enright directed as best he could with the material transcribed from the popular Broadway success, which had a weak plot but more music than story."
— + **Boxoffice** p65 O 14 '39

"Sparkling musical comedy with Broadway's Zorina and a fine cast is solidly entertaining."
+ **Film Daily** p10 O 24 '39

"Fine performances by a cast which Zorina heads, effective comedy and inspired, smart direction by Ray Enright make 'On Your Toes' very palatable entertainment in spite of the fact that here and there the picture droops a little. The boxoffice prospects appear to be pretty good, but more than the average campaigning should be indulged."
+ **Variety** p11 O 25 '39

"Screen translation of the Rodgers-Hart-Abbott musical play resolves itself into a burlesque ballet which attempts with only moderate success to strike a different note in choreographic comedy. It includes also much that seems lugged in and is not so well burnished to average up for fair entertainment and a promise of spotty business. Offering is handicapped by indifferent or mis-casting of good talent in support of the attractive, spirited and galvanic Zorina, resulting in number of conventional, typed performances and forced comedic efforts on part of several players well up toward head of billing. There is also much more story material than has been properly digested or smartly cut to eliminate the tedious lapses between the diverting highlights and picturesque action."
— + **Variety (Hollywood)** p3 O 25 '39

ONE DARK NIGHT. Million dollar production 80min N 24 '39

Cast: Mantan Moreland. Betty Treadville. Josephine Pearson. John Thomas. Arthur Ray

Director: Leo C. Popkin

Music: Porter. Lang

Original story: Billie Myers

Comedy drama with all-colored cast. First of a series, called the Brown Family. Two more are scheduled. Moreland is a lazy and shiftless father who lets his wife support the family. He disappears and later discovers a radium deposit.

Trade Paper Reviews

"With a cast of colored favorites and a well-paced story, this release should go over well in houses catering to the Negro trade. The film has adequate production value."
+ **Film Daily** p8 D 1 '39

"It is one of the best all-Negro efforts yet turned out. Chief defect of the picture is that it runs 80 minutes when 60 would have been plenty to tell the story and sell the music. . . Although 'One Dark Night' should certainly get top grosses in colored houses, it is doubtful that it could be sufficiently sold in standard spots for the [white] trade. Far

ONE DARK NIGHT—*Continued*

more entertaining than many Hollywood 'B's'—particularly if it were reedited—it hasn't a sufficient number of genuine situation laughs or exploitative qualities to make it hurdle the color-line."

+ **Variety p16 D 6 '39**

ONE HOUR TO LIVE. Universal 59-61min N 10 '39

Cast: Charles Bickford. Doris Nolan. John Litel. Samuel S. Hinds. Paul Guilfoyle

Director: Harold Schuster

Screen writer: Roy Chanslor

Melodrama. Bickford portrays an honest cop who loves Doris Nolan. She marries a gangster John Litel. Crookedness in fixing fights brings about several murders which Bickford solves.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency S 14 '39

"A: fair; Y & C: no."

+ — **Parents' M p64 D '39**

Newspaper and Magazine Reviews

"All of the obvious tricks known to writers of melodrama are doubly evident in a wearisome 'quickie' called 'One Hour to Live.' Chiefly to blame for a singularly dull and unoriginal film is the dramatist, and the cast, ill-chosen for the most part, is unable to cope with the material." Robert W. Dana

— **N Y Herald Tribune p8 N 4 '39**

"There is something about 'One Hour to Live' which suggests that when Universal's cameras started turning, the actors weren't quite ready. The feeling is inescapable that Charles Bickford was under the impression that it was just a rehearsal, though Doris Nolan and John Litel appear to have had their suspicions." Ben R. Crisler

— **N Y Times p11 N 4 '39**

Trade Paper Reviews

"What occurs, it should be stated, has no relation to the title, or vice versa. The film is an action drama of program merit with the customary cops and robbers cliches."

— + **Boxoffice p63 S 16 '39**

"Murder mystery melodrama has plenty of action and good performances by the cast."

Film Daily p7 N 8 '39

"Exactly what bearing the title 'One Hour to Live' has on this story is very vague, unless it takes in the audience. The story, which is as subtle as being hit over the head with a hammer, is the old cops and robbers yarn. It offers very little opportunity for all concerned with its production to do anything but just forget."

— **Hollywood Reporter p4 N 29 '39**

"'One Hour to Live' is not very happy. It's a sad celluloid effort, even for a 'B' film, and is not going to mean even a faint cheer on the bottom end of its destined bookings in dualled situations. This is gangster melodrama of the old school, written and directed in the rote of the ten-twenty-thirty days rather than in the modern treatment."

— **Variety p18 N 8 '39**

"Excellently turned out in all departments, it is a first class programmer that will furnish audience satisfaction in support of more lavish productions. Unpretentious but capable mounting by Associate Producer George Yohalem, smooth, fast-moving direction of Harold Schuster and competent work of the cast help keep level above that of the usual cops-and-robbers melodrama."

+ **Variety (Hollywood) p3 N 29 '39**

$1,000 A TOUCHDOWN. Paramount 73min S 22 '39

Cast: Joe E. Brown. Martha Raye. Eric Blore. Susan Hayward. John Hartley

Director: James Hogan

Screen writer: Delmer Daves

Comedy. Martha Raye inherits a university which has no endowment. Brown assists her in transforming it into a dramatic school. When students do not enroll, Miss Raye obtains a football squad for publicity and promises to pay $1,000 for each touchdown.

Audience Suitability Ratings

"A: inane; Y & C: more or less funny."

Christian Century p1318 O 25 '39

"An hilarious, laugh-provoking football comedy. . . Amusing if you enjoy the stars. Family." Gen Fed of Women's Clubs (W Coast)

+ **Fox W Coast Bulletin O 7 '39**

"Looking at the picture from a purely farcical standpoint it is amusing for all ages, but from a critical point of view there are some scenes in which the ethics are questionable. Family." Am Legion Auxiliary

"Hilarious slapstick farce lacking sanity and subtlety, but well acted and directed with good timing and photography. . . Some lines are in poor taste. 14-18 & 8-14: amusing. Family." Calif Cong of Par & Teachers

"A farcical, implausible picture. Matter of taste." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Only Joe E. Brown and Martha Raye fans will enjoy this innocuous football yarn. Mature-family." DAR

"This better-than-average comedy is utter foolishness, silly at times, but for the most part hilariously funny. Family." Nat Council of Jewish Women

"All that could be expected from the hilarious combination of the two popular personalities of Joe E. Brown and Martha Raye is realized in this blatantly satirical farce. Family." S Calif Council of Fed Church Women

Fox W Coast Bulletin O 14 '39

"This is the poorest Joe E. Brown picture in many a moon. The story is labored and far-fetched and as artificial as the average comic strip. . . Martha Raye though slightly more subdued than in some of her former pictures still injects a more sophisticated type of humor into the film than seems appropriate in a Joe E. Brown picture. Adolescents, 12-16: doubtful; children, 8-12: no."

— **Motion Pict R p10 N '39**

"General patronage."

Nat Legion of Decency S 28 '39

Newspaper and Magazine Reviews

"By what can hardly be called a coincidence, the forward-looking cinema opens its own little football season in '$1,000 a Touchdown,' which staggered around the field yesterday at the Paramount until you wondered if maybe the title didn't mean to say 'touchback,' or whatever it is when you are tackled behind your own goal-line. Perhaps it isn't a new season, at that. Hollywood having its own daffy way with the gridiron, it is always a little difficult to tell what football season the films are talking about. Indeed, there is a suspicion that it is always the same season, and, for that matter, practically the same game." John K. Hutchens

— + **Boston Transcript p20 S 22 '39**

"Adults and young people."

Christian Science Monitor p15 S 23 '39

"Now that the football season is upon us, we might just as well capitulate to the barrage of celluloid pigskins that will sail blithely over the screens this Fall. But whether you want to swallow Joe E. Brown and Martha Raye and their combined slap-happy antics along with the inevitable pigskin heroics, is something for you to decide, not me. '$1,000 a Touchdown' is broad, sometimes a little slow and heavy. Set against a collegiate and professional football background, it has several unexpectedly comic moments. But for the most part it's stereotyped stuff. You've seen it all before; you *may* care to see it again." Jesse Zunser

Cue p32 O 7 '39

"It's anybody's guess as to what Paramount was up to when it made '$1,000 a Touchdown.' If it were a lot better (and I mean a lot), the show might be considered a football picture to end all football pictures. . . It tries hard to be hilarious satire. To my mind, though, it is as tedious a farce as it has been my misfortune to sit through for some time.

Whatever may have been its intentions, it makes the conventional football film look great. Even if it had had a few antic sparks to light up the action, it would have been hard for me to take it with its particular principals." Howard Barnes

— — **N Y Herald Tribune** p22 O 5 '39

"It is a painfully witless football farce of almost fantastic unorginality. . . It ends with Joe E. scoring the last-second touchdown by being thrown over the goal posts. They threw the wrong man: Delmer Daves, who wrote it, would be our choice—and we'd insist on a field goal." Frank S. Nugent

— — **N Y Times** p27 O 5 '39

Trade Paper Reviews

"Not a topliner in these days of stiff competition but timely and so high, wide and handsome on its laughs that it will be a great booking for almost all spots."

+ **Box Office Digest** p12 S 25 '39

"Exercising astute showmanship in teaming the gargantuan-mouthed Joe E. Brown with Martha Raye, whose oral cavity is also somewhat oversized, Paramount nevertheless has failed fully to capitalize on the mirth-provoking farcical story idea which provides the substance of this tongue-in-cheek football comedy. Too many of the gags and basically funny situations fail to click, a circumstance that is probably attributable chiefly to bad directorial timing and a loosely-woven script."

— + **Boxoffice** p27 S 30 '39

"However promising the Joe Brown-Martha Raye team may have appeared on paper, their combined efforts emerge as something less than expected through no fault of the stars. Both Brown and Raye work hard to overcome the script's weakness. The few laughs may be traced to their own mugging and capers rather than to any element in the story. Grosses will be fair where Brown and Raye are popular. Elsewhere, this is only a passable dualler." David J. Hanna

— + **Film Bulletin** p19 O 7 '39

"Lively college football comedy piles up heavy quota of laughs."

+ **Film Daily** p6 S 28 '39

"In '$1,000 a Touchdown,' Paramount has an amusing hokey comedy that will ably hold up its end of a dual program. Joe E. Brown and Martha Raye, the two biggest-mouthed funsters in films, are teamed in a comedy football story that is not to be taken seriously. Picture picks up speed as the story unfolds and winds up with an amusing pigskin battle that garners plenty of laughs."

+ **Hollywood Reporter** p3 S 23 '39

Reviewed by Gus McCarthy

+ **Motion Pict Daily** p7 S 26 '39

"It is a lightweight programmer that will carry adequately as a supporter in the duals. It's a hokey and innocuous comedy that secures laughs from elemental and obvious situations aimed at the family and juvenile trade. Picture teams Joe E. Brown and Martha Raye, giving it certain marquee strength in the secondary houses."

+ — **Variety** p12 S 27 '39

"As clever as it is screwballish, '$1,000 a Touchdown' is by far and wide the best vehicle supplied either Joe E. Brown or Martha Raye in many a moon. It is something considerably more than a fast-moving comedy punctuated by well-timed guffaws. Instead, it is an outright laugh riot."

+ **Variety (Hollywood)** p3 S 23 '39

OUR NEIGHBORS, THE CARTERS.

Paramount 83min N 24 '39

Cast: Fay Bainter. Frank Craven. Edmund Lowe. Genevieve Tobin. Mary Thomas

Director: Ralph Murphy

Music director: Sigmund Krumgold

Original story: Renaud Hoffman

Screen writer: S. K. Lauren

Drama. This is a tale of a small town druggist whose family suffer when a big chain with cut rates undermines business.

Audience Suitability Ratings

"It presents without practical solution, the problem of a small-town merchant vs. mighty chain stores. Family." DAR

Fox W Coast Bulletin N 4 '39

"The life and problems of a typical, small town American family are unfolded in a simply told story that is made important by its warm human appeal, the sincerity of the performances and the skillful direction. Family." Int Fed of Cath Alumnae

+ **Fox W Coast Bulletin** N 11 '39

"An appealing human interest story. So well is this story told, one really lives and experiences the joys and difficulties of this small-town American family. Pleasing, worthwhile entertainment. Family." Gen Fed of Women's Clubs (W Coast)

"A simple picture with plenty of comedy, appealing pathos, and, in the end, a satisfactory adjustment. Good family picture." S Calif Council of Fed Church Women

+ **Fox W Coast Bulletin** N 18 '39

"General patronage."

Nat Legion of Decency O 19 '39

"A & Y: excellent; C: mature."

+ + **Parents' M** p64 D '39

"Family. A lively family story with small town setting, very well cast and smartly directed."

+ **Wkly Guide** O 14 '39

Newspaper and Magazine Reviews

"A rare treat for all classes of audience, one of the few pictures with common appeal to both adults and children. Study groups should note the masterly manner in which emotional values are developed by the cumulative value of the succession of interdependent scenes, rather than by the usual method of building to 'big' scenes. 'A' picture exhibitors should get behind with everything they have. They can make no promises it will not make good. It will steal the show, no matter what big-name picture is teamed with it on a double bill. And it should be shown on the important spot on the evening's program."

+ **Hollywood Spectator** p7 N 11 '39

Trade Paper Reviews

"Still another entry into the family picture field, this specializes in the homespun atmosphere, humor and pathos which have contributed so substantially to the popularity of others of its ilk—usually of the series variety—although overproduction and too many maudlin sequences seriously handicap its effectiveness. Enough material and situations, little of which reflects originality, are included in the screenplay to have provided for at least two features. Consequently the entertaining moments of the film—and they are many—are sandwiched between layers of extraneous footage."

+ — **Boxoffice** p61 N 11 '39

"Here is a warm, human, intelligently done family drama which will find a profitable response in neighborhood and small town houses. It has its faults, such as a slow start, some bad cuts and a few exaggerations, but, on the whole, the story accomplishes most of its purposes faithfully and entertainingly. . . Word-of-mouth advertising will help." David J. Hanna

+ **Film Bulletin** p19 N 18 '39

"Warm, human, appealing story well played should please generally."

+ **Film Daily** p6 N 3 '39

"For what this is, it could not have been better. A fine acting cast, magnificently directed and produced, a good homespun story that may, at times, become a bit too maudlin, but for the better part of its length well written, and the combination of all these elements well balanced into as fine a piece of entertainment of this sort as you would ever hope to get."

+ **Hollywood Reporter** p3 O 31 '39

"It's a good program attraction suitable for strong dual support in the keys, and able to catch on with the subsequents and smaller towns as a solo or top feature. Picture depends on incident to carry it through rather than a basic story. Although not intended as such, it may well prove a trial balloon by Paramount for continuance of a Carter family series."

+ **Variety** p18 N 8 '39

OUR NEIGHBORS, THE CARTERS—*Continued*

"Light on story, heavy on dialog, 'Our Neighbors, the Carters' emerges as a mildly entertaining drama that might be considerably strengthened through further judicious editing. Its saving graces are its occasional heart-tugs and the fine—and, at times, inspired—performances of Frank Craven and little Mary Thomas."
— + **Variety (Hollywood)** p3 O 31 '39

OUTPOST OF THE MOUNTIES. Columbia 63min S 14 '39

Cast: Charles Starrett. Iris Meredith. Stanley Brown

Director: C. C. Coleman Jr

Original story: Charles Francis Royal

Western melodrama with music. Charles Starrett, a member of the Canadian Mounted, comes to a town where the owner of a trading company is reducing the people to poverty because of the high prices. Starrett straightens things out and wins Iris Meredith.

Audience Suitability Ratings

"General partonage."
Nat Legion of Decency O 5 '39

Trade Paper Reviews

"The dialogue is familiar, and the action fits into a like category. The only freshness about it is the outdoor setting where most of the footage was shot. It will fill in, however, as a last resort."
— + **Boxoffice** p29 D 2 '39

"Well paced outdoor melodrama has plenty of action plus songs."
+ **Film Daily** p10 N 28 '39

"More than the usual story value for a wide-open-spacer is contained in this further epic of the guys who never fail to get the villain, but bad acting and worse direction ruin whatever chance it has. It will fit nowhere but as fodder in strictly boots 'n' saddle houses."
— + **Variety** p14 N 29 '39

OVER THE MOON. London films-United artists 78min

Cast: Merle Oberon. Rex Harrison. Ursula Jeans. Robert Douglas. Louis Borell

Director: Thornton Freeland

Lyrics: Desmond Carter

Music: Michael Spoliansky

Original story: Robert Sherwood. Lajos Biro

Screen writers: Anthony Pelissier. Alec Coppel. Arthur Wimperis

Drama. Filmed in England in Technicolor. This film was started sometime ago, interrupted and then finished recently. Merle Oberon portrays a niece of an eccentric old man who lives very frugally. She is in love with the village doctor. When the uncle dies she finds out that she is heir to millions. The doctor refuses to marry her until she convinces him of her love. Some of the film was made in Monte Carlo, Switzerland, the Alps and Venice.

Audience Suitability Ratings

"A: diverting; Y: sophisticated; C: no."
Parents' M p64 N '39

Trade Paper Reviews

Reviewed by Aubrey Flanagan
— + **Motion Pict Daily** p8 N 2 '39

"An admirable cast, good photography, clever character types and an all-round elaborate production are found in 'Over the Moon.' Story is conventional but exceptionally well worked out via witty dialog, though the popular-priced patron may find it a little above his head. Smartly directed, it could stand cutting in some spots, however. The Korda and Oberon names should put it over both here [England] and in the States."
+ **Variety** p18 N 8 '39

OVERLAND MAIL. Monogram 51-53min O 31 '39

Cast: Jack Randall. Vince Barnett. Jean Joyce. Tristam Coffin

Director: Robert Hill

Screen writer: Robert Emmett

Western melodrama. Randall, rider for the overland mail, learns that an Indian uprising will take place because of the murder of a member of the tribe. He rounds up a gang with the aid of a Federal agent and turns the leader over to the Indians.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency N 23 '39

Trade Paper Reviews

"Taken for what it is—a Western—not very much can be said for this film. It is obviously a minor effort and executed with little imagination. Perhaps the only redeeming feature is the beauty of the landscape and a couple of riding scenes. Jack Randall is personable enough but a film in this category needs something more than a fine rider and a musical score that relies on the Hoof Cantata in F."
— + **Boxoffice** p25 N 18 '39

"Well paced Western with plenty of action will satisfy cowboy fans."
+ **Film Daily** p7 N 16 '39

Reviewed by Edward Greif
Motion Pict Daily p4 N 21 '39

"Jack Randall rides again for Monogram in this new cactus-country melodrama. This time he's abetted by redskins, two Federal sleuths, stagecoach, mail pony riders and a gang of counterfeiters. It's lively fare for spots where they go for Westerns. It has about everything in it but first-rate romance."
+ **Variety** p16 D 6 '39

P

PACK UP YOUR TROUBLES. 20th century-Fox 75min O 20 '39

Cast: Jane Withers. Ritz Brothers. Lynn Bari. Joseph Schildkraut. Stanley Fields

Director: H. Bruce Humberstone

Music: Sidney Clare. Jule Styne

Music director: Samuel Kaylin

Screen writers: Lou Breslow. Owen Francis

Comedy. The Ritz Brothers, a vaudeville trio, find themselves broke and without jobs in 1917 so they enlist in the U. S. Cavalry when they hear that the army provides three meals a day. They are sent to France as mule skinners and there meet Jane Withers, American-born daughter of a French officer. With her aid they become heroes.

Audience Suitability Ratings

"A & Y: fair; C: too exciting."
+ — **Christian Century** p1358 N 1 '39

"A rollicking comedy. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Adults." Calif Fed of Business & Professional Women's Clubs

"A most entertaining picture. Family." Gen Fed of Women's Clubs (W Coast)

"A well directed, elaborately produced picture which combines farce, comedy and a dramatic plot. Family." Nat Council of Jewish Women

"The story is a mixture of war situations, spying, mules and many confusing and amusing situations. Mature." S Calif Council of Fed Church Women
Fox W Coast Bulletin O 21 '39

"Adolescents, 12-16: matter of taste; children, 8-12: probably most acceptable to this age."
Motion Pict R p10 N '39

"General patronage."
Nat Legion of Decency O 19 '39

"A & Y: fair; C: no."
+ — **Parents' M** p65 D '39

Newspaper and Magazine Reviews

"The plot is as fantastic as are most attempts to be funny about anything so appalling; nevertheless, a few good laughs come out of the antics of Jane Withers and the Ritz Brothers." J. W. K., Jr.
Boston Transcript p20 N 10 '39

"Adults and young people."
Christian Science Monitor p19 N 11 '39

"'How the Ritz Brothers Won the World War' (with Jane Withers) might be a more appropriate title for this amusing burlesque-farce. Written, played, and aimed solely for laughs, it gathers plenty by the celluloid wayside, and turns out to be one of the most unexpectedly funny post-War wartime comedies in years." Jesse Zunser
+ **Cue** p31 O 28 '39

"Jane Withers' fans will be intrigued by the picture because therein Jane emerges with a new playing style. The story, with a background of the World War, affords a fair number of laughs and excitements." Bert Harlen
+ — **Hollywood Spectator** p9 O 14 '39

"In case any one still wonders where vaudeville has gone, he may recapture some of its essence with the daffy Ritz Brothers on the Western Front. . . Despite being pretty generally allergic to the three comedians, we must admit that they provide the film's chief pleasure. Funny incidents are the meat of 'Pack Up Your Troubles.' Individually, they are capable of arousing considerable chuckling, but even they are poor camouflage for a plot that is wholly dependent on farce." Robert W. Dana
+ — **N Y Herald Tribune** p19 O 27 '39

"It serves to remind us that Miss Withers is growing, even if the art of the Ritzes is not. It should also be noted in favor of 'Pack Up Your Troubles' that it packs off the boys in something other than a vehicle, for a welcome change. Though technically in reduced circumstances, so far as billing and plot position are concerned, there are moments when they seem almost funny again in their present mixup with army mules and the German forces." Ben R. Crisler
+ — **N Y Times** p27 O 27 '39

Trade Paper Reviews

"Without a super-budget, the director has moulded his elements into a super 'B,' that with its marquee and entertainment values, will rank very satisfactorily at the top of the bill in many spots."
+ **Box Office Digest** p11 O 9 '39

"A happy blend of showmanlike elements, including timeliness of its subject matter and the adroit casting which teams Jane Withers with the Ritz Brothers, stamps this as one of the best Withers vehicles to come along in months and good, substantial program entertainment by any yardstick."
+ **Boxoffice** p65 O 14 '39

"The rapidly-growing Jane Withers finds herself bucking the wacky Ritz Brothers during most of 'Pack Up Your Troubles' and the former baby star comes out second best. The three clowns are permitted to run riot through this World War tale and, although their antics destroy the continuity, their numerous fans will find plenty to laugh at. With its double-barrelled name value, this should be good box-office in all but first-runs." Frank Leyendecker
+ **Film Bulletin** p6 N 4 '39

"Sol M. Wurtzel, has in this picture one of the surprises of the year. It is a war farce that will bring great amusement to any audience. H. Bruce Humberstone did a grand job of directing, bringing out everything to keep the picture moving at a fast pace, with the highlights of hilarity not taking away from the light plot."
+ **Film Daily** p6 O 10 '39

"This hilarious and completely cockeyed affair is apt to prove a sleeper as the first—and unexpected—hit comedy of the new war cycle. Situational as to humor, it has a couple of sequences which are uproarious, while the slender drama thread and the comedy are neatly interwoven. Definitely a director's picture, the gratifying result on the screen can be attributed largely to the deft and zestful megging of H. Bruce Humberstone."
+ **Hollywood Reporter** p3 O 7 '39

Reviewed by Vance King
+ **Motion Pict Daily** p5 O 13 '39

"A pretty good programmer in the 'B' division. . . While not a picture that will cause box-office jams, the Withers-Ritz subject ought to do from fair to good, singly if not pitched too high, or on dual bills."
+ — **Variety** p14 N 1 '39

"Provided with powerful support by the Ritz Brothers, Jane Withers spreads her wings in 'Pack Up Your Troubles' and takes off for broader fields in the cinematic realm. . . It will meet with a real welcome from exhibitors and customers alike. Picture is a triumph for la Withers and Ritz freres alike, with latter giving feminine star a neck-and-neck race for entire route."
+ **Variety (Hollywood)** p3 O 7 '39

PARENTS ON TRIAL. Columbia 57min Je 29 '39

Cast: Jean Parker. Johnny Downs. Noah Beery, Jr. Nana Bryant. Henry Kolker

Director: Sam Nelson

Music director: M. W. Stoloff

Original story: J. Robert Bren. Gladys Atwater

Screen writers: J. Robert Bren. Gladys Atwater. Lambert Hillyer

Melodrama. The marriage of a young couple is annulled by the father of one of them. The husband eventually goes to reform school where he escapes to be near his wife. He gets a break and his wife returns to complete her last year at school.

SEE ALSO issue of September 25

Newspaper and Magazine Reviews

"It is rather remarkable that three screen writers could fashion such a flimsy script as 'Parents on Trial.' . . The film is just a statement of what is the right way to bring up children and why, but the statement is rendered in a dull, unentertaining manner." Robert W. Dana
— + **N Y Herald Tribune** p10 S 18 '39

Reviewed by Ben R. Crisler
N Y Times p15 S 18 '39

Trade Paper Reviews

"With a title like 'Parents on Trial' and a good enough story to satisfy the family trade, exhibitors in neighborhood and rural locations should be able to put over this programmer for rather good grosses. Of course if it is just slipped in without a campaign much of its potential value will be lost."
+ **Film Bulletin** p8 S 23 '39

"Story of parental discipline suffers from lack of good story material."
— + **Film Daily** p6 S 21 '39

"Familiar story material in which disciplinarian parents are again blamed for the things their offspring do, but not forcefully enough done as picture fodder to give it importance. For the twinners, as the flat feature."
— + **Variety** p27 S 20 '39

PHANTOM STAGE. Universal 57min

Cast: Bob Baker. Marjorie Reynolds. George Cleveland. Forrest Taylor. Reed Howes

Director: George Waggner

Screen writer: Joseph West

Western melodrama with music. Bob Baker frustrates continual robberies on a stage coach line which belongs to Marjorie Reynolds.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ja 19 '39

PHANTOM STAGE—*Continued*

Trade Paper Reviews

"A stock Western in the Bob Baker series, not too well made and far less exciting than most. Ostensibly the picture was produced on a narrow budget. For the dates where the weaker product gets a nod. Baker is not a strong enough outdoors type to vie with others presently catching the attention of the public but he might be stepped up somewhat in importance if assigned better material than 'Phantom Stage.' "

— + **Variety** p16 D 6 '39

PHANTOM STRIKES. Associated British-Monogram 58min N 15 '39

Cast: Wilfrid Lawson. Sonnie Hale. Alexander Knox. Louise Henry. Patrick Barr

Director: Walter Forde

Screen writer: Sidney Gilliat

Mystery story. Filmed in England as the first of four Edgar Wallace mysteries which will be released here by Monogram. Based on a novel, The Ringer, by Edgar Wallace. The story concerns the efforts of Scotland Yard to keep a threatened murder from taking place. The murder and solution take place at the end.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency N 23 '39

"Family. Good acting and good suspense."

+ **Wkly Guide** N 11 '39

Newspaper and Magazine Reviews

"Packed with Wallace clues, inspectors getting into each others' hair, too much very English wordiness, the film succeeds in building up real suspense only in the scene in which the victim, soft-speaking Wilfrid Lawson, awaits his forewarned death." Philip T. Hartung

+ — **Commonweal** p119 N 24 '39

"A tight, compact, English-made thriller. . . There is an excellent cast. In particular you will be interested in the victim, a shady criminal lawyer, who is sharply done by Wilfrid Lawson." Beverly Hills

+ **Liberty** p58 D 23 '39

Trade Paper Reviews

"As mystery melodrama its construction and method of building suspense is shaky. The plot hangs fire in many places and goes off half cocked in between. But an opportunity for the audience to participate in the uncovering of the guilty part, should satisfy would-be sleuths."

— + **Boxoffice** p25 N 18 '39

"Good English-made picture of mystery type holds suspense to end."

+ **Film Daily** p7 N 17 '39

Reviewed by Edward Greif

+ **Motion Pict Daily** p6 N 13 '39

"It is a topnotcher for the shudder trade. It suffers somewhat from the mediocrity of the English cast, particularly the two women, but it has plenty of gripping murder mystery material, with some fairly original angles, to arrest audiences in action houses. It won't go much farther than that because of its sombre nature, offering virtually no comedy relief to the tense plot."

+ **Variety** p18 N 15 '39

PORT OF SHADOWS. Film alliance-Films Victoria 90min O 29 '39

Cast: Jean Gabin. Michel Simon. Michele Morgan. Pierre Brasseur. Perez

Director: Marcel Carne

Screen writer: Jacques Prevert

Melodrama. Filmed in France with English subtitles. Based on a novel of same title by Pierre Mac Orlan. Also known as Quai des Brumes, the film won a prize in France. The action takes place during 24 hours at the French port of Le Havre where the central character, Jean Gabin, a deserter from the army, falls in love with a lonely girl, Michele Morgan, just as he is to depart for South America. A repulsive guardian of the girl annoys her and Gabin kills him. While escaping Gabin is himself killed by a gangster enemy.

Audience Suitability Ratings

"Objectionable in part."

Nat Legion of Decency N 16 '39

"Mature. Outstanding. A French prize-winner that is one of the best importations from France in a long time. Referred to the Committee on Exceptional Photoplays."

+ + **Wkly Guide** S 30 '39

Newspaper and Magazine Reviews

"By every rule of merit, it should go on to have an American triumph. Judged on its home grounds to be even finer than 'End of a Day,' which has been acclaimed, 'Port of Shadows' is one of those films so far outside the usual cinematic pattern that it defies easy description. . . It is also something very close to a masterpiece of the art of cinema photography—a story whose lights and shadows are captured with a pictorial delicacy that mirrors exactly the story's shifting moods."

+ + **Boston Transcript** p20 O 5 '39

"Adults only."

Christian Science Monitor p17 O 7 '39

"It is a strangely moving film—heavy, morose, tragic, eloquent with its compassionate tale of human flotsam. . . It is beautifully photographed, sensitively written, superbly acted, albeit rather depressing in its moody mysticism and almost surrealistic sets. . . The picture may not be entertainment in the usual cinematic sense. But it is a beautiful example of movie art." Jesse Zunser

+ + **Cue** p31 N 4 '39

"As a film that neither attempts more than it can do nor is satisfied with the trivial, 'Port of Shadows' is a pleasure. Apart from the thrills and satisfactions of its story, it is one of those things an occasional French film-maker does so perfectly: an atmosphere created, a mood unbroken. . . Because virtue did not triumph by some flick of the wrist in the scenario department, the majority will find the picture depressing—though with the world as it is, you'd think any story proving there is virtue in it at all would be a token of joy and welcome." Otis Ferguson

+ + **New Repub** p142 N 22 '39

"[It is a] fine [film]. . . For 'Le Quai des Brumes,' as it was called in France, is in the best tradition of that country's screen. In it a tragic fragment of living has been recreated with compassion, power and cinematic eloquence. The performances alone would have distinguished the offering. In addition, it has a splendid unity and economy of treatment, a rich photographic texture and a subtlety of moods which make it a screen experience not easily to be forgotten." Howard Barnes

+ + **N Y Herald Tribune** p8 O 30 '39

"What the theatre's patrons may think of it will depend entirely on the patron himself. If he is willing to waive temporarily the requirements he usually makes: swift tempo, a tidy dovetailing of plot, with the conflict clearly described and resolved and all the little plus and minus marks coming out even, he should find it one of the most engrossing and provocative films of the season. If he is unwilling to check his customary yardstick at the gate, he cannot avoid being confused and disappointed by a story that is no story at all, but is a sad philosophy, a conjuration of mood, with a conclusion that simply shrugs its shoulders in the gloom and murmurs 'Such is life.' . . As a steady diet, of course, it would give us the willies; for a change it's as tonic as a raw Winter's day." Frank S. Nugent

+ **N Y Times** p13 O 30 '39

"It is one that may possibly have a very general success. It's a strange, misty, violent, and altogether rather beguiling business. . . This sounds rather Russian but the French lend it a liveliness, an off hand and casual air, which I myself think a help." John Mosher

+ **New Yorker** p82 N 4 '39

Trade Paper Reviews

"Slipping quite comfortably into that charmed circle of 'Bests,' this French film carries a round half-dozen awards well. It offers exhi-

bitors running foreign films a host of saleable, compelling qualities, chiefly through frank, philosophic, soul-searching drama."
+ + **Boxoffice** p19 N 4 '39

"This new French release is a distinguished film in every respect, taking rank with the finest French pictures exhibited in this country. Essentially, it is a brilliant character study. The actors are top flight from principal roles to the smallest bit parts, and the direction of Marcel Carne is incisive and deft in creating a sinister atmosphere."
+ + **Film Daily** p7 N 1 '39

Reviewed by Charles S. Aaronson
+ **Motion Pict Daily** p5 O 30 '39

"It is a winner, but its success is doubtful outside of France. Story is not only sordid but unreasonable. It is a real slice from life, but of the lower element, with little finesse used in presenting it. It is in the raw from beginning to end with some of life's most despicable characters being spotlighted. But, despite this, picture has its selling point with some excellent acting."
+ **Variety** p15 Je 15 '38

PRIDE OF THE BLUEGRASS. Warner 65min O 7 '39

Cast: Edith Fellows. James McCallion. Gantry the Great. Granville Bates

Director: William McGann

Screen writer: Vincent Sherman

Horse racing story. Originally called Gantry the Great. The famous blind trick horse, Gantry the Great, appears in the film. When a race horse loses his sight, a boy secretly trains the horse to jump by signals. He wins a great race.

Audience Suitability Ratings

"A pleasantly sentimental comedy of the race track. Family." Int Fed of Cath Alumnae
+ **Fox W Coast Bulletin** N 11 '39

"A, Y & C: good."
+ **Parents' M** p65 D '39

"Family-juvenile. Human and interesting (though the interest is largely juvenile)."
Wkly Guide O 28 '39

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p19 O 14 '39

"A sometimes moving little story about the faith and determination of a young jockey, which results in a champion race horse's return to the track despite a handicap of blindness. Especially good entertainment for the youngsters." Bert Harlen
+ **Hollywood Spectator** p11 N 11 '39

Trade Paper Reviews

"This is fairly good entertainment for the family trade."
+ — **Boxoffice** p43 S 23 '39

"This is an entertaining and fast moving horse flesh yarn, with Edith Fellows and Jimmy McCallion aiding it greatly by their stellar performances. . . While not strong enough to stand on its own, 'Pride of the Blue Grass' is a very good dualler for neighborhoods and small towns. It will be enjoyed."
+ **Film Bulletin** p21 N 4 '39

"Marking the debut of Gantry the Great, famous blind equine trick horse, as a screen performer, this picture will fit nicely in program spots. It has sentiment, drama and comedy nicely blended, with a personable cast of players to put the story over."
+ **Film Daily** p5 O 12 '39

" 'Pride of the Bluegrass' is that all too rare specie of motion picture—a picture with a heart. It is hard to picture any audience that will not be completely carried away by its warmly sentimental story and handling. It has comedy, thrills and pathos, each in abundance. It is further distinguished by several fine performances, and understanding direction by William McGann."
+ **Hollywood Reporter** p3 N 2 '39

Reviewed by Roscoe Williams
+ — **Motion Pict Daily** p12 N 6 '39

"For a minimum-budgeter with a specialized story built around an animal, 'Pride of the Bluegrass' is a surprisingly acceptable 'B' picture. It has negligible draw (obviously, a blind horse would be doubtful boxoffice), but it provides fair enough entertainment for the lower duals, and it contains some genuinely skillful direction, with several excellent performances."
+ — **Variety** p14 O 18 '39

" 'Pride of the Bluegrass' has what it takes to make a strong programmer. . . Well written, directed and mounted, 'Pride' is an offering that reaches beyond bounds of crop of race track vehicles cinematized in recent years. It is mass entertainment that will benefit by word-of-mouth ballyhoo. What it lacks in way of box office monickers, it more than makes up for in fine performances."
+ **Variety (Hollywood)** p3 N 2 '39

PRISONER OF CORBAL. Unity-Syndicate 73-75min Ag 25 '39

Cast: Nils Asther. Noah Beery. Hazel Terry. Hugh Sinclair

Director: Karl Grune

Music: Allan Gray

Music director: Boyd Neal

Screen writer: S. Fullman

Drama. Filmed in England. Based on the novel of same title by Rafael Sabatini. The scene is the French Revolution. Hazel Terry portrays a woman of noble birth who is loved by both a revolutionary leader and an aristocrat.

Trade Paper Reviews

"If a Broadway sluff house first-run audience is any criterion, Rafael Sabatini's novel stacks up more as bewilderment than entertainment as Unity has produced it. There isn't a designed drop of comedy in the French revolution yarn, yet the audience found more than a little to laugh at. The film has all the earmarks of sub-standard English production; staggeringly slow, over-acted, faulty direction and cumbersome construction. Overlong battles of words, grimaces and stilted romantics are not unlike early 'talkie' efforts."
— **Boxoffice** p25 S 9 '39

"A very weak and disjointed production attempts to bring to the screen the Rafael Sabatini story of the French Revolution. The trouble is that it jumps around from romance to the melodramatic, then kicks in with some rather risque incidents, some of which have been obviously clipped, so that the entire film is disjointed, choppy and uneven."
— **Film Daily** p5 S 11 '39

"Several brutal passages and numerous spicy items enliven proceedings but this vehicle has so many weak points, including direction, story development, undue length, feeble recording and lack of humor, that it never will struggle beyond a secondary spot on duals."
— **Variety** p19 Ag 30 '39

PRIVATE DETECTIVE. Warner 55-57min D 9 '39

Cast: Jane Wyman. Dick Foran. Gloria Dickson. Maxie Rosenbloom. John Ridgely

Director: Noel Smith

Original story: Kay Krause

Screen writers: Earle Snell. Raymond Schrock

Melodrama. A new series which will take the place of the Torchy Blane series. Jane Wyman is an operative in a private detective agency and Dick Foran is a police lieutenant. They plan to marry but postpone it to solve a series of crimes.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency N 9 '39

Newspaper and Magazine Reviews

"A detective yarn of 'B' grade, as good as the run of them." Bert Harlen
+ — **Hollywood Spectator** p9 D 9 '39

PRIVATE DETECTIVE—*Continued*

Trade Paper Reviews

"A compact little thriller with plenty in the excitement line for satisfaction that goes with a well-balanced program. The cast rarely rises above the melodrama type of dramatics but it delivers the contributing causes of the story convincingly and with skill."
+ Boxoffice p17 N 25 '39

Reviewed by Roscoe Williams
+ Motion Pict Daily p6 D 11 '39

"Warners put the 'Torchy Blane' series into the garage for an overhauling and repaint job. 'Private Detective' has a new finish, but underneath it's plainly the 'Torchy' formula, with wider cruising range apparent than was the case in the girl reporter series. . . Plot unwinds according to formula, but provides some actionful and suspenseful moments, although the situations are obviously elemental and far-fetched."
+ — Variety p14 D 6 '39

"Torchy Blane is dead, but her spirit lives on in 'Private Detective,' as fast and actionful a program melodrama as has emerged from Warners plant in some time. True, it's based on a tale that at times reaches beyond the bounds of the average imagination, but, even so, it builds and maintains a suspense that will keep the customers on edge."
+ Variety (Hollywood) p3 N 30 '39

PRIVATE LIVES OF ELIZABETH AND ESSEX. Warner 100-106min N 25 '39

Cast: Bette Davis. Errol Flynn. Olivia de Havilland. Donald Crisp. Alan Hale. Vincent Price. Henry Stephenson. Henry Daniell. James Stephenson

Director: Michael Curtiz

Music: Erich Wolfgang Korngold

Music director: Leo F. Forbstein

Screen writers: Norman Reilly Raine. Aeneas MacKenzie

Historical drama. Filmed in Technicolor. Based on the play Elizabeth the Queen by Maxwell Anderson. Bette Davis plays the domineering Elizabeth and Errol Flynn is Earl of Essex, the man who lost his head when Elizabeth felt he was plotting against the best interests of England. Their stormy love story with its court intrigues, its clash of personalities and ambitions reveals the lives of two head-strong characters.

A Film Guide to the picture, Private Lives of Elizabeth and Essex, prepared by Harold Turney, is obtainable from Film Guide, Taft Building, Hollywood, California at two dollars for twenty different issues. (Special introductory offer: one year, ten to twenty guides, one dollar.)

Photoplay Studies devotes an issue to the photoplay appreciation of The Private Lives of Elizabeth and Essex, prepared by Araxi Jamgochian. It is obtainable from Educational and Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City at fifteen cents per copy or as part of the $2.00 annual subscription.

Audience Suitability Ratings

"Excellent. The grandeur of this picture lies in Bette Davis' performance, in the rich beauty of the photography, and in the third dimensional effects achieved by 'forced perspective' (the gradation in set-building) of the lavish sets. Mature-family." DAR
+ + Fox W Coast Bulletin S 30 '39

"It is Bette Davis' interpretation which makes the film significant. . . Errol Flynn plays the role of Essex and while for the most part he seems more the dashing hero of 'Robin Hood' than a man torn between love for a woman and the desire for power, there are scenes, notably the last, where he reaches convincing heights. Miss Davis, on the other hand, is exceptionally fine. . . It is a picture which attracts intellectually rather than emotionally and will hold most interest for adult audiences. Adolescents: possibly interesting; children: too long and tiring." Women's Univ Club, Los Angeles
+ + Fox W Coast Bulletin O 7 '39

"A melodramatic historical drama that is superb in every detail, including coloring, costuming, directing, acting and cast. Excellent. Mature-family." Am Legion Auxiliary

"14-18: recommended especially for high school students; 8-14: mature. Mature-family." Calif Cong of Par & Teachers

"This screen version of Maxwell Anderson's play 'Elizabeth the Queen,' is not only a masterly, fascinating historical drama, but an artistic achievement. . . The acting without exception leaves nothing to be desired. Mature." Calif Fed of Business & Professional Women's Clubs

"A production of rarely fine qualities that will add to the luster and distinction of the screen. Family." Gen Fed of Women's Clubs (W Coast)

"A powerful, brilliant contribution to this year's outstanding films is the intensely interesting beautifully produced film done in Technicolor." Nat Council of Jewish Women

"The musical score of this picture is a masterpiece and one should study it most carefully to understand its full import. Adults." Nat Fed of Music Clubs

"A splendid supporting cast and remarkable understanding and sympathetic direction combined, make this an outstanding picture. Mature." S Calif Council of Fed Church Women
+ + Fox W Coast Bulletin O 14 '39

"Adults."
Nat Legion of Decency O 5 '39

"A & Y: excellent; C: no."
+ + Parents' M p65 D '39

"Family. Outstanding. Referred to the Committee on Exceptional Photoplays. Recommended for schools and libraries."
+ + Wkly Guide N 4 '39

Newspaper and Magazine Reviews

"It is one of the cinema's more stunning exhibits, photographically. But what you will recall as you leave the Metropolitan, and doubtless for a long time after, is Miss Bette Davis' impersonation of the Queen. . . It is so good, in fact, that it withstands even the effect of Errol Flynn's Essex, although the latter has his points." John K. Hutchens
+ Boston Transcript p22 D 8 '39

"Deviations from history, like changing Elizabeth's age (she was really 63 in 1596), and telescoping incidents do not matter, for Michael Curtiz has directed an interesting, intelligent picture. Errol Flynn's lack of vitality in delivering beautifully-written lines is compensated for by his appearance. Bette Davis's vain, cruel Elizabeth is the real thing. . . The dull scenes of the Irish campaign, inserted to give this wordy picture the movement it needs, are made up for by the magnificent finale in the tower." Philip T. Hartung
+ Commonweal p97 N 17 '39

"Somewhere between the Theatre Guild stage and Warner Brothers' Burbank studios Maxwell Anderson's grand drama of Elizabethan England stumbled and fell on its face. . . Maybe the weaknesses of the film version are due to the tremendous weight of Technicolored magnificence and epic ponderousness, which bear down upon this poignant tragedy and slow it into a lumbering, top heavy, over-dressed historical spectacle. Whatever the cause, the film is a disappointment. . . Much of this is certainly due to the worst example of miscasting of the year—Errol Flynn in the role of Essex. Bette Davis' performance is a thing of radiant splendor—carefully planned, superbly executed." Jesse Zunser
— + Cue p42 D 2 '39

"Visually a screen success; emotionally a failure. 'Elizabeth and Essex' does not get inside us as a motion picture must to bring money to the boxoffice. The famous romance between the two main characters, played by Bette Davis and Errol Flynn, is little more than a series of quarrels with kissing interludes. . . Of some historical value and with costuming and a physical background faithful to the period. I can not see anything in it to interest students of motion picture appreciation. Exhibitors, of course, can cash in on the Davis-Flynn combination, but can not count on word-

of-mouth exploitation to keep attendance growing."
Hollywood Spectator p6 O 14 '39

"The lusty era of the Virgin Queen . . . is one of the most difficult periods in all history to film honestly. . . That Bette Davis and Director Michael Curtiz have been able to catch a measure of a rowdy era is, in itself, remarkable. . . It is one of Bette Davis' best screen efforts. Errol Flynn is less successful as the amorous opportunist Essex. He is too much the handsome hero in doublet and hose." Beverly Hills
+ + Liberty p13 N 11 '39

"It is a profound disappointment. It has been photographed in Technicolor with a handsome wooden horse as Essex (Errol Flynn); Bette Davis overplays the queen in a grand manner, but nothing can move this Essex. Therefore the greater her passion for him the smaller the queen becomes. Miss Davis is best in her solo scenes; then her painful thoughts about her love are not made ridiculous by the presence of a stupid lover." Franz Hoellering
— Nation p662 D 9 '39

"It is a sumptuous historical pageant, but it owes what distinction it possesses to Miss Bette Davis rather than to Technicolor and the regal pomp of its settings. . . The actress, who has been in the predicament of trying to catch up to her reputation, takes a huge stride in that direction in the offering. . . Mr. Flynn gives so stolid a portrayal . . . that wooden would be a kind adjective for his acting. . . As for the script, it is sometimes poetical, sometimes colloquial and never very compelling. Miss Davis is the chief ornament of this Warner Brothers' production. She is so good that I advise you to see the screen drama." Howard Barnes
+ N Y Herald Tribune p8 D 2 '39

"It's Queen Bette's picture just as surely as Mr. Flynn is a good-looking young man who should be asked to do no more in pictures than flash an even-toothed smile and present a firm jaw-line. . . The film, of course, is stage struck and almost too heavily freighted on the literary side. . . It is a good film, one well worth seeing; how much better it might have been, with an Essex worthy of Miss Davis's Elizabeth we can only surmise." Frank S. Nugent
+ N Y Times p21 D 2 '39

"Miss Davis, superbly painted and dressed for the rôle of the old Queen, looking the part and suggesting it, too, so often, has an impossible task set for her, since Errol Flynn, as the pet Earl, can't come halfway to meet her. He may be a bit on the hefty side, and he actually seems little more than one of the props in a big, over-dressed costume piece." John Mosher
New Yorker p121 D 9 '39

"As a drama, 'Private Lives of Elizabeth and Essex' is a wordy and often laggard close-up of star-crossed lovers in various stages of arrogant pride and remorse. But as a careful, lavishly staged, and superbly Technicolored projection of Elizabethan pomp and circumstantial evidence, the film is in many ways distinguished. Most of its validity and emotional power stem from Bette Davis' compelling impersonation of Elizabeth."
+ Newsweek p34 N 6 '39

"You may feel the urge to criticize this as lacking in the fire, the arm-waving melodrama that the Virgin Queen Elizabeth's lusty to-do with Lord Essex might have inspired. . . Anyway, you of the imaginative mind will find the time at this well-spent."
Photoplay p62 D '39

"The result is a sumptuously Technicolored spectacle with some lyrically lovely scenes (hawk-flying), some eerie ones (Irish bogs). The main defect of the film is that it is not tragic. Until the very end, Elizabeth's insistence that Essex can save his head merely by sending back her ring makes the drama seem as unreal as a schoolgirl's tiff, the decapitation just a bit of a royal whimsey. Partly this is due to Author Anderson's original conception, partly to the neurotic bounce with which Cinemactress Davis scratches, claws, snarls and romps her way through the repetitious love scenes, mopes and moons through her my-manic depressions."
Time p80 N 13 '39

Trade Paper Reviews

"It is doubtful if there has ever been a greater exhibition of courage on the part of a screen actress than is shown by Bette Davis in her portrayal of Queen Elizabeth in this sumptuous costume drama. It is also pretty certain at this early date that Miss Davis has already won the Academy award for the best performance of the year. . . But by all the signs, Warners have a hit picture here. There is the big loyal following of Miss Davis and Errol Flynn, there is an eye-feasting riot of spectacular Technicolor, there is the impressive solidity of near-history. It isn't a picture for the jitterbugs, and for those of their elders seeking an evening of relaxation from the cares of life. In fact, it is ponderously slow-moving. But there is a profitable audience for this sort of thing when the marquee presents safe magnets."
+ + Box Office Digest p8 O 2 '39

"If further proof were needed to establish Bette Davis' rightful claim to filmdom's Thespic crown, her truly regal characterization of England's most famous queen unquestionably supplies it. Seldom has the screen boasted so flawlessly fine a performer. The picture itself must be acclaimed as one of the most distinguished productions of many seasons."
+ + Boxoffice p27 O 7 '39

"This Warner Brothers' historical drama is saved by a magnificent performance by the ever reliable Bette Davis. As for the story, it is too often slow, dull and uninspiring. The chief reason for its failure is the absence of the essential ingredient—sympathy. Unable to develop any real understanding of the central characters, the spectator finds it difficult to become engrossed in their romance and conflict. There are only a few moments of action in the film. The topnotch cast assures first runs of substantial grosses. In the subsequents it will be hampered by unfavorable word-of-mouth and critical reactions." David J. Hanna
+ — Film Bulletin p19 O 7 '39

"Like Grant took Richmond, this brilliant Technicolor feature will take audiences everywhere. And what a resulting golden 'take' for showmen! For here is a picture telling a highly dramatic and essentially human story against the magnificent pageantry of the Elizabethan age, and telling it, if you please, with sustained action and tempo."
+ + Film Daily p6 S 28 '39

"With its already widely-heralded magnificence and its marquee-dominating headliners, it is lavishly rich in promise. It lives up to that promise. In short, it is a rave picture by all odds, and is due to put new and vital lifeblood into the exhibiting business. . . Never once are the spectator's interest and attention in the almost clinically acute drama of two lives permitted to flag."
+ + Hollywood Reporter p3 S 28 '39

Reviewed by Alfred Finestone
+ + Motion Pict Daily p1 S 28 '39

"It is a lavishly-produced historical drama, extravagantly mounted in Technicolor. It's solid box office material, with fine grosses and holdovers indicated. Starring duo of Bette Davis and Errol Flynn provides potent marquee attraction. Miss Davis dominates the production at every turn as Elizabeth, Virgin Queen of England. Here is a persuasive and compelling performance, a studious portrayal of an historical character that will catch attention and approval from audiences and critics."
+ + Variety p12 O 4 '39

"Done with a magnitude and a spirit thoroughly commensurate with the subject, the private and the public lives of England's so-called Virgin Queen and her ambitious, favored lover are here shadowed forth magnificently and with great entertainment impact. The picture ranks with the finest historical dramas the screen has attempted, stands in the van of the season's most impressive offerings and again certifies Bette Davis as a superlative actress. That the film will do smash business is no difficult prediction. On the score of merit, it will richly deserve its prosperous runs."
+ + Variety (Hollywood) p3 S 28 '39

Q

LE QUAI DES BRUMES. See Port of shadows

QUICK MILLIONS. 20th century-Fox 61min Ag 25 '39

Cast: Jed Prouty. Spring Byington. Kenneth Howell. George Ernest. June Carlson. Florence Roberts. Eddie Collins

Director: Malcolm St Clair

Music director: Samuel Kaylin

Original story: Joseph Hoffman. Stanley Rauh

Screen writers: Joseph Hoffman. Buster Keaton

Comedy. Another in the Jones Family series. The Joneses, just home from their Hollywood visit, find that an eccentric uncle has left them a mine and cabin in the Grand Canyon. They turn about immediately and find the cabin has become a hideout for some gangsters. Based on characters created by Katharine Kavanaugh.

SEE ALSO issue of September 25

Newspaper and Magazine Reviews

Reviewed by Beverly Hills
Liberty p38 O 7 '39

"Fourteenth in the series of films about the Jones Family is a pitiful little thing called 'Quick Millions.' It is the first we have seen and we will shed no tears if it is the last. . . Doubtless, some of the series have been well done, else they wouldn't have lasted this long. Such films as 'Quick Millions,' however, are a waste of time and money." Robert W. Dana
— N Y Herald Tribune p8 S 25 '39

"The Joneses are among this corner's favorite screen families and we dislike saying an unkind word about them, but the current episode seems to be their weakest entertainment to date. In fact, we hate to think what the picture would have been without the comic presence of vaudeville's Eddie Collins who practically steals the show." T. M. P.
— + N Y Times p27 S 22 '39

Trade Paper Reviews

"Entertaining 'Jones Family' release will appeal to the family trade."
+ Film Daily p6 S 22 '39

R

THE RAINS CAME. 20th century-Fox 103min S 15 '39

Cast: Myrna Loy. Tyrone Power. George Brent. Brenda Joyce. Nigel Bruce. Maria Ouspenskaya. Joseph Schildkraut. Mary Nash

Director: Clarence Brown

Screen writers: Philip Dunne. Julien Josephson

Drama. Based on the novel of same title by Louis Bromfield. The plot concerns a group of socially important Britishers and high-caste Indians in a small principality of interior India. Myrna Loy portrays a philandering young woman who falls in love with an Indian doctor. George Brent, a bored remittance man, and Brenda Joyce, a missionary's daughter, also fall in love. All these characters are swept together to settle their life problems when an earthquake and flood cuts them off from the world.

SEE ALSO issue of September 25

Audience Suitability Ratings

"A: very good of kind; Y: better not; C: no."
+ + Christian Century p1222 O 4 '39

"The scenes of destruction caused by the torrential rains and earthquake are beyond description. Adults only." Am Legion Auxiliary

"Adults: gripping; 14-18: exciting; 8-14: no. Adults." Calif Cong of Par & Teachers

"This excellently produced spectacle of fabulous, modern India is pretentious and impressive. . . Myrna Loy may seem to lack warmth —playing in too placid and aloof a key. Adults." Calif Fed of Business & Professional Women's Clubs

"Excellent. The film is choppy and less forceful than Bromfield's book. Adults." DAR

"A thrilling, dramatic spectacle with engrossingly realistic scenes. . . A picture of engrossing interest to a mature audience. Adults." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"A spectacular, potent drama. . . The mysticism of India has been expertly depicted by the excellent direction and superb acting. Adults." Nat Fed of Music Clubs

"A lavishly spectacular social drama. . . Acting is superior and direction is expert. Adult in interest." Nat Soc of New England Women
+ + Fox W Coast Bulletin S 23 '39

"Even if it were possible to crowd all the interesting characters and scenes of Bromfield's long novel into a screen-sized drama, the result would certainly be tedious. . . Technically the production is a tour-de-force and it has enough novelty in story and setting to make it of more than ordinary interest to the general public. Adolescents, 12-16: unsuitable; children, 8-12: no."
+ — Motion Pict R p7 O '39

"Adults."
Nat Legion of Decency S 21 '39

"Mature. Outstanding. A rich and varied picture, unusual for its true and sympathetic depiction of Indian life. Recommended for libraries."
+ + Wkly Guide S 16 '39

Newspaper and Magazine Reviews

"Mr. Power doesn't quite convince you that his Major Safti is a great surgeon, not to say a maharajah or indeed anything but a romantic young member of the Screen Actors Guild. However, the leading character is really none of the starred trio. It is the combined flood and earthquake. . . However they do it, the buildings crash and the wall of water sweeps down with a terrifying reality, and one ventures to say that it is the thing you will chiefly remember about the whole business." John K. Hutchens
Boston Transcript p20 S 29 '39

"Adults."
Christian Science Monitor p15 S 30 '39

"Louis Bromfield's novel is a natural for the movies and Clarence Brown has directed it into an absorbing film. . . It might have been improved by speeding up the last half." Philip T. Hartung
+ Commonweal p500 S 22 '39

"This will have to be a yes and no review as the film definitely splits into two parts. The first two thirds are grand—swell atmosphere, good acting, and an all-fired grand earthquake and flood. The last third, let it be said with sorrow, slides slowly down hill until the whole thing finally comes to rest. . . However, I think you will get enough out of the good parts to warrant your taking on the bad." Jesse Zunser
+ — Cue p38 S 16 '39

"One for everyone except the very young, for whom the flood, earthquake and sound may be a bit terrifying. In every respect a remarkable production. Study groups should note how the intimate story is kept intact during the showing of the tremendous manifestations of nature in an ugly mood, also the manner in which the rain in the picture looks more like real rain than it has in any other picture. Exhibitors will find that the star names will attract the first audiences and word-of-mouth will attract future ones. A clean picture which carefully avoids the censorable incidents in the book."
+ + Hollywood Spectator p6 S 30 '39

"It presented dangerous pitfalls to the screen. Thanks to Director Clarence Brown, an expert special-effects department, and a healthy measure of good acting, the story emerges pulsating and pretty breathless. . . The upheaval of nature, treating palaces and huts, Britons, natives, and elephants alike, in itself rates 4 stars. Take it from Beverly Hills, you will find 'The Rains Came' to be emotionally and geographically moving." Beverly Hills

+ + **Liberty** p39 O 21 '39

"The story has been clumsily handled. . . Until the earthquake, the piece is a nice, finished job, but then the forces of nature seem to be too much for everyone." John Mosher

+ — **New Yorker** p67 S 16 '39

"It seems overlong and static in its final sequences—perhaps in contrast with the magnificently staged three-ring circus of excitement that climaxes the first half of the film. Nevertheless, 'The Rains Came' is a lavish and respectful dramatization of Bromfield's popular novel."

+ **Newsweek** p37 S 18 '39

"Magnificent is the word for 'The Rains Came.' Here, in a troubled world, is a film that will take you completely away from today's agonies and exalt you into a consciousness of the strength love has in human regeneration. Louis Bromfield's story has been transferred to the screen with compelling fidelity and extreme visual beauty."

+ + **Photoplay** p64 N '39

"As entertainment, 'The Rains Came' suffers from the fact that it uses its salvo of disasters not to solve the problems of its characters, but to heighten them. Since these characters to begin with are as slick and typical a pack as ever cavorted through a Louis Bromfield serial in 'Cosmopolitan,' after the rain they seem sadly washed out and anti-climactic. . . The only memorable performance in 'The Rains Came' is that of button-faced, button-sized Russian veteran Maria Ouspenskaya."

Time p50 S 18 '39

Trade Paper Reviews

"Zanuck has backed up his automatic box office elements with all the production values that 20th Century-Fox could give to any subject as important as this. . . No suggestion is really needed with those marquee names, and with the background of the novel's success. The picture will fulfill all promises. It is an adult subject, though, and should be spotted for those days."

+ + **Box Office Digest** p10 S 9 '39

"Again the Zanuck squadron has staged a bombardment of high-powered entertainment the reverberations of which should crash through every showing to echo and re-echo substantial profits. The film version of Louis Bromfield's widely-discussed best-seller ensnares elements to captivate every theatre patron."

+ + **Boxoffice** p63 S 16 '39

"This is one of the better films of recent months. Retaining enough of Louis Bromfield's popular novel to make an always engrossing screenplay, Darryl Zanuck has embellished the film with the most spectacular scenes of natural catastrophe since 'San Francisco.' This will be a big grosser everywhere, suited as it is for all types of audiences." Frank Leyendecker

+ + **Film Bulletin** p6 S 23 '39

" 'The Rains Came' is a big boxoffice picture. Its assets comprise a combination of ingredients that range from marquee power to a well publicized best seller. It also has the advantage of a new locale. It emerges as a competent job. For the box office purpose intended, it's highly effective."

+ + **Variety** p12 S 13 '39

RANGE WAR. Paramount 65min S 23 '39

Cast: William Boyd. Russell Hayden. Britt Wood. Pedro De Cordoba

Director: Lesley Selander

Original story: Josef Montaigue

Screen writer: Sam Robins

Western melodrama. Another in the Hopalong Cassidy Series based on characters created by Clarence E. Mulford. Hopalong ferrets out the mystery which is hindering the efforts of a group of ranchers who want to build a railroad spur so that they will not have to pay toll to a rival range owner.

SEE ALSO issue of September 25

Audience Suitability Ratings

"A: naive; Y & C: good of kind."

Christian Century p1222 O 4 '39

"Family." Calif Cong of Par & Teachers

"An entertaining Western with an effective musical score and exceptionally beautiful background. . . Exciting for small children. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"A good Western. Entertaining for those who enjoy the type. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Types are good, dialogue average, comedy effects rather feeble. Family." Nat Soc of New England Women

"Beautiful settings and pleasing romance add to this clean Western picture. Family." S Calif Council of Fed Church Women

+ **Fox W Coast Bulletin** S 9 '39

"This is a good, exciting Western. Adolescents, 12-16: yes; children, 8-12: exciting."

+ **Motion Pict R** p6 S '39

Trade Paper Reviews

"Pip Hopalong Cassidy thriller moves fast with good human touches."

+ **Film Daily** p7 S 7 '39

RASPUTIN. Concord films 93min O 16 '39

Cast: Harry Baur. Marcelle Chantal. Pierre-Richard Willm. Jean Worms. Carine Nelson

Director: Marcel L'Herbier

Music: Darius Milhaud

Historical drama. Based on the novel Tragedie Imperiale by Alfred Neumann. Filmed in France with English subtitles. This is the seventh screen biography of the mad monk. Harry Baur gives his interpretation of the peasant mystic, charlatan, alternately good and evil, whose character has baffled historians.

Audience Suitability Ratings

"Condemned."

Nat Legion of Decency N 2 '39

Newspaper and Magazine Reviews

"It is difficult to understand why this seventh film should have been made about the mysterious, faking peasant-monk who influenced the Romanoffs, unless to give Harry Baur a chance to play the meaty rôle. Mr. Baur rises to the occasion with a fine performance, but still fails to make 'Rasputin' believable." Philip T. Hartung

+ — **Commonweal** p47 N 3 '39

"A biography of the Russian monk and adventurer . . . lends itself admirably to large drama. . . The current French picture is lavishly produced, and interesting historically and atmospherically. But it is far from satisfactory in its slow, lumbering, monotoned dramatics. Despite M. Baur's excellent characterization, the whole film lacks pace and suspense, and is correspondingly weak as entertainment—except in a few isolated scenes." Jesse Zunser

+ — **Cue** p38 O 21 '39

"Harry Baur's talent for moody make-believe has been given full scope in 'Rasputin.' . . The result is a striking and at times terrifyingly real portrait, but it is much more portrait than photoplay. The motion picture itself is scarcely notable. . . Without Mr. Baur's central characterization, one might very well ask why any one bothered to bring a rather familiar chunk of history to the screen again. . . For my part, I fell under Mr. Baur's spell frequently enough to find the offering rather engrossing." Howard Barnes

+ **N Y Herald Tribune** p20 O 17 '39

RASPUTIN—*Continued*

"Mr. Baur's 'Rasputin' belongs to the great performances of the screen. . . The picture has been richly produced and most competently played." Frank S. Nugent
+ **N Y Times p31 O 17 '39**

"[It] may suffer somewhat from the fact that a lot of people are bored with the whole Rasputin business. It may seem old hat. M. Baur manages the difficult problem of presenting the cleric in a somewhat sympathetic light. . . The film won't, I feel, bring to life for us that Imperial domestic and pathological situation." John Mosher
+ — **New Yorker p90 O 21 '39**

Trade Paper Reviews

"Harry Baur adds this portrait of the notorious Russian monk to his gallery of vivid historical portraits. . . The performance is what may be expected of a first-rate artist as Baur."
Boxoffice p27 O 21 '39

"Brilliant characterization by Harry Baur makes the French film top flight entertainment."
+ **Film Daily p7 O 27 '39**

Reviewed by Charles S. Aaronson
+ **Motion Pict Daily p9 O 25 '39**

"Harry Baur brings probably his most powerful characterization to the screen in the French-made version of Rasputin's strange life. It is far from the first version of the Russian peasant-monk's life, but perhaps the most liberal, unbiased treatment. . . 'Rasputin' is one of the better pictures to come from France lately. Yet, despite fairly smart direction and excellent supporting people, it misses the target in its final passages. As with so many worthy French screen efforts, certain obvious weaknesses begin to creep in towards the last reels. In its present form the picture suffers from scissoring of the more ribald episodes, and could stand trimming in the last reel."
+ **Variety p14 O 18 '39**

THE REAL GLORY. Goldwyn-United artists 95min S 29 '39

Cast: Gary Cooper. Andrea Leeds. David Niven. Reginald Owen. Broderick Crawford. Kay Johnson. Vladimir Sokoloff

Director: Henry Hathaway

Music director: Alfred Newman

Screen writers: Jo Swerling. Robert R. Presnell

Melodrama. Based on the novel of same title by Charles L. Clifford. Gary Cooper portrays a doctor in this exciting story of the training of the native Philippine Constabulary in 1906 by American soldiers so that the natives were able to protect themselves from piratical tribes of Moros and start a project of self-government.

Audience Suitability Ratings

"A: fine of kind; Y: exciting; C: no."
+ + **Christian Century p1422 N 15 '39**

"Family." Am Legion Auxiliary

"Well staged and well acted melodrama of the Philippines, reminiscent of the epics of the past. Adults: if you like the type; 14-18: possibly; 8-14: too tense. Adults." Calif Cong of Par & Teachers

"To this historical story has been added flourishes and embellishments to heighten the suspense and inject melodramatic zest. . . Fighting sequences are a bit harrowing and could be improved with cutting. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"A thrilling, absorbing picture of an American achievement. An engrossing picture, teeming with interest and action. The terrific fighting makes it too realistic for the younger members of the family. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"A virile vigorous historical drama. Mature-family." Nat Council of Jewish Women

"An exciting war melodrama. Mature." Nat Fed of Music Clubs

"The picture gives a remarkable illusion of reality. Family, exclusive of young children." Nat Soc of New England Women

"A gripping drama of high adventure, excellently presented. . . Definitely not for children, but boys of teen age will revel in it. Mature." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin S 23 '39**

"The historical value of the production is debatable, but it does treat of a locale and events that are new to the screen and which should be of particular interest to Americans. Adolescents, 12-16: very violent; children, 8-12: too violent."
Motion Pict R p7 O '39

"General patronage."
Nat Legion of Decency S 21 '39

"A: good; Y: too tense for many of this age; C: no."
+ **Parents' M p64 N '39**

"It is a new spine-tingling adventure story. . . Don't take this story as a history lesson; it may be based on fact, but it is mostly jungle melodrama. . . Don't go if you like your jungles inhabited only by wild animals; these Moros make a tiger seem tame!"
Scholastic p10 O 9 '39

"Family. Outstanding. Excellently done, with many unusually likeable characters, and an ideal part for Gary Cooper as an army doctor. Recommended for schools and libraries."
+ + **Wkly Guide S 16 '39**

School Evaluations

"A splendid picture, which should give the average American a real interpretation of some of the difficulties the Americans confronted in the settlement of the Philippines. It has been forgotten as a part of our history. Gives much for discussion, particularly in the psychology of the handling of human beings." . . "The scenery is apparently authentic. It is certainly picturesque and interesting. Gary Cooper does unusually clever work and the direction is splendid. To my mind the big thing is the argument against fear. We need that brought home to us now, more than ever before, because of the danger of war hysteria." . . "In addition to being a Hollywood thriller, the picture has good psychology which could be emphasized in classroom discussion and divert the emphasis from the militant angle. Also the script has humor and no nauseating sentimentality." . . "Exciting adventure picture! Types selected for Moro and other native characterizations were admirable. One value of such pictures should be a check—through reading and reference—of the historical facts and interpretation of the customs of the people, etc." . . "The film is a fine example of a stirring action film—full of adventure. It is therefore valuable on another count—for special class discussion (motion-picture appreciation classes). There are many sequences where 'psychological discussion' may be evoked. The talk on their fear to the Filipinos may be applied to modern political situations. The gruesomeness of many sequences would make me hesitate to recommend it to any but high-school students." . . "I know very little about the scientific facts but like the picture immensely. I'd most heartily recommend the picture." . . "As a picture it would appeal, I am sure, to pupils of junior-high school age and contains many points for discussion in a classroom." . . "I believe high-school people can accept this picture even in the face of war. Much better done than 'Gunga Din.' " . . "It is especially good for high-school students. The horror is not too obvious. Even though peace must be an important theme now it is senseless to omit any war picture, for war is a part of life, no matter how much we may deprecate it." . . "Excellent entertainment." . . "The picture is an interesting one but I question the wisdom of the time for the showing of such a bloody story. This is the time when school authorities ask that we stress peace. Psychologically it has a message of the conquest of fear. Direction is most intelligent. Still I doubt it as a choice for more than a recommendation."
Com on Motion Pict, Dept of Sec Ed, NEA S 18 '39

Newspaper and Magazine Reviews

"For adventure in strange places there has been little recently to equal 'The Real Glory.'" John Gibbons
+ **Boston Transcript** p20 N 10 '39

"Adults and mature young people."
Christian Science Monitor p19 N 11 '39

"A much different kind of war picture, one best summed up by its own slogan and advertisement, 'always out-numbered, never outfought,' and 'a great romantic adventure,' is 'The Real Glory.' . . Blood-curdling murders, cholera, dynamiting, tortures and heroic rescues are balanced by the lead's good acting and the convincing understatement of Reginald Owen, Kay Johnson and Vladimir Sokoloff."
+ **Commonweal** p519 S 29 '39

"One of the best military melodramas of this or any other year. . . The picture whips into murderous action before it has run five minutes, and doesn't let up for a second thereafter—building up suspense on suspense, climax upon climax, until you are very nearly tearing the upholstery of your seat to shreds. . . 'The Real Glory' is typical of its melodramatic genre, but far better than most." Jesse Zunser
+ + **Cue** p38 S 23 '39

"Cinematically a masterpiece such as we have learned to expect from Sam Goldwyn, but I cannot recommend it to exhibitors as the kind of entertainment the public will welcome at the present time. Too depressing for children."
Hollywood Spectator p7 S 30 '39

"Better make the most of the new crop of big films. Hollywood is going to be forced to be conservative and to make less expensive pictures now that much of the world market is eliminated by war. . . You will find this has excitement, sustained interest, and color. It is pure movie, tense and dramatic all the way." Beverly Hills
+ + **Liberty** p42 O 28 '39

" 'The Real Glory' is almost a pure adventure film, and reminds us how this type is dwindling in the movies of recent years. . . The big thing is the all-in fight at the end, as bloody, complex and explosive an action as has been made. There is a tendency to type the human-interest elements which stiffens up some parts; but adventure on any kind of sound basis is always good stuff in the films." Otis Ferguson
+ **New Repub** p243 O 4 '39

"Gary Cooper has had some fat roles in his time, but none to compare with that in 'The Real Glory.' . . To my mind, he does a first-rate job with the assignment. . . It would be unwise, I believe, to consider 'The Real Glory' a factual record of our dominance of a Pacific outpost, but it would be equally silly not to give it its due as a diverting entertainment. . . A Goldwyn production is always handsome and this is no exception." Howard Barnes
+ **N Y Herald Tribune** p16 S 15 '39

"It's a good story, false or true, and it has been made into a whopping adventure film with more action, suspense and melodrama than even a juramentado could shake his bolo at. . . If it's an adventure film you want, uncomplicated by small talk and unconditionally guaranteed to build up your blood pressure, the Rivoli's the place to find it." Frank S. Nugent
+ **N Y Times** p26 S 15 '39

"Samuel Goldwyn has speckled 'The Real Glory' with little flashes of the horrors of old Philippine warfare between the Americans and the Moros that can give you the shivers. Those natives stopped at nothing, and neither does Mr. Goldwyn." John Mosher
+ **New Yorker** p74 S 23 '39

"The story is more than adequate for the film's melodramatic purpose, and Samuel Goldwyn has been lavish in its production. A capable cast—including Vladimir Sokoloff and Tetsu Komai as a pair of repulsive Moro menaces—carry off the film's flamboyancies in the proper spirit, and Henry Hathaway's direction balances cumulative suspense and action in a manner that will curl the hair of the average film-goer."
+ **Newsweek** p42 S 25 '39

"Henry Hathaway once more comes out with topnotch direction in another blood-and-thunder epic. . . Gary Cooper does an excellent job with the he-man character, combining doctor, soldier, organizer of wild native villagers, and last, but not least, lover."
+ **Photoplay** p65 O '39

"It is one of the finest action pictures since Actor Cooper and Director Henry Hathaway once before pooled their he-man talents in 'Lives of a Bengal Lancer.'"
+ + **Time** p33 S 25 '39

Trade Paper Reviews

"That fellow with a horse-shoe, Sam Goldwyn, has hit it again. At a time when box offices will be bouncing back to martial themes and martial thoughts, he will hit the market with one of those good, and old, 'Marines to the rescue' stories, produced as only Sam Goldwyn produces any picture—with cost and aplomb. . . Red-blooded stuff, at times a bit too heavy for many women but on the whole pretty safe for almost any day."
+ **Box Office Digest** p10 S 18 '39

"A prophetic title this, inasmuch as it heralds a glorious treat for those who desire spectacle and action in their celluloid entertainment. Produced with characteristic Goldwynian verve, the picture gets underway slowly but, gathering momentum, attains whirlwind speed for an unusually thrilling climax."
+ **Boxoffice** p41 S 23 '39

"Goldwyn has done it again! On the heels of the artistic triumph 'They Shall Have Music,' Hollywood's most reliable producer gives audiences and exhibitor a picture of vast popular appeal—one whose elemental action and dramatic conflict will strike a responsive chord in the majority of film-goers. . . Sell this as the most thrilling action picture of the season by the outstanding producer." David J. Hanna
+ + **Film Bulletin** p4 S 23 '39

"Swell Gary Cooper vehicle packed with action should click solidly."
+ **Film Daily** p5 S 15 '39

"For sheer hokum, unadulterated, unabashed and on a grandiose scale, 'The Real Glory' cuts right into the groove. Here it is rolled up in a hefty bundle, labeled with a swell flag-waving title, and decorated with as nice a set of marquee names as any picture could want. The sum total looks unmistakably like big boxoffice. There'll be no argument over the artistic merits of Samuel Goldwyn's glorification of the U. S. Constabulary in the Philippines. It hasn't any. It's an unblushing frontal attack on audience risibilities from the oft-tried, but found true, cowboy and Indian formula."
+ **Hollywood Reporter** p3 S 12 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p3 S 14 '39

"It seems strangely unsuited to the temper of current audiences, tense with misgivings of today's world events. It will have to depend strongly on the star's draw. As a vehicle for Cooper, 'The Real Glory' offers him a chance to perform some unusual feats of gallantry, over a wide terrain."
Variety p12 S 13 '39

" 'The Real Glory' bids for attention primarily because of its story interest, the novel background of the Philippine Islands scene following the American occupation, rather than for its performances. . . [The cast] reach impressive dramatic peaks in the climactic passages, but the narrative, bristling and shouting with spectacular and fighting action, is the thing which will sell it for mass entertainment at a time when strong melodrama should be greatly in demand."
+ **Variety (Hollywood)** p3 S 12 '39

REBECCA. United artists Announced for release Ja 19 '40 (Not yet previewed)

REMEMBER? MGM 82-85min N 10 '39

Cast: Robert Taylor. Lew Ayres. Greer Garson. Billie Burke. Reginald Owen. George Barbier. Henry Travers

Director: Norman Z. McLeod

Music: Edward Ward

Screen writers: Corey Ford. Norman Z. McLeod

Farce comedy. Robert Taylor portrays an advertising writer who steals the girl of his best friend, Lew Ayres. Taylor and the girl, Greer Garson, marry and later obtain a divorce when they drift apart because of his absorption in business. Ayres, unhappy over his friends, gives them a drug so that they forget everything since their first meeting.

Audience Suitability Ratings

"A: fairly good; Y: too mature; C: no."
+ — **Christian Century** p1556 D 13 '39

"A fast-moving comedy that manages to keep the audience howling at its nonsense most of the time. . . For those adults who are seeking light entertainment, without much sense, but with lots of fun, we recommend it. Adults." Int Fed of Cath Alumnae

"Because the motivating premise is not divulged until the middle of the picture it drags a bit but from then on it has hilarious moments. . . It is a beautifully mounted film in which photography and technical work are particularly fine and gloss over glaring defects in story structure. It is broad farce of the bedroom variety with a touch of slapstick and no attempt at character plausibility. Adolescents: not recommended; children: no. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bulletin N 11 '39

"Adults."
Nat Legion of Decency N 9 '39

"A: good; Y & C: no."
+ **Parents' M** p69 Ja '40

"Mature. Its success depends on taste—some will like it immensely, others will dislike it just as heartily. It is done for all it's worth—everything just right for those who enjoy its kind of thing."
+ **Wkly Guide** N 4 '39

Newspaper and Magazine Reviews

"In trying again for the fantasy-in-modern-clothes formula that distinguished his 'Topper,' Director Norman McLeod turns out a slow, occasionally engaging comedy that is chiefly notable for Lew Ayres' performance and the successful Hollywood debut of Miss Garson, English star of 'Goodbye, Mr. Chips.' "
+ — **Newsweek** p34 N 27 '39

"For an unsophisticated audience there should be some entertainment in it. Critically speaking, the film has many mistakes in it and would be better for a bit of shrewder writing. . . The piece becomes a bedroom farce and there are a lot of naughty allusions—which should get you into the theater out of curiosity. . . The pity of it all is that Greer Garson—who needed a good story for her first American-made film —and Bob Taylor—who needed a good story for a change—were handed such a silly plot."
— + **Photoplay** p58 Ja '40

Trade Paper Reviews

"The sappy title is going to hurt the box office draw of this picture, which is a shame, because it is a prize package of entertainment. The critics may hurt it too, because it is too healthily on the zany side for the fellows who think it terms of anything but audience values. 'Remember?' kept a preview audience laughing its head off while the critics griped; it will do the same for you."
+ **Box Office Digest** p8 N 8 '39

"A clumsy mixture of alleged sophisticated and slapstick comedy, its laughs are few and its entertaining moments are fewer. Robert Taylor in the lead is woefully miscast and pitifully helpless in a part which calls for the most subtle comedy approach. Greer Garson fares but little better against the odds of an impossible and aimless screenplay."
— **Boxoffice** p61 N 11 '39

"It is a moderately amusing comedy. It should find a favorable reception in deluxe and better class neighborhood theatres, where sophisticated audiences predominate. Action houses will find it comparatively weak. While it does not sparkle, it does have several grand situations, is deftly directed and pleasingly played."
+ — **Film Bulletin** p6 D 2 '39

" 'Remember?' is far below the MGM standard of entertainment and quite foreign to the MGM production idea, as that studio generally goes to bat on a picture with a story—it may be good or bad, but nevertheless a story. This film has none at all, which accounts for it missing in almost every department save a situation here or there that's quite funny, and some very excellent photography. Combined with the failure of the story is another mistake of completely miscasting the leading feminine role."
— **Hollywood Reporter** p3 N 2 '39

Reviewed by Vance King
+ **Motion Pict Daily** p8 N 6 '39

"Picture has many bright episodes, contrasted with some bumpy and over-dialoged stretches that prevent it from providing free-flowing motivation. With Robert Taylor, Miss Garson and Lew Ayres top spotted, the marquee selling power will attract profitable patronage on that basis, but story content and picture itself will not generate too great an audience interest generally. Script is bumpy and uncertain in getting under way, swings into a light romance with verve and audience interest, then delves into a drug potion interlude that has its bright moments, but still lacks clearcut definition to general audiences."
+ — **Variety** p14 N 8 '39

"Amusing sophisticate farce developed along unusual lines is this fantastic triangular love tale. Carrying sufficient name weight in both the stellar and supporting ranks and assaying high laugh content for a customer talk up, 'Remember?' should fare well at the wicket and posts an excellent first production credit for Milton Bren in the Metro fold."
+ **Variety (Hollywood)** p3 N 2 '39

RENA, RAMA SANNINGEN. Scandinavian talking pictures 79min O 6 '39

Cast: Eric Berglund. Sickan Carlsson. Hakan Westergren. Aake Soderblom. Tollie Zellman

Director: Weyler Hildebrand

Comedy. Filmed in Swedish dialogue with English subtitles. The story is concerned with the efforts of Westergren to win a bet that he won't tell a lie in 24 hours. He has bet his fiancée's money. Also called Nothing But the Truth.

Audience Suitability Ratings

"Family. While its farcical situations are not likely to appeal to an American audience, it should be enjoyed by Swedish people. Direction is neat and snappy after a slow start."
+ **Wkly Guide** N 4 '39

Newspaper and Magazine Reviews

"It is loaded 'top and bottom' with wisecracks, merry complications and slapstick. . . It allows a number of Sweden's best actors to show that even a time-worn story can be made highly amusing." H. T. S.
+ **N Y Times** p11 O 7 '39

Trade Paper Reviews

"The art theater audiences will enjoy this new Swedish picture, a highly amusing comedy."
+ **Film Daily** p10 O 24 '39

RENO. RKO 73min D 1 '39

Cast: Richard Dix. Gail Patrick. Anita Louise. Paul Cavanagh. Laura Hope Crews

Director: John Farrow

Music director: Roy Webb

Original story: Ellis St Joseph

Screen writer: John Twist

Drama. The story starts in 1905 when Dix, young Eastern lawyer, settles in Reno and becomes attorney for miners. Later when mining ends, he discovers the short residence law and turns the state into a thriving divorce mill. This is the third film made under title of Reno. Goldwyn made the first in 1923 and Warner filmed another in 1930. All have different stories.

Audience Suitability Ratings

"An interesting social drama with good story and moral. Adults." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"A rather interesting story. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adults." DAR

"A thought-provoking theme provides interesting, worth while entertainment. Adults." Gen Fed of Women's Clubs (W Coast)

"A fairly interesting story. Adults." Nat Council of Jewish Women

"Adults." S Calif Council of Fed Church Women
Fox W Coast Bulletin N 25 '39

"Adults."
Nat Legion of Decency N 16 '39

"A: fair; Y & C: no."
+ — **Parents' M** p69 Ja '40

"Mature."
Wkly Guide N 11 '39

Newspaper and Magazine Reviews

"A picture of some historic interest, telling of the genesis and growth of the divorce industry in Reno. Script and performances are of a substantial sort, but production is not on a large scale. Not the best entertainment for children." Bert Harlen
+ **Hollywood Spectator** p9 N 25 '39

"The muddle ends on a somewhat happy note. . . The picture lacks pace."
— **Photoplay** p58 Ja '40

Trade Paper Reviews

"A colorfully presented history of the biggest little city in the world, from its tempestuous days as a mining town to its current status as the mecca for divorce-seekers, this is produced on a pretentious scale and warrants top playing time wherever sweep and action are in demand."
+ **Boxoffice** p25 N 18 '39

"It is a better than average programmer. 'Reno' is a shining example of what can be accomplished on a modest budget. It is a well told, engrossing drama and has plenty of exploitation angles."
+ **Film Bulletin** p19 D 2 '39

"Engrossing drama, excellently played, should appeal to average audiences."
+ **Film Daily** p6 N 16 '39

"Drama, excellently written and acted, is displayed in 'Reno,' a story of the growth of the 'Biggest Little City' in the world. The story, told in retrospect, offers its star, Richard Dix, an opportunity to do some fine acting. It is the type of role that has kept Dix on the top of the heap these many years."
+ **Hollywood Reporter** p3 N 10 '39

Reviewed by Vance King
+ — **Motion Pict Daily** p7 N 15 '39

"This is the third picture of the same title and by far the best. However, it's no masterpiece; merely a capable handling of an interesting story against a colorful background. Hardly rates as a single-biller, or possibly even the top feature on duals, but packs plenty of wallop as a supporting item. Has an able cast and should satisfy as entertainment."
+ **Variety** p11 D 13 '39

"A saga of a town's growth and the life of the man who built the 'biggest little city', 'Reno' stacks up as entertainment of the first water. In sections of the country where the Richard Dix name is a potent box office lure, picture will enjoy a particularly good following as first attraction on the bill."
+ **Variety (Hollywood)** p3 N 10 '39

RETURN OF DR. X. Warner 60-78min D 2 '39

Cast: Humphrey Bogart. Rosemary Lane. Dennis Morgan. Wayne Morris. Olin Howland. John Litel

Director: Vincent Sherman

Original story: W. J. Makin

Screen writer: Lee Katz

Horror story. John Litel, a doctor, experimenting with a new blood process brings an electrocuted doctor back to life. In order to keep alive, the revived doctor must kill people for their blood.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency D 14 '39

Newspaper and Magazine Reviews

"It requires a considerable abundance of laboratory apparatus and much unappetizing small talk about the problems of blood donors and their trade. . . The subject isn't the tastiest in the world, but, as you can imagine, it makes for some spurts of bright entertainment." John Mosher
New Yorker p113 D 2 '39

Photoplay p95 N '39

Trade Paper Reviews

"The mad scientist returns from the grave with a load of chills sufficiently hefty and frigid to assure their money's worth to one and all who shop for thrills, shivers, gasps and shrieks in their entertainment."
+ **Boxoffice** p29 D 2 '39

"Mystery shocker with good comedy relief and able cast is suspenseful thriller."
+ **Film Daily** p12 N 29 '39

"It is a weirdly fascinating thing, a horror picture, to be sure, but one so intelligently presented that it will delight all classes of audiences. To our recollection, it is the first horror show which has sanely built up its suspense by story and character delineation instead of frightening spectators out of their wits with gruesome monsters and creeping paralysis."
+ **Hollywood Reporter** p3 N 24 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p8 N 28 '39

"Addicts of the gory and the macabre should get a kick out of this chip off the Frankenstein block. Even though the course of the plot can easily be anticipated and the general pacing isn't so strong, the film packs enough dramatic sock to sustain the interest. Average drama feminine customers won't cotton to the theme, but the film should pass muster in those spots where they prefer to take their horror straight."
+ **Variety** p14 N 29 '39

"Living dead, blood thieves, grave robbers, and kindred nightmarish melodrama standbys make 'Return of Dr. X' horrific delight for those fans who want their entertainment to wear the nightmare brand."
+ **Variety (Hollywood)** p3 N 24 '39

RETURN OF THE FROG. Select 70min

Cast: Gordon Harker. Una O'Connor. Rene Ray. Hartley Power

Director: Maurice Elvey

Screen writer: Ian Hay

Mystery story. Filmed in England. Producers are selling this film with another foreign importation Demon Barber of Fleet Street. Based on a novel of same title by the late Edgar Wallace. Gordon Harker impersonates a Scotland Yard detective who is detailed to put an end to the activities of a sinister figure called The Frog and also to find his henchmen.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency D 7 '39

Newspaper and Magazine Reviews

"It will suit the taste of persons who live on mysteries, on vicious sudden murder, on poison, secret panels, hidden passageways, and

RETURN OF THE FROG—*Continued*

the like. . . It is very modern altogether." John Mosher
New Yorker p72 O 7 '39

Trade Paper Reviews

"The English like their mysteries and approach them in an unabashed manner. For example, this Edgar Wallace thriller is presented with all the trimmings. It has everything but His Majesty's Navy and it is surprising how they overlooked that. When one becomes accustomed to rather heavy English accents, it is easy to settle down and enjoy it."
+ — **Boxoffice** p29 O 7 '39

"This detective thriller will hold the attention of the melodrama fans. Packed with suspense and hokum, plus plain old-fashioned murder, there is action aplenty. The cast is good and the story has been well handled to keep the suspense heavy from start to finish."
+ **Film Daily** p6 O 11 '39

RIDERS OF THE BLACK RIVER. Columbia 59min Ag 23 '39

Cast: Charles Starrett. Iris Meredith. Dick Curtis. Stanley Brown. Bob Nolan

Director: Norman Deming

Original story: Ford Beebe

Screen writer: Bennett R. Cohen

Western melodrama with music. Starrett, a former Texas ranger, returns home to find that a gang of cattle rustlers are menacing Iris Meredith.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency S 28 '39

"A: fair; Y: too many killings; C: no."
+ — **Parents' M** p64 N '39

Trade Paper Reviews

"The usual formula for Westerns is adhered to here very closely and, as a result, the entertainment is ordinary. This can also be attributed to the lack of action. The film is heavy on the dialogue side, overlooking the necessity of providing fast riding in the wide open spaces."
+ — **Boxoffice** p27 S 30 '39

"Bang-up Western with plenty of action will delight cowboy fans."
+ **Film Daily** p7 S 28 '39

"Made in the most routine manner, 'Riders of the Black River' is a stock Western of familiar plot and background. It's a Charles Starrett exhibit not quite up to standard."
+ — **Variety** p14 S 27 '39

RIO. Universal 75min S 29 '39

Cast: Basil Rathbone. Victor McLaglen. Sigrid Gurie. Robert Cummings. Leo Carrillo. Billy Gilbert. Maurice Moscovich

Director: John Brahm

Music: Jimmy McHugh. Ralph Freed. Frank Skinner

Music director: Charles Previn

Original story: Jean Negulesco

Screen writers: Aben Kandel. Edwin Justus Mayer. Frank Partos. Stephen Morehouse Avery

Rathbone, a French swindler, is sent to a penal colony near Rio de Janeiro. His wife of a year, Sigrid Gurie, and his body guard, Victor McLaglen find work in Rio in order to be near him. Robert Cummings, a bridge builder, despondent over the collapse of a bridge, tries to drink himself to death. Sigrid falls in love with him. Rathbone escapes and he and McLaglen die in a battle with police.

Audience Suitability Ratings

"A: depends on taste; Y & C: no."
Christian Century p1318 O 25 '39

"Mediocre. Though interest is held because of the valiant efforts of the very good cast, this trite melodrama is unconvincing and nonconstructive. Adults." DAR
— + **Fox W Coast Bulletin** S 30 '39

"Lavishly produced picture with attractive settings and a good cast, but with an unpleasant story, poor continuity, and some disagreeable prison scenes. 14-18 & 8-14: no. Adults." Calif Cong of Par & Teachers

"Adults." Calif Fed of Business & Professional Women's Clubs

"The photography is very fine, the musical background impressive, and the direction at times impressive, yet the picture is totally lacking in humor and too dreary to make pleasant entertainment. Adults." Gen Fed of Women's Clubs (W Coast)

"Despite a notable, capable cast and some good direction 'Rio' somehow misses fire and results in a trite, commonplace production. Adults." Nat Council of Jewish Women

"A tragic melodrama with good acting, satisfactory photography, able direction and a story which holds one's interest. Adults." Nat Soc of New England Women

"A good cast, well directed, and excellent photography raises this picture above the average of its class. Adults." S Calif Council of Fed Church Women

"There is very little entertainment here for any but those who enjoy horrible prison scenes and brutality. Even the actors are not at their best and the plot, though exciting, is unwieldy and unconvincing. Adolescents & children: no. Adults." Women's Univ Club, Los Angeles
— + **Fox W Coast Bulletin** O 7 '39

"Adults."
Nat Legion of Decency O 5 '39

"Adults."
Parents' M p64 N '39

"Family. While the story does not amount to much, the general handling raises it above the average production."
+ — **Wkly Guide** S 30 '39

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor p17 N 18 '39

" 'Rio' tries to lift itself out of the cheap melodrama class, but can't make the grade. Basil Rathbone's leanings toward ham must be blamed on the script. Poetic flights of fancy don't help." Philip T. Hartung
— + **Commonweal** p564 O 13 '39

"This loose-hanging, fantastic tale . . . is a horrible example of the wildly theatrical type of 10-20-30-cent gaslight melodramas that went out of fashion, I thought, several decades ago, with Corse Payton and his bosom-heaving school. Evidently I was wrong, but it is certainly heaving its last gasps in 'Rio.' It is a pretty expensive production to waste on such trash as this." Jesse Zunser
— **Cue** p31 O 28 '39

"Much to look at, and of wide geographic sweep, but an unpleasant story with too many hesitations in its continuity. Probably all right for those who do not expend much mental energy on their screen entertainment. Of no particular interest to study groups. Exhibitors should be cautious in their promises."
— + **Hollywood Spectator** p8 S 30 '39

"A number of scenarists have had a whack at 'Rio.' The result is what is commonly called a synthetic film, but it is in no sense a collaboration. Each of the writers has apparently worked entirely on his own. Certainly no one thought about putting their diverse contributions to a helter-skelter narrative into anything like a motion picture whole. . . One might be more tolerant of the random continuity if more of the interludes were intriguing. Few of them stack up as entertaining." Howard Barnes
— + **N Y Herald Tribune** p19 O 27 '39

"[The director] has not succeeded completely, which was to be expected, but he has achieved a handful of exceptionally telling sequences; and, through the performances of Basil Rathbone, Sigrid Gurie, Robert Cummings and Victor McLaglen in roles quite unlike those they usually play, he has created a character gallery of constant interest. We could have done with less of Miss Gurie's singing and an unduly prolonged festival sequence. But we can do with a great deal more of the originality Mr. Brahm is bringing to the screen's least original field, the 'B'-picture." Frank S. Nugent
+ — **N Y Times** p27 O 27 '39

"I cannot hope that many of our present domestic products will arouse diversion abroad. Basil Rathbone gives distinction to 'Rio' as long as the plot allows him to do so." John Mosher
New Yorker p83 N 4 '39

"Despite its early promise and plenty of local color, this synthetic melodrama leaves a good cast marking time."
— + **Newsweek** p36 O 9 '39

"It is a bravely reburnished, expertly tinkered new version of an old story that looks like a trailer for Hollywood's current economy complex."
Time p40 O 9 '39

Trade Paper Reviews

"It took five writers—according to the credits, and maybe a half-dozen more who were not on the credits—to put 'Rio' together. The only trouble seems to have been that the five or more writers were not aiming in the same direction, to put it bluntly. Universal made a picture, but the writers did not write a story. . . Just to fill in for the bottom of the bill."
— **Box Office Digest** p13 S 25 '39

"Grim and largely pointless melodrama which has a South American penal colony for its locale and incorporates such a quantity of dramatic cliches that the impeccable Basil Rathbone and a first-class supporting cast cannot cope with it. Patronage, consequently, will probably be derived largely from the male trade who like action in raw chunks as, despite its obviously heavy budget, it has few other assets to offer."
— **Boxoffice** p27 S 30 '39

"Although the title suggests a gay musical, 'Rio' is actually a heavy melodrama which must rely on its splendid cast to get box office attention. The elaborately-mounted scenes in Paris and in Rio de Janeiro at carnival time clash with grim and depressing sequences in a South American penal colony. Best suited to action houses—it should be coupled with a comedy in other locations. . . John Brahm's direction is slow and heavy-handed." Frank Leyendecker
+ — **Film Bulletin** p4 O 21 '39

"Here is a gripping picture, expertly directed by John Brahm, who has blended the action, romance, and comedy effectively."
+ **Film Daily** p7 S 26 '39

"Even with a strong cast, 'Rio' misses its mark, solely due to an unbelievable story and a poor screen treatment. The story rambles in every direction and at various spots almost reaches the laughing stage, only to be saved by the deft handling of the sour moments by the director. Its theme is heavy, at times trying."
— + **Hollywood Reporter** p4 S 21 '39

Reviewed by Edward Greif
+ **Motion Pict Daily** p7 S 29 '39

"Universal has here a fair programmer with a blend of romance and adventure and it should stand up satisfactorily as a top dualler in most situations. Direction and story are sluggish at times, but for the most part it moves at a good clip."
+ — **Variety** p12 O 4 '39

"Predicated on real promise in way of player names, and aimed high by its makers, 'Rio' falls short of mark for which it was pointed, and ends up as average entertainment. Intended for upper bracket on marquees, it will require strong supporting feature to hold it there. Its main appeal will be to feminine customers, its bid for their approval being in elaborate array of gowns paraded by Sigrid Gurie."
+ — **Variety (Hollywood)** p3 S 21 '39

ROARING TWENTIES. Warner 104min O 28 '39

Cast: James Cagney, Priscilla Lane, Humphrey Bogart, Gladys George, Jeffrey Lynn

Director: Raoul Walsh

Music director: Leo F. Forbstein

Original story: Mark Hellinger

Screen writers: Jerry Wald, Richard Macaulay, Robert Rossen

Melodrama. This is a re-creation of the last decade during which the Eighteenth Amendment and the Volstead Act created an unparalleled wave of corruption and gang warfare as rum runners sought illegal profits. It is told with part narration and part drama and is accompanied with the nostalgic music of the time. The characters and situations are based on actual persons and events.

Audience Suitability Ratings

"A: very good of kind; Y: doubtful; C: no."
+ + **Christian Century** p1390 N 8 '39

"Adults." Am Legion Auxiliary

"Exciting and often unpleasantly realistic melodrama. . . Unfortunately, sympathy is with the gangster. Adults." Calif Cong of Par & Teachers

"The production values are excellent, the outstanding ability of the cast recognized, but the action is unpleasantly realistic at times and sympathy is with the hard little gangster. . . A strong, emotionally-stirring picture. Adults." Calif Fed of Business & Professional Women's Clubs

"Good. Adults." DAR

"A morbid, unpleasant picture. . . Unfortunately, the picture leaves the false impression that gangsters were wiped out with repeal. Adults." Gen Fed of Women's Clubs (W Coast)

"James Cagney is superb in a characterization which borders on genius. The popular songs and costumes of the times lend added enjoyment and memories of the past. Adults." Nat Council of Jewish Women

"A symphonic elaboration of 'Melancholy Baby' gives the closing scene a reminiscent finale, that only music can bring. Adults." Nat Fed of Music Clubs

"Great credit is due the director and cast in so clearly vivifying Mark Hellinger's history of the past 20 years, bringing to the screen a picture which so plainly shows that nothing good can come out of war, drunkenness or crime. Adults." S Calif Council of Fed Church Women
Fox W Coast Bulletin O 28 '39

"Undoubtedly this is gangster cinema de luxe. . . James Cagney unfortunately plays his underworld roles with more enthusiasm and real brilliance than anything else he does. The film is offered with the premise that all the evils of the twenties were due to prohibition. This is open to argument, but even if true, the picture has the fault common to most gangster tales; it makes heroes of vicious leaders of the underworld. Adolescents, 12-16: emotionally unhealthy; children, 8-12: decidedly not."
Motion Pict R p 10 N '39

"Adults."
Nat Legion of Decency O 19 '39

"A: fair; Y & C: no."
+ — **Parents' M** p65 D '39

"Mature. Similar to gangster films, but treated historically, with obvious though not tiresome reference to sociological significance. Cagney in prime form, with a masterly performance."
+ **Wkly Guide** N 4 '39

Newspaper and Magazine Reviews

"At one time or another you have seen all of the story before, nor does Mr. Hellinger, for all his authoritative background, give it either distinction or new suspense. Indeed, his scenario employs more gangster film cliches than any script has been entitled to contain in the last five years, and they would still be cliches even if they could be identified as fact in the musty files. Fortunately, there is Mr. Cagney, with his gift for vitalizing indifferent

ROARING TWENTIES—*Continued*

material with a terse performance and making a gangster role real by playing it quietly." John K. Hutchens
Boston Transcript p20 N 3 '39

"Adults."
Christian Science Monitor p17 N 4 '39

"The cards are stacked so obviously that one can almost see the shuffler fix the pack. . . Raoul Walsh's direction of this Mark Hellinger story has a fast pace with good local color in songs, historical references and costumes. The acting is pretty obvious." Philip T. Hartung
+ — **Commonweal** p79 N 10 '39

"'Roaring Twenties' is familiar stuff, but retold with sound, and fury, and a little catch in the throat, too. Nothing in life is quite so heart-throbby as a columnist's film scalpeling the heart of humanity. . . It's fast, characteristic entertainment of its kind, and competent enough, even if Mr. Hellinger did drag it out of a drawerful of anecdotes that have been repeated in columns and cinema scores of times in past years." Jesse Zunser
+ **Cue** p30 N 11 '39

"Its historical sweep, in which the picture endeavors to recount and interpret the gusty era of the twenties, may intrigue you and possibly strike a nostalgic note in your breast, but the spectator needs must have an appreciation for gangster films, as the emphasis is on this element. Interest the children in making some fudge." Bert Harlen
Hollywood Spectator p10 O 28 '39

"Sometime these strange years will be recorded honestly. This portrait of the period is shallow, superficial, strains for the dramatic. Even Jimmy Cagney isn't himself as the ex-doughboy who rides briefly to fortune on thwarted thirst." Beverly Hills
+ — **Liberty** p45 D 2 '39

"Mark Hellinger has been expansively reminiscent in his screen story and Warners have given it an expansive and effective treatment. . . After all of the gangster and prohibition epics which the screen has offered us, the material is certain to seem exceedingly familiar, but it is a showmanlike synthesis. . . It is Cagney's portrayal which keeps the new presentation from unraveling on more than one occasion. Not since his appearance in 'Public Enemy' has the gangster formula been so brilliantly implemented by a dynamic piece of acting as it has been here." Howard Barnes
+ **N Y Herald Tribune** p8 N 11 '39

"As though it were not already the most thoroughly cinematized decade of our history, the Warners are presenting 'Roaring Twenties' with the selfconscious air of an antiquarian preparing to translate a cuneiform record of a lost civilization. . . The melodrama has taken on an annoying pretentiousness which neither the theme nor its treatment can justify. The dirty decade has served too many quickie quatrains to rate an epic handling now. . . If it also seems to be good entertainment of its kind (and it is, barring the false dignity the Warners have attached to it), credit it to James Cagney." Frank S. Nugent
+ — **N Y Times** p12 N 11 '39

"It does not surprise one with historical revelation or with any novelties in the Cagney performance. It is, however, lively throughout and Mr. Cagney himself is as persuasive as ever. . . Even with all the gun-play the film inspires a mood of nostalgic reverie." John Mosher
+ **New Yorker** p85 N 11 '39

"In story outline and action content 'Roaring Twenties' is a throwback to the old cycle of gangster melodramas. . . Competently directed by Raoul Walsh . . . the episodic narrative of this Warner Brothers production is no more than an adequate framework to set off another of Cagney's expert underworld characterizations."
+ — **Newsweek** p39 O 30 '39

"If nothing else has done it, this fine picture will startle you into appreciating just how time flies. . . Despite the peculiar insanity of the period, it has great color and great excitement in it."
Photoplay p63 D '39

"There are too many rounds of blank cartridges to count, a darkly ominous commentator who punctuates a morality play about the somewhat dated evils of rum-running, bootlegging, high-jacking, speakeasies and Prohibition with warnings that after all, they may happen again."
+ — **Time** p86 N 13 '39

Trade Paper Reviews

"You do not have to worry about 'Roaring Twenties.' Give Warner Brothers a gangster theme, then give them James Cagney, and the result should be pretty well obvious. . . The combination sums up as one of those rip-roaring heavy-heavy melodramas that have their definite spot and box office value."
+ **Box Office Digest** p6 O 16 '39

"It will roar its way across the showmen's ledger leaving a trail of black figures and satisfied customers, this lightning-paced action melodrama of the prohibition era, its evils and its laughs."
+ **Boxoffice** p25 O 21 '39

"Lusty, broad action drama of the type in which the Warner studio excels is the order of 'Roaring Twenties,' a vivid, fast moving picturization of the incredible decade in American history following the World War. . . Grosses will be very good in every location." David J. Hanna
+ + **Film Bulletin** p4 N 4 '39

"Vivid saga of the rise and fall of 'dry' era gangsters packs real box office wallop."
+ **Film Daily** p6 O 16 '39

"It will gather up plenty of coin for the theatres and for Warners. . . The pace of the picture is furious and even though over-length in its preview, packed a wallop rarely seen in one of these yarns. Added to that terrific story pace, and combined with it was a terrific tempo set up by Raoul Walsh, plus an acting cast that fitted in with all the action and the speed set up by the direction. All of which should unreel a picture that most audiences will go for in quite a big way."
+ **Hollywood Reporter** p3 O 12 '39

Reviewed by Vance King
+ **Motion Pict Daily** p6 O 16 '39

"Warner Brothers comes through with a semi-historical film about the hysterical prohibition era that should exact a nice toll at the box office. In some respects the story is dated, but James Cagney is dynamite in a yarn of this type and the co-starring of Priscilla Lane should be an added business-hypodermic. . . The only thing that can be said against it is its over long running time, which could be easily remedied by judicious cutting in some slow spots."
+ **Variety** p11 O 25 '39

"It is a picture that again stamps James Cagney as one of the cinema's finest actors, but, more than that, it is one that will grip every person who lived in that interim between passage of the Volstead Act and the relegalization of liquor, as well as a generation of theatre-goers that has come into being since repeal."
+ **Variety (Hollywood)** p3 O 12 '39

ROLL, WAGONS, ROLL. Monogram

Announced for release N 25 '39 (Not yet previewed)

ROVIN' TUMBLEWEEDS. Republic

64min N 16 '39

Cast: Gene Autry. Smiley Burnett. Mary Carlyle. Douglas Dumbrille. William Farnum

Director: George Sherman

Screen writers: Betty Burbridge. Dorrell McGowan. Stuart McGowan

Western melodrama. Another in the Autry series. Autry and his pals move to another county when floods force them out. He gets a job singing on the radio and aids in political fight over flood control.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency N 30 '39

Trade Paper Reviews

"The public could not possibly demand more of Gene Autry than is offered in this film. It is loaded with incidents related more or less to the current vogue in film fare and in addition it touches on the subject of migrant agricultural workers. It moves along with the dramatic emphasis in the proper places and manages, in spite of the varied story content, to be coherent and attention-holding though not thoroughly convincing."
+ **Boxoffice** p17 N 25 '39

"Floods, songs, politics and flying fists in rapid order should please the Autry fans."
+ **Film Daily** p6 N 20 '39

Reviewed by Edward Greif
Motion Pict Daily p6 N 20 '39

A ROYAL DIVORCE. Imperator-Paramount 85min

Cast: Ruth Chatterton. Pierre Blanchar. Frank Cellier. Carol Goodner. Auriol Lee

Director: Jack Raymond

Original story: Jacques Thery

Screen writer: Miles Malleson

Drama. Filmed in England. Also called Napoleon and Josephine. Ruth Chatterton portrays Josephine in this supposedly historical account of her marriage to Napoleon. She is shown as a worldly woman who never loves her husband although he is so madly in love with her that he sets out to conquer the world for her. When it is too late, she shows affection for him but by then he has determined to divorce her and marry Marie Louise so that he may have an heir.

Audience Suitability Ratings

"A: good of kind; Y: doubtful; C: no."
+ **Christian Century** p1254 O 11 '39

"The love and lives of Napoleon and Josephine is delightfully told in this historical drama of one of the most interesting periods of French history. . . Humor and pathos are cleverly intermingled. Mature-family." Nat Council of Jewish Women
+ **Fox W Coast Bulletin** S 9 '39

"Objectionable in part."
Nat Legion of Decency S 14 '39

Trade Paper Reviews

"Ponderous and theatrical in the extreme, this allegedly historical version of the lives of Napoleon and Josephine may garner limited acclaim in the class houses. However, its lack of action and suspense, and overabundance of dialogue, mark the British-made offering as having little chance of being accepted in most exhibition situations. The only familiar marquee name to American audiences will be Ruth Chatterton, badly miscast as Josephine."
— + **Boxoffice** p25 S 9 '39

"The screenplay seems at all times authoritative and is compactly knit, but laggardly direction and the unmistakable miscasting of Ruth Chatterton as Josephine have resulted in a picture which jumps abruptly from scene to scene and builds up no real audience sympathy."
— + **Hollywood Reporter** p3 Ag 30 '39

"It is an impressive film. . . The screenplay has drawn a merciless portrait of the Empress Josephine. Every scene is vivid and every character authentic. Dialog, however, is inclined to be overwritten."
+ **Variety** p19 O 12 '39

RULERS OF THE SEA. Paramount 95min N 24 '39

Cast: Douglas Fairbanks, Jr. Margaret Lockwood. Will Fyffe. George Bancroft. Montagu Love

Director: Frank Lloyd

Music: Richard Hageman

Screen writers: Talbot Jennings. Frank Cavett. Richard Collins

Drama. This film traces the history of steam ships. Will Fyffe, a Scottish machinist, lives to fulfill his vision as a ship propelled by steam safely crosses the Atlantic. Douglas Fairbanks, Jr portrays a seaman who obtains the backing for the venture.

Photoplay Studies devotes an issue to the photoplay appreciation of Rulers of the Sea, prepared by John Edward Dugan. It is obtainable from Educational and Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City at fifteen cents per copy or as part of the $2.00 annual subscription.

Audience Suitability Ratings

"A & Y: excellent; C: if it interests."
+ + **Christian Century** p1487 N 29 '39

"Excellent. Mature-family." DAR
+ + **Fox W Coast Bulletin** S 16 '39

"It is enthralling entertainment, beautifully photographed, and picturing in faithful detail the settings of a bygone age now increasingly difficult to reproduce. Excellent family picture." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bulletin** S 23 '39

"Family." Am Legion Auxiliary

"An engrossing, suspense-filled picture. Family." Calif Fed of Business & Professional Women's Clubs

"A vividly presented and inspiring picture. . . The power and skill of the director is evidenced by the excellence of even the smallest detail. A picture high in entertainment value and of great historical interest. Family." Gen Fed of Women's Clubs (W Coast)

"Tense and suspenseful. Masterly direction, particularly of the ships at sea. Family." Nat Council of Jewish Women

"Exceptional photography, both of the sea scenes and Scottish village, marks this thrilling chronicle. . . The musical underscoring, most melodic, enhances the atmosphere and mood and at times adds greatly to the pace of the action. The music is delightfully original in character and blends intelligently with the settings. Family." Nat Fed of Music Clubs

"An especially worth while documentary film of human enterprise with success attendant upon persistent and whole-hearted effort. Family." Nat Soc of New England Women

"Excellent direction of a suitable cast gives to this semi-historical version of the coming of the steamboat an interesting and educational angle. Family." S Calif Council of Fed Church Women
+ + **Fox W Coast Bulletin** S 30 '39

"General patronage."
Nat Legion of Decency S 28 '39

"A & Y: excellent; C: good but mature."
+ + **Parents' M** p64 N '39
Scholastic p32 D 4 '39

"Family. A fine, elaborately produced story with excellent Scottish atmosphere in its home and factory scenes and vivid episodes of storms at sea."
+ **Wkly Guide** S 23 '39

School Evaluations

"I like its presentation of the clash of the old and the new as a theme of constant interest. Nothing need be said about its historical and scientific interest, which is, of course, present in abundance." . . "I enjoyed this picture thoroughly. English backgrounds can and will be used for atmosphere of English classics of the period." . . "I recommend this for its excellent, appropriate, historical background—geographical, economic, literary sidelights." . . "Valuable from historical and industrial point, inspiring for young people. Excellent entertainment as well as spiritual values. I wish the long arm of coincidence weren't employed so frequently, thus lowering the level of artistic achievement. However, the more important virtues counteract the Hollywoodish effect: the emphasis on faith and imagination, on human values as opposed to speed and mechanical progress, on courage and perseverance triumphing over difficulties." . . "A most gripping picture beautifully done. It not only has historic value but the lesson it teaches, that of success due to perseverance, is well worth showing the children. The picture is splendidly directed and well played." . . "Worthwhile from historical angle. Sentimental

RULERS OF THE SEA—*Continued*

side the same old sop to the American public." . . "Excellent for historic interest of steamship. Excellent for good ethical teaching. Faith will move mountains. Persistence alone conquers! That is something Youth needs to learn today." . . "Magnificent in every way. A resourceful teacher can do much with this with high-school children."
Com on Motion Pict, Dept of Sec Ed, NEA S 21 '39

Newspaper and Magazine Reviews

"In apportioning deeds of a noble mould to his three principals, Frank Lloyd, the director, split the theme and compounded a spectacular rather than a thrilling document of the sea. . . 'Rulers of the Sea' is an exciting and stimulating movie as long as it's afloat. It is, one is advised, the first of a series of sea pictures which all the studios are going to make. Parts of it have suspense and scenery that won't be outclassed by any that follow." John Gibbons
+ **Boston Transcript** p20 D 1 '39

"Adults and young people."
Christian Science Monitor p17 D 2 '39

"Producer-director Frank Lloyd uses last-century waterfront settings of Greenock and London, Richard Hageman's music, gorgeous seascapes and a good cast to make this a stirring, robust film." Philip T. Hartung
+ **Commonweal** p119 N 24 '39

"Frank Lloyd, director of 'Mutiny on the Bounty,' has gone to the sea again for his latest film epic, and it is a grand one indeed. . . It's a sweeping, colorful, salty, and thrilling tale of men and ships—lavishly produced, splendidly acted, and beautifully photographed. You'll enjoy it as historical drama, and as film entertainment." Jesse Zunser
+ + **Cue** p30 N 11 '39

"Entertainment and education united to form a rare mixture. One of the truly great pictures Hollywood has made, therefore recommended without reservation to all study groups. Cleanliness one of its features, but the name of Frank Lloyd always means screen decency. Motion picture appreciation classes should note particularly the clever, clear-cut etching of each of the characters and the intelligent direction of the dialogue. Exhibitors can go the limit; it should do as well in small towns as in big cities, as there are steam engines everywhere and a steam engine is practically the hero of this story."
+ + **Hollywood Spectator** p6 S 30 '39

"The production is big, expensive, carefully done in historic detail. . . Douglas Fairbanks, Jr., doesn't help any too much. You never quite come to believe in him as a first mate of the 1830's. Still, 'Rulers of the Sea' is one of the big pictures of 1939." Beverly Hills
+ + **Liberty** p42 O 28 '39

"It is a stirring screen epic that must fight all the way to keep from being out-classed in brilliance by the acting of Will Fyffe, who, in his first American picture, makes the role of a disillusioned, oft-disappointed machine-shop worker one of the most human and moving the screen has offered this year. . . This sentimental interpretation of the historic transition from the last days of sail to the incredulous first days of steam is a consummate tribute as well as a fine piece of screen craftsmanship. . . 'Rulers of the Sea' probably will be enjoyed and appreciated on almost any count." Robert W. Dana
+ + **N Y Herald Tribune** p22 N 9 '39

"It is a handsome and handsomely produced film which possesses everything but the spark that kindles interest into enthusiasm. 'Rulers of the Sea' is a good picture to watch. Its backgrounds are vivid, its players adept, its documentation sound enough, its theme worthy of the epic treatment it has received. Withal, it is a picture you never forget you are watching. It has no power to change its spectator into a self-forgetful participant in its drama. . . Blame surely [rests] on the script, which has covered its historical field adequately but has failed to resolve a single issue (of the many that were involved) into a clear-cut point of conflict over which we, and the drama, can become excited. . . A goodly company [appear] in a good, but alas, not great, picture." Frank S. Nugent
+ — **N Y Times** p27 N 9 '39

"The story of the first paddle-wheeler to cross the Atlantic is told with simple schoolroom care in 'Rulers of the Sea.' . . So handsome are the sea and ship scenes that the actors can't assert themselves to any special degree." John Mosher
New Yorker p85 N 11 '39

Newsweek p31 N 13 '39

"The feeling of absolute authenticity, the water-front atmosphere and the dialogue, traditionally lusty, are all extremely successful, and the cast works beautifully at designated tasks. . . You probably will be annoyed at the ending, but it has great shock power."
+ **Photoplay** p62 D '39

Time p80 D 11 '39

Trade Paper Reviews

"'Rulers of the Sea' must be sold on its 'size.' Automatic marquee names are missing from the cast, though the performances are one and all, excellent. Heavy advance exploitation on the theme, plus word-of-mouth, will do the job. . . Standard epic, that will pick up values because of present interest in maritime things, but you will have to sell it."
+ **Box Office Digest** p11 S 18 '39

"Reflecting meticulous care in production and direction, both of which tasks were entrusted to the capable hands of Frank Lloyd, this accurately historical narrative of the victory of steam over sail in the evolution of navigation wins a place among the finer and more impressive current productions. Picture is magnificently dialogued, which largely offsets the lack of fictional story values, and which enables its superior cast, headed by Douglas Fairbanks, Jr. to make the best of the opportunities the screenplay affords."
+ + **Boxoffice** p41 S 23 '39

"A Frank Lloyd production may invariably be depended upon to accomplish more than the usual in entertainment. When movie maker Lloyd decides to deal with a story of the sea, even the unusual becomes enhanced. . . The story fascinates from start to finish. It is beautifully acted. Absence of any notable boxoffice names will hold down the grosses, but word-of mouth advertising will help considerably. Grosses will be well above average in every type of house. Action spots will find it a top grosser." David J. Hanna
+ **Film Bulletin** p4 O 7 '39

"Here's a tale of the sea definitely in the hit class—a picture that should send tidal grosses into the box offices. There's human interest, suspenseful action and appealing romance, artfully woven together."
+ + **Film Daily** p5 S 15 '39

"Chronicling a vital chapter in world history, 'Rulers of the Sea' is a studious, frequently moving and stolidly engrossing delineation of the triumph of steam over sail. It is destined to rank among the screen's leading records of history in the making—an impressive and broad-scale achievement for which imposing box office returns appear amply assured."
+ + **Hollywood Reporter** p3 S 13 '39

Reviewed by Gus McCarthy
+ + **Motion Pict Daily** p11 S 15 '39

"Picture will sail a most profitable boxoffice route. It's a topline attraction which will enjoy holdovers in many keys, with exploitation assisting to chart a highly profitable course. . . The arresting and individualized characterization of Fyffe provides a sincerity and humanness which is lacking in the story itself. This is Fyffe's first picture in Hollywood. Paramount holds an option for another with Fyffe, which will undoubtedly be exercised, easily justifiable [because of] his excellent performance here. . . Frank Lloyd has done an overall competent job of direction, considering the artificial dramatics apparent in several spots due to an uneven script."
+ + **Variety** p15 S 20 '39

"Here is an offering which truly rates the epic label, a worthy offering and a proud credit to Paramount and Frank Lloyd from every production angle, distinguished in its playing, writing, direction, and the most hu-

manly appealing of the world-influencing exploits of science and industry. To bring these merits to profitable audience attention, however, the picture will need the strongest kind of exploitation campaign."
+ + **Variety (Hollywood)** p3 S 13 '39

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SABOTAGE. Republic 69min O 13 '39

Cast: Arleen Whalen. Gordon Oliver. Charley Grapewin. Lucien Littlefield. Paul Guilfoyle

Director: Harold Young

Screen writers: Lionel Houser. Alice Altschuler

Melodrama. An employee in a plane factory, Gordon Oliver, is arrested and falsely accused of sabotage. His father, Charley Grapewin, goes to the rescue and with the aid of inmates in an old soldiers' home, proves his son's innocence.

Audience Suitability Ratings

"A: mediocre; Y: perhaps; C: no."
— + **Christian Century** p1527 D 6 '39

"General patronage."
Nat Legion of Decency O 19 '39

"A & Y: fair; C: no."
+ — **Parents' M** p65 D '39

Newspaper and Magazine Reviews

"The busy 'B's' are a little out of season in the rural districts, perhaps, but along Broadway they're still holding their own. . . It's typical second half of a double-feature program stuff, and as such I suppose we shouldn't take it too seriously." Jesse Zunser
+ — **Cue** p39 N 18 '39

"Until another equally inept 'B' film comes along, I will recommend 'Sabotage' as a nonpareil piece of screen shoddy. It is not bad enough to be called authentically awful. It is not good enough to offer those few flashes of cinematic brilliance which have a way of creeping into Hollywood's most impoverished productions. Badly written, sloppily staged and ineptly acted, it is a pretentious makeshift which will serve to remind you that there is an enormous gap between the best and worst offerings of the motion picture." Howard Barnes
— **N Y Herald Tribune** p16 N 16 '39

"It is one of those mild, inconsequential, formular melodramas of the type too often encountered on the second half of the neighborhood theatre's mid-week double-feature bill. . . If you listen carefully, you can hear the plot creaking." Frank S. Nugent
— + **N Y Times** p29 N 16 '39

"'Sabotage' looks like the well-timed opening gun in a campaign to shoot for the witch-hunter trade. . . Whether [the villains] blow things up for Nazi gold or just for the heck of it remains as mysterious as where the bombs come from."
Time p101 O 16 '39

Trade Paper Reviews

"Republic's effort at ringing the tocsin for Americanism rebounds as a dull and unconvincing drama. The gospel it intends to put across is much too synthetic to attain marked degree of sincerity."
— + **Boxoffice** p65 O 14 '39

"A story idea that might have been developed into a suspenseful film has been woefully treated in this picture. Anything to do with spies and sabotage is news right now, but without maintained suspense and action a story of this type must have some remarkable attributes otherwise to make it entertaining, and this one misses on all three scores."
— **Film Daily** p8 O 6 '39

Reviewed by Edward Greif
— + **Motion Pict Daily** p4 O 6 '39

"Caught in the wave of films that has accompanied the European situation, 'Sabotage' is another in the series designed to create topical interest. Its modest budget will enable it to gain commensurate returns on provincial dualers. Casting and direction are uniformly good, though the story is obvious, directing its attack on an unspecified 'ism' that attempts to disrupt the machinations of an American plane factory."
+ — **Variety** p13 O 11 '39

SAGA OF DEATH VALLEY. Republic 58min N 22 '39

Cast: Roy Rogers. George 'Gabby' Hayes. Donald Barry

Director: Joseph Kane

Original story: Karen de Wolf

Screen writers: Stuart Anthony. Karen de Wolf

Western melodrama. Rogers' father is murdered and his brother is kidnapped when Rogers is a child. Grown up, he returns to get his revenge.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency N 30 '39

"Family."
Wkly Guide N 18 '39

Trade Paper Reviews

"Especially entertaining is this Roy Rogers' Western. It rates as one of Joe Kane's better directorial efforts. From every production standpoint, the film has a distinctive stamp about it."
+ **Boxoffice** p29 D 2 '39

"Actionful Western, well produced, is best Roy Rogers starrer to date."
+ **Film Daily** p6 N 22 '39

SCANDAL SHEET. Columbia 60-65min O 16 '39

Cast: Otto Kruger. Ona Munson. Edward Norris. John Dilson

Director: Nick Grinde

Music director: M. W. Stoloff

Screen writer: Joseph Carole

Melodrama. The owner of a tabloid scandal sheet slays one of his workers who has unearthed a scandal concerning the newspaper owner's son.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency N 9 '39

"A: mediocre; Y & C: no."
— + **Parents' M** p69 Ja '40

Trade Paper Reviews

"A highly colored tale about the sensational type of journalism that probably will flabbergast hard working newspapermen. To audiences, it will be less astounding but just another run of the mill picture. Otto Kruger, the publisher, suffers as much from the script as from his own private life; his acting reflects it."
— + **Boxoffice** p35 O 28 '39

"This yarn has been rehashed heaven knows how many times, but it's done fairly well again in this Columbia quickie. . . Otto Kruger can do roles like that standing on his head. It will get by on dual bills in neighborhoods, small towns, and action houses."
— + **Film Bulletin** p8 D 2 '39

"'Scandal Sheet' may be called a motion picture if one adds the qualifying adjective, waste motion. It is almost 60 minutes long and almost 60 minutes bad. The introductory credits were pretty and there were some nice shots of a golf course. As an ex-theatre manager, this reviewer can see only one reason why 'Scandal Sheet' should ever be exhibited—it may help to break an undesirable theatre lease."
— — **Hollywood Reporter** p4 O 23 '39

SCANDAL SHEET—*Continued*

"Highly preposterous story condemns 'Scandal Sheet' from the beginning, with over-acting by most of its cast touching off the spark that seals its doom insofar as entertainment qualities are concerned. Small added investment for newspaperman to serve as technical advisor during script preparation and production, and abler direction of thespians might have partially worked the miracle needed to save feature from level to which it drops."
— Variety (Hollywood) p3 O 23 '39

SCIPIO AFRICANUS. Esperia 105min S 22 '39

Cast: Annibale Ninchi. Isa Miranda. Camillo Pilotto. Fosca Giachetti. Francesca Braggiotti

Director: Carmine Gallone

Music: Ildebrando Pizzetti

Screen writer: Carmine Gallone

Historical film. Made in Italy without English subtitles. Made in 1937 but not shown previously in this country, it is a prestige picture produced on a lavish scale. The story deals with the second Punic War when Scipio begged the Roman Senate for an army to fight Hannibal. The battle of Zama in which the Carthaginian elephants were used was the decisive battle which defeated Carthage. Scipio returned to his family and his farm as all Rome celebrated.

Audience Suitability Ratings

"Family. Has very good entertainment value for Italian audiences, and is impressive in its use of mass effects and rich settings."
+ Wkly Guide O 7 '39

Newspaper and Magazine Reviews

"This huge undertaking, as gigantic and colossal as any epic produced in America would be the envy of even Hollywood's super-producers. . . Adequate English dialogue titles aid those unfamiliar with Italian to enjoy a really fine motion picture." E. G.
+ N Y Herald Tribune p8 N 4 '39

"Being Italian, it is also more than a little operatic, so that there are moments in the film when one feels that it is not so much the noble days of Republican Rome that one is witnessing as the last act of 'Aïda.' . . Miss Braggiotti is superbly undulant: a welcome feminine relief from the masculine speechmakings, chest-beatings and careful insertions of false daggers into operatic chests on the various battlefields." Ben R. Crisler
N Y Times p22 S 23 '39

"It is as magnificent a bit of Fascismo as has come out of Italy. . . It is also as spectacular a show as the movies have seen since the Italian 'Quo Vadis?' first made the U. S. spectacle-conscious. . . It has up-to-the-minute double meanings for ardent Fascists: 1) the Semite is still public enemy No. 1; 2) conquered Carthage stood in what is now Fascist-coveted French Tunis."
Time p83 N 27 '39

Trade Paper Reviews

"This Italian film is a super grand-scale effort. The story is told in broad strokes. The props and casts are immense and the high mark, a whole reel of it, concerns the decisive battle of Zama. The pity is that there are no English subtitles, which limits its appeal."
+ Boxoffice p29 O 7 '39

"It is probably the most pretentious film that has ever been turned out by the Italian studios, and it ranks among the best. The cast is good, the direction is good and the backgrounds are excellent. Apparently the Italian production heads took the wrapper off the bankroll when this was made as it ranks in the super-super class of colossal productions."
+ Film Daily p9 S 29 '39

"It is a prestige picture, a propaganda picture conceived immediately after Italy's campaign in Ethiopia as the best way to show the intimate union between the grandeur of ancient Rome and the new Roman imperial venture. Such being the avowed main purpose of the film, artistic and entertainment considerations became secondary. . . There are a number of highly dramatic scenes. . . But on the whole 'Scipio' must be viewed as a spectacle, not as a picture which is dramatically exciting, and these spectacular features should prove its selling point in America."
Variety p19 S 8 '37

SECRET OF DR. KILDARE. MGM 83-85min N 24 '39

Cast: Lew Ayres. Lionel Barrymore. Lionel Atwill. Helen Gilbert. Nat Pendleton. Laraine Day. Sara Haden

Director: Harold S. Bucquet

Music: David Snell

Original story: Max Brand

Screen writers: Willis Goldbeck. Harry Ruskin

Drama. Another in the Kildare series. Lionel Barrymore asks his assistant, Lew Ayres, to undertake some exacting experiments on pneumonia. When Ayres sees that Barrymore is breaking under the strain of overwork, he walks out on the experiments in order to save Barrymore's health. A millionaire's daughter, needing medical attention, is given as the reason for Ayres' withdrawal.

Audience Suitability Ratings

"A & Y: good; C: doubtful interest."
+ Christian Century p1556 D 13 '39

"Good. Mature-family." DAR
+ Fox W Coast Bulletin N 25 '39

"Those who enjoyed the exploits of 'Dr. Kildare' in former pictures will no doubt find his latest adventures equally entertaining. . . The public will glean from this film a smattering of information on the subject of hysteria; some curious and erroneous impressions of what sort of behavior is permissable for the staff and nurses in a fine hospital; and a liking for the engaging personality of Lew Ayres. However, if the 'Dr. Kildare' series goes on diagnosing ailments, describing symptoms and naming the medicines to be used in their treatment, it might be well if each film included a warning to the public that self diagnosis is apt to be dangerous. Adolescents: probably entertaining; children: no interest. Mature-family." Women's Univ Club, Los Angeles
+ Fox W Coast Bulletin D 2 '39

"Adults."
Nat Legion of Decency N 30 '39

"Family. Pleasant and human, like all of this series."
+ Wkly Guide N 25 '39

Newspaper and Magazine Reviews

"This is the best of this hospital-interne series of melodramas. . . The film moves rapidly, and it all adds up to good cinema." Jesse Zunser
+ Cue p54 D 9 '39

"Study groups should observe how definite medical knowledge can be conveyed to the public in the form of entertainment with universal appeal. Those interested in the technical aspect of picture making should note the lighting and the fine quality of photography Alfred Gilks gives [this film.] Exhibitors know what the Kildare series does for them. I think they safely can promise their patrons that this is the best of the lot."
+ Hollywood Spectator p7 N 25 '39

"The truth is that this second encore of a film which was none too distinguished to begin with is so palpably formularized and so lacking in conviction and emotional appeal that it merely demonstrates how badly blurred a carbon copy of a photoplay can become. At its best, this new dramatization of doctors' doings offers glib characterizations and glib situations." Howard Barnes
— + N Y Herald Tribune p20 D 8 '39

"As a strictly clinical opinion on 'Secret of Dr. Kildare' which is the fourth in Metro-Goldwyn-Mayer's very successful series, we have to report that the picture is doing as well as could be expected in the circumstances." Ben R. Crisler
N Y Times p33 D 8 '39
Newsweek p34 D 11 '39

Trade Paper Reviews

"Probably tops in the 'Kildare' series so you can do your planning accordingly."
+ **Box Office Digest** p10 N 22 '39

"An engrossing chapter in the career of young Dr. Kildare, successfully blending into an acceptable whole, three separate and distinct story motivations, this should be well-received by Kildare fans and general audiences alike."
+ **Boxoffice** p17 N 25 '39

"Very entertaining series picture packs plenty of human interest."
+ **Film Daily** p10 N 22 '39

"In this third of the series, the adventures of Dr. Kildare' which is the fourth in Metro-from which they skidded in the preceding number and fulfill all the bright promise of the first. If the standard of this one is maintained, the series, which hit a popular chord at the outset, can go on indefinitely with an ever-increasing audience which will come to look upon the announcement of every new Kildare as a vital reason for going to the theatre. It is swell entertainment, warmly human, amusing and dramatically potent by turn, well-written, well-directed and excellently played."
+ **Hollywood Reporter** p3 N 18 '39

Reviewed by Walter Selden
+ **Motion Pict Daily** p4 N 21 '39

"Story is a decidedly interesting and compact piece of drama, lightened throughout by sprightly and humorous situations and lines supplied by Barrymore. Competent performances by Ayres, Barrymore and all members of the supporting cast coupled with the smooth direction by Harold S. Bucquet, picture shapes up as strong program fare that will increase the popularity of the series. Rates to catch moderate share of key runs, but will generate box office strength in the subsequents and neighborhoods."
+ **Variety** p14 N 22 '39

" 'Secret of Dr. Kildare' steps out with a bid for new recruits to the army of Lew Ayres-Lionel Barrymore addicts. Emphasizing the human elements even more strongly than they have been harnessed in past, exhibitors who have enjoyed good business from earlier editions should find this one no disappointment."
+ **Variety (Hollywood)** p3 N 18 '39

SHIPYARD SALLY. 20th century-Fox 80min O 20 '39

Cast: Gracie Fields. Sydney Howard. Morton Selten

Director: Monty Banks

Screen writers: Karl Tunberg. Don Ettlinger

Drama with songs. Filmed in England by 20th Century-Fox. Gracie Fields portrays a Lancashire girl who aids Scottish ship builders, on the dole because of lack of work.

Audience Suitability Ratings

"It all sounds serious, but with Gracie Fields as the girl, the fun never suffers at the expense of drama. There is enough singing, dancing and comedy to make it entertaining but its sentimental appeal is quite definitely for English audiences. Adults." Int Fed of Cath Alumnae
+ — **Fox W Coast Bulletin** N 11 '39

"Adults."
Nat Legion of Decency O 26 '39

"A & Y: fair; C: no."
+ — **Parents' M** p65 N '39

"Family. Picture is weakened by a phony 'American' character and garbled American speech here and there, but pulls through on the strength of its comedy."
+ — **Wkly Guide** O 21 '39

Trade Paper Reviews

"About 10 minutes of first-rate comedy and four songs rendered by Gracie Fields are standout items. Directed by Monty Banks, he shows his compact hand in the proceedings. Otherwise it is strictly formula."
+ — **Boxoffice** p67 D 9 '39

"It is one of Gracie Fields' best films. It provides plausible excuses for her to sing and dance, innumerable opportunities for her inimitable comedy, and sufficient story for the introduction of emotional sequences."
+ **Variety** p14 Ag 16 '39

SHORS. Kiev film studios-Amkino N 20 '39

Cast: E. Samoilov. I. Skuratov. A. Khvilia. F. Ishenko

Director: Alexander Dovzhenko

Music director: A. Kabalevsky

Screen writer: Alexander Dovzhenko

Documentary film. Made in Russia with English subtitles. The film traces the course of rebellion and civil war in the Ukraine from 1917 to 1919. Commander Shors leads his soldiers against a combination of Germans, White Russians and Poles. The music is played by the Ukrainian State Symphony Orchestra.

Audience Suitability Ratings

"A: good of kind; Y: hardly; C: no."
+ **Christian Century** p1556 D 13 '39

Newspaper and Magazine Reviews

"The Soviet cinema, which has always been most effective when celebrating the Russian Revolution, adds a new and exciting chapter to its historical researches with 'Shors.' . . Under Alexander Dovzhenko's direction and with a brilliant portrayal of the title role by E. Samoilov, 'Shors' is a striking addition to the imposing list of Soviet revolutionary epics. . . The offering is not one of the great Russian films; it is not even one of Dovzhenko's outstanding directorial achievements; but it reminds one forcibly that the U. S. S. R. can make fine pictures when it goes back to the heroism and turmoil of Russia in the few years following 1917." Howard Barnes
+ **N Y Herald Tribune** p18 N 21 '39

"It is a heartily self-congratulatory Soviet record. A good picture, too, as far as it goes; with Director Dovzhenko rallying the Red standard bearers around half a dozen thumping battle scenes, tossing some hearty Russian humor into his script and characterization. But it is short on drama and the unity we seek in drama. That seems a chronic Soviet disorder: nothing ever is quite rounded out, including their Five-Year plans." Frank S. Nugent
+ — **N Y Times** p19 N 21 '39

Trade Paper Reviews

"Documentary story of Russian Revolution has stirring action."
Film Daily p7 N 22 '39

"Somehow the historical developments, especially the reference to Polish landed gentry, the brutal capitalists and reference to German troops, don't sway the auditors as former Soviet epics did at this house [Cameo]. This perhaps is attributable to the changed setup in Europe during the present conflict. Because the production has been put together with considerable skill and possesses several strong acting contributions, it grips one's interest more than numerous previous Russian vehicles."
Variety p52 D 13 '39

A SHORT LETTER TO MOTHER. See A brivele der mamen

IL SIGNOR MAX. Esperia 84min O 5 '39

Cast: Vittorio de Sica. Assia Noris. Rubi Dalma

Director: Mario Camerini

Screen writers: Amletto Palermi. Mario Soldati

Comedy. Filmed in Italy with English subtitles. The story concerns the owner of a thriving news-stand whose profits enable him to take a vacation in a fashionable resort where he is mistaken for an aristocratic friend who has given him a camera. Also called Mr. Max.

IL SIGNOR MAX—*Continued*

Audience Suitability Ratings

"Family. A bright little comedy. Recommended for Italian audiences, as it is not likely that the amusing dialog would be understandable to American audiences."
+ **Wkly Guide O 21 '39**

Newspaper and Magazine Reviews

"Persons familiar with Italian are sure to have a good time [at the film.]. . And ignorance of that language will not prevent spectators from enjoying some of the many funny situations exploited to the full by Vittorio de Sica. . . 'Il Signor Max' is well-made in every way." H. T. S.
+ **N Y Times p31 O 6 '39**

Trade Paper Reviews

"With a novel story, an expert cast and lots of comedy, this film will highly please Italian fans. It ranks as one of the best films turned out by the Italian producers in many a day."
+ **Film Daily p7 O 20 '39**

SKY PATROL. Monogram 61min S 12 '39

Cast: John Trent. Milburn Stone. Marjorie Reynolds. Jason Robards. Jackie Coogan

Director: Howard Bretherton

Original story: Hal Forrest

Screen writers: Joseph West. Norton S. Parker

Melodrama. Based on the comic strip, Tailspin Tommy, this is another in the series. John Trent, a flying instructor, organizes a sky patrol of civilians to combat a mysterious munitions dealer.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency S 21 '39

"A, Y & C: good action film."
+ **Parents' M p65 N '39**

"Family-juvenile."
Wkly Guide S 16 '39

Newspaper and Magazine Reviews

"Undoubtedly these aeronautic pictures will play a considerable part in making the coming generation air-minded. These films are among the best in the action picture field, and exhibitors should find them more satisfactory for supporting position than some of the talkative and repetitious 'B' fodder from the major studios." Bert Harlen
+ **Hollywood Spectator p10 S 30 '39**

Trade Paper Reviews

"Up to standard for the series, and a safe bet for the Friday-Saturday dates."
+ **Box Office Digest p10 S 18 '39**

"Cast in substantially the same mold as its predecessors in the popular 'Tailspin Tommy' series, this latest chapter continues to manifest the same steady improvement which has been evidenced since their inception, hitting a new high in production values, story, suspense and action. Producer Paul Malvern has invested the piece with well-handled aviation sequences which should delight air-minded juveniles."
+ **Boxoffice p43 S 23 '39**

"The sky stuff is skillfully done and the picture has action all the way. Action houses should do well with 'Sky Patrol.' Children will love it."
+ **Film Bulletin p8 S 23 '39**

"Plenty of action in the airlanes will please neighborhood audiences."
+ **Film Daily p6 S 21 '39**

"As another episode in the 'Tailspin Tommy' series, 'Sky Patrol' is passable entertainment, neither rising nor falling from the level of its predecessors. There are a couple of fresh ideas in the story, but the screenplay is as full of holes as a sieve. Situations are sometimes so obvious that they are an insult to average audience intelligence; dialogue is of the kindergarten variety."
+ — **Hollywood Reporter p3 S 15 '39**

Reviewed by Roscoe Williams
+ **Motion Pict Daily p17 S 19 '39**

" 'Sky Patrol' fits in handily for family-trade theatres and will supply aviation-minded youngsters with good quota of thrills, air scenes and other melodramatic incident."
+ **Variety (Hollywood) p3 S 15 '39**

SMASHING THE MONEY RING. First national-Warner 56min O 21 '39

Cast: Ronald Reagan. Margot Stevenson. Eddie Foy, Jr

Director: Terry Morse

Original story: Jonathan Finn

Screen writers: Raymond Schrock. Anthony Coldeway

Melodrama. A band of counterfeiters working in a prison distribute the false money through a prison guard. Two federal field men are sent to get the criminals. This film is the second of the Secret Service Series.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency O 26 '39

"A & Y: fair; C: no."
+ — **Parents' M p69 Ja '40**

Newspaper and Magazine Reviews

"Adults and mature young people."
Christian Science Monitor p17 N 4 '39

"Warner Brothers, usually so clever and thorough when it comes to making taut and exciting prison melodramas, didn't seem to care about 'Smashing the Money Ring.' There are no stars, and the writing and direction have no new or redeeming qualities to lift the film from the company of run-of-the-mill 'quickies.' . . The best features of the picture, which entail some shifty maneuvering behind prison walls, become much too enervating, chiefly because they have been used before and with far more authority." Robert W. Dana
— + **N Y Herald Tribune p16 N 17 '39**

"It is cheap action melodrama, compounded of the usual prison-picture theatrics, and might—by a liberal estimate—have some appeal for the Junior G-Man trade." Bosley Crowther
— **N Y Times p17 N 17 '39**

Trade Paper Reviews

"Warner's latest contribution to a long list of prison pictures is only mediocre in presentation and cast. It is obviously aimed for class 'B' houses. The less discriminating action-thrill fans will probably overlook a hokum story, which is telegraphically presented, and be carried along by the suspense and excitement generated by the gun and knife play pitched into the picture."
— + **Boxoffice p27 O 21 '39**

"Despite some implausible story construction, this Warner Brothers' Secret Service yarn makes good action fare for juvenile and action audiences. Proceedings move briskly with plenty of fisticuffs and gun play. Film will do nicely in its bracket." David J. Hanna
+ **Film Bulletin p6 N 4 '39**

"Story of federal agents and counterfeiters has plenty of action for neighborhood trade."
Film Daily p6 N 20 '39

" 'Smashing the Money Ring' is important on three counts: It is a distinct improvement over the first of Warners' Secret Service series, which was released as 'Secret Service of the Air'; it advances Ronald Reagan another steady step toward stardom; and it reveals Eddie Foy, Jr., as one of the smoothest comedians working in pictures today. With this kind of a start on the new series, Warners has struck exhibitor pay-dirt again."
+ **Hollywood Reporter p4 O 23 '39**

"The film doesn't pretend to be other than a program picture, names and production values measuring up to this classification. Makes satisfactory dual support because of highly melodramatic content."
+ — **Variety p16 N 22 '39**

"Program prison melodrama which makes no pretense beyond casual entertainment but suffices for the action enthusiasts."
— + **Variety (Hollywood)** p3 O 23 '39

SOUTH OF THE BORDER. Republic Announced for release D 15 '39 (Not yet previewed)

STOP, LOOK AND LOVE. 20th century-Fox 57-60min S 22 '39

Cast: Jean Rogers. William Frawley. Robert Kellard. Eddie Collins. Minna Gombell. Cora Sue Collins

Director: Otto Brower

Music: Sidney Clare. Jule Styne

Screen writers: Harold Tarshis. Sada Cowan

Comedy drama. Based on a play The Family Upstairs by Harry Delf. This is a second filming of the story. Minna Gombell, mother of Jean Rogers, drives the family frantic with worry because the daughter has no beaux. Finally Jean goes out and acquires a beau, then almost loses him when her mother tries to rush them to the altar.

SEE ALSO issue of September 25

Audience Suitability Ratings

"A: hardly; Y & C: probably amusing."
Christian Century p1182 S 27 '39

"Family." Calif Fed of Business & Professional Women's Clubs

"A light social comedy. . . Though amusing in part, the picture has a serious underlying significance. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"A social comedy introducing members of another typical American Family which might well become one of a series. Family." Nat Council of Jewish Women

"A mildly amusing, light, domestic comedy. Family." Nat Soc of New England Women

"A mildly amusing comedy, exaggerated in spots. Family." S Calif Council of Fed Church Women
Fox W Coast Bulletin S 9 '39

"This is an unimportant light comedy. The plot and the humor are both rather obvious, and the acting is only fair. Adolescents, 12-16: fair; children, 8-12: no interest."
+ — **Motion Pict R** p7 S '39

"General patronage."
Nat Legion of Decency S 21 '39

"Family. A pleasant family comedy."
+ **Wkly Guide** S 16 '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 S 30 '39

"A family picture featuring a disagreeable family, and in a thin and repetitious story. Pretty puerile stuff." Bert Harlen
— **Hollywood Spectator** p8 S 16 '39

Trade Paper Reviews

"Made on a quickie budget and lacking big cast names, 'Stop, Look and Love' will inevitably be shunted to supporting place on duals—exactly the right spot for it." Frank Leyendecker
+ — **Film Bulletin** p18 S 23 '39

STRANGER FROM TEXAS. Columbia Announced for release N 2 '39 (Not yet previewed)

SUED FOR LIBEL. RKO 65min O 27 '39

Cast: Kent Taylor. Linda Hayes. Lilian Bond. Morgan Conway. Richard Lane. Roger Pryor. Thurston Hall

Director: Leslie Goodwins

Music director: Roy Webb

Original story: Wolfe Kaufman

Screen writer: Jerry Cady

Comedy murder mystery. An editor of a news broadcasting radio station is given wrong information and is threatened with a libel suit. He sets out to find the killer of an unsolved murder and in doing so solves the libel suit.

Audience Suitability Ratings

"Adults." Am Legion Auxiliary

"Well produced murder mystery with good acting and smooth direction. . . There are some interesting and informative shots of news broadcasting. Adults." Calif Cong of Par & Teachers

"Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. An unpleasant murder melodrama. Adults." DAR

"An exciting, rather novel mystery story with suspense well sustained and a surprise ending. Entertaining for its type. Mature." Gen Fed of Women's Clubs (W Coast)

"A fairly interesting murder mystery with a surprise ending. Family." Nat Council of Jewish Women

"Adults." S Calif Council of Fed Church Women
Fox W Coast Bulletin O 28 '39

"As a mystery story, it is feeble because a whole series of events which clarify the mystery just happen without the need of deductive reasoning, but as a melodrama, it sacrifices few of the standard elements. Adolescents, 12-16: perhaps; children, 8-12: no, plot too involved and too mature."
— + **Motion Pict R** p11 N '39

"General patronage."
Nat Legion of Decency N 2 '39

"A: fair; Y & C: no."
+ — **Parents' M** p66 D '39

"Mature. An entertaining murder story with plenty of complications, but well told with plenty of suspense."
+ **Wkly Guide** O 14 '39

Newspaper and Magazine Reviews

"A murder mystery of standard 'B' quality." Bert Harlen
+ — **Hollywood Spectator** p10 N 25 '39

Trade Paper Reviews

"A safe programmer for the melodrama half of the bill."
+ **Box Office Digest** p11 O 16 '39

"Cleverly constructed mystery-melodrama, packing more than its share of fast-moving entertainment, this is entirely worthy of consideration as a program feature. Possessing no marquee names, it nevertheless has a competent cast and the screenplay carries through suspensefully to a surprise climax."
+ **Boxoffice** p25 O 21 '39

"RKO has a neat little package of comedy murder mystery in 'Sued for Libel.' Given excellent production, a good screenplay, fine performances and a topnotch job of direction, it emerges as entertainment that will give more than general satisfaction on any bill. Its production is, noticeably, a shade above the average in this budget class."
+ **Hollywood Reporter** p4 O 10 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p5 O 13 '39

"It [is] highly acceptable for dual support. Picture would have had chance as top 'B' programmer if cast held some marquee selling names. As it is, 'Sued for Libel' will provide strong support for the secondary houses and neighborhoods. In addition to story which carries many surprises and plenty of lightness in its unfolding, fast-paced direction has been neatly handled to accentuate the high spots, and editing has pulled it into a compact piece of program entertainment."
+ **Variety** p14 O 18 '39

SUED FOR LIBEL—*Continued*

"Melodrama fans will enthuse over 'Sued for Libel,' which is worthy contender for support bracket on dualers. Making up in story, direction and performances what it lacks in the way of marquee names, it will hold customer interest throughout its full unfoldment, keeping 'em guessing up to final few feet."

+ **Variety (Hollywood)** p3 O 10 '39

T

TAKU. Norman Dawn 44-48min

Cast: Natives

Director: Norman Dawn

Screen writer: Susan Denis

Drama. Filmed on the ice fields of Alaska. The story concerns a miner constantly seeking a rich mine. Finally he finds a gold mine but in trying to rescue a lost child and return her to her village, he dies of exposure.

Trade Paper Reviews

"Scenic grandeur, authentic atmosphere and some truly remarkable photographic studies of countless types of wild animals mark this as worthy of consideration from an educational viewpoint and as a novelty feature. Attempts to incorporate a thread of story, however, using amateur talent and editing in the sound and dialogue, are a decided handicap; from the viewpoint of general interest they are so poorly handled that it would have been far better to eliminate them."

+ — **Boxoffice** p63 S 16 '39

"'Taku,' produced, directed, and photographed by Norman Dawn, is an agreeable filler for the average program. Offered as a story of native life in the land of Taku, Alaska, its human characters and story prove to be unimportant but do serve as a framework for the marvelous shots of wild animal life that swarms the country. . . Although the synchronization of the dialogue was all too obviously an aftermath of the camera work, and in spite of a few other shortcomings, the picture should be enjoyable to all those who like to see wild animals."

+ — **Film Daily** p18 S 18 '39

"'Taku' is nothing more than a slow moving tour through the ice fields of Alaska. Exactly what the story is about, is not quite clear to this reviewer, unless it is an excuse to show the various types of wild animal life that inhabit the wastelands of the North country. The actors are non-professionals and natives of the country. . . Picture might provide entertainment for the kiddies on a Saturday matinee. It holds nothing for the grownups, who have all undoubtedly seen travelogs of the Alaskan ice fields before."

— + **Hollywood Reporter** p3 S 9 '39

TAMING OF THE WEST. Columbia 54min D 7 '39

Cast: Bill Elliott. Iris Meredith. Dick Curtis. Dub Taylor. James Craig

Director: Norman Deming

Original story: Robert Lee Johnson

Screen writers: Robert Lee Johnson. Charles Francis Royal

Western melodrama. Bill Elliott becomes a marshal in a community where outlawry of every kind is rampant. He cleans up the town.

Audience Suitability Ratings

"A & Y: if you like Westerns wild; C: no."
Parents' M p6 D '39

Trade Paper Reviews

"The message conveyed to the exhibitor by the title of this picture is familiar stuff. But apparently the location is not so docile as he would be led to think. This production, featuring Bill Elliott, and a supporting cast of familiar plug uglies, does the trick all over again, and in exciting and spectacular fashion."

+ **Boxoffice** p25 O 21 '39

"Just about the shootingest pistol feast the Western addicts have had dished up to them in a long time, this new Columbia six-gunner should get a big play from the cowboy fans."

+ **Film Daily** p5 O 12 '39

"While the story is routine and guns bellow with few hits scored, it is an above average horse opera."

+ **Variety** p13 O 11 '39

TELEVISION SPY. Paramount 55-58min O 20 '39

Cast: William Henry. Judith Barrett. William Collier, Sr. Anthony Quinn. Richard Denning

Director: Edward Dmytryk

Original story: Endre Bohem

Screen writers: Horace McCoy. William R. Lipman. Lillie Hayward

Melodrama. William Henry is the inventor of a television device which makes it possible to carry television waves from coast to coast. Spies try to steal his invention but he succeeds in saving it.

Audience Suitability Ratings

"A & Y: good of kind; C: perhaps."
+ **Christian Century** p1358 N 1 '39

"A fast moving, fascinating, cleverly-put story built around a new subject—television. Family." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"A fairly well developed melodrama. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"An intriguing exposition of the tremendous possibilities of long distance television. Family." Gen Fed of Women's Clubs (W Coast)

"A picture made interesting because of its insight into the possibilities of television. Family." Nat Council of Jewish Women

"An interesting though farfetched mystery. Family." S Calif Council of Fed Church Women

+ **Fox W Coast Bulletin** O 28 '39

"On the whole it is a mediocre offering. Adolescents, 12-16: passable but not recommended; children, 8-12: no."
— + **Motion Pict R** p11 N '39

"General patronage."
Nat Legion of Decency S 7 '39

"A & Y: good mystery; C: no."
+ **Parents' M** p65 N '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p17 O 7 '39

Trade Paper Reviews

"With a catchy title and a spy theme for these days of war and near-war, 'Television Spy' rounds up as a satisfactory programmer in the 'melodrama' class."

+ **Box Office Digest** p7 O 9 '39

"The lack of drawing power in its cast, plus an extremely obvious story of espionage activities for control of a mythical super telecasting invention, relegate this melodrama to the category of unimportant program offerings."

— + **Boxoffice** p65 O 14 '39

"Paramount should be ashamed to have its name with stuff like this. One might expect 'Television Spy' to be produced by some independent quickie outfit, but never by a company that calls itself 'major.' It's a cheap little action melodrama for the lowest grade grind spots only—and should be dualled even there! Other houses can use it as a Saturday matinee extra for the kiddies." David J. Hanna

— **Film Bulletin** p4 O 21 '39

"'Television Spy' rises considerably above the average 'B' programmer. Its fifty-eight minutes are packed with suspense, and the timeliness of its subject will lift it over any rough spots."

+ **Film Daily** p6 O 13 '39

"It is a fast melodrama that packs plenty of action from the opening gun to the final fade-out. Story is routine cops and robbers stuff, with a bit of international spying thrown in, but is given novelty and freshness by the injection of Television. Writers have taken advantage of the fact that the technicalities of Television are Greek to audiences and have skirted around that phase in order to provide entertainment. The picture will give general satisfaction to all types of audiences."

+ **Hollywood Reporter** p4 O 6 '39

Reviewed by Gus McCarthy

Motion Pict Daily p4 O 11 '39

"From the point of view of the science bugs, 'Television Spy' offers an interesting subject wrapped in fair adventure, dealt out through medium of conflict between radio engineers and agents for foreign governments. Essentially, its best field will be male audiences, predominantly the younger lads, because gadgets, electrons and megacycles, etc., are useless as ingredients for feminine entertainment. For the duals."

+ — **Variety** p16 N 22 '39

"Equipped with story material that should have built it into strong supporting feature, 'Television Spy' slumps into filler division because of inability of the director to draw convincing characterizations from his players. Tale carries exciting melodrama, plenty of action and sufficient romantic interest, but loses too much of its potency as piloting hand drops confident grip with resultant slow-down in pacing."

— + **Variety (Hollywood)** p3 O 6 '39

THAT THEY MAY LIVE. Forrester-Parant Mayer-Burstyn 74-76min N 6 '39

Cast: Victor Francen. Jean Max. Marie Lou. Renee Devillers

Director: Abel Gance

Music: Henry Verdun

Screen writer: Abel Gance

Drama. Filmed in France about 18 months ago with English subtitles. It was filmed with the hope of averting the present European War and now because of circumstances it is banned in France. The film enters the realm of fantasy as it portrays an embittered survivor of Verdun who summons the dead soldiers from their graves to march against the living who would plunge the world into another war.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency N 23 '39

Newspaper and Magazine Reviews

"The terrific force of 'That They May Live' warps one's judgment of this French anti-war film. Abel Gance, directing his own scenario, sensationally mixes suffering, sentiment, madness, common sense, symbolism, trick camera shots and horror. . . Although muddled, the film leaves audiences shocked and limp." Philip T. Hartung

+ **Commonweal** p97 N 17 '39

"It is a tremendously moving, occasionally terrifying, almost hysterical, plea against the senseless mass-murder that is modern war. . . Though its abhorrence of war finds sympathetic response in every heart, there still is no practical alternative suggestion offered in the picture. As emotional drama, 'That They May Live' is incomparable; as film-fare, it should be on your Required Seeing list." Jesse Zunser

+ + **Cue** p31 N 11 '39

"Every mature intelligent American should see this brave uncompromising attempt 'to visualize the revolt of men against senseless death,' as its maker, Abel Gance, puts it. It is not a war picture as we have come to know war pictures but a plea that the millions of dead in the last catastrophe be heard. . . It isn't a pretty picture." Beverly Hills

+ **Liberty** p57 D 23 '39

"It left cold this accidental survivor of the World War who promised himself in 1918 'no more war,' though the hero of the film is just such an accidental survivor and its theme the unkept promise. . . Abel Gance, who wrote and directed this story—in its conception it had the merit of imagination and humane conviction—has made it into a film which conveys merely his own confused, well-meaning, and impotent pacifism. . . A great actor, Victor Francen, is forced to play a part made up of fine phrases and hypocritical feeling. Even his acting cannot always overcome the handicaps. The style of the picture is a mixture of pseudo-realism and pseudo-fantasy, producing an effect of falseness." Franz Hoellering

— **Nation** p533 N 11 '39

"It is a big theme and its excursion into the supernatural has big dramatic possibilities. As some of these are realized and as the subject gives it almost newsreel interest today, it will have audiences. As a film it is a mess, partly for reasons over which it may have had no control—such as poor mounting and primitive sound effects—but partly for reasons you should have control of before you can get a license to carry a camera: the story and its treatment. The opening war incidents lack character sense to the point of being maudlin; the confusion of the main body of the story can be no more than a small part intentional; and the climax brings in such trick effects as only a 16-mm. beginner would aim at and miss so completely. . . A cause may serve as a good excuse [for making a film] but cannot itself be served by any such serenely humorless bungling of its statement." Otis Ferguson

— **New Repub** p16 N 8 '39

"'That They May Live' has dared to voice a fantastic pacifist challenge. It is a film which could have been made only in France. . . It has been banned in France itself. It is well worth viewing by a still neutral United States. For it has been fashioned with unimpeachable sincerity and courage. The burden of its refrain has had daring, if somewhat confused statement. . . One might wish that those who made the film had matched their courage with corresponding artistry, but one must admit that their thesis is incontestable. . . The film falls short of its stirring thematic promise. . . M. Gance has made the most of the sequences which show the futility of individual heroism in modern warfare; he has devised his wholesale resurrection with tricky photographic effects. For these two sections, the new Filmarte offering is not to be missed. If you feel as I did, though, you will find the intervening stretches devoted to demonstrating a pacifist formula which is too often adventitious, random and undramatic." Howard Barnes

+ — **N Y Herald Tribune** p20 N 7 '39

"It is one of the most horrifying and poignant films we have seen. . . Seen through the smoke-haze of today as a naked failure, a film whose message went unheard and cannot now be heard by those who speak its language, it stands, not alone as a tragedy on film, but as a tragedy of life. And in that lie its poignance, its bitterness, its real significance for those who will be brave enough to see it. . . Gance has directed it eloquently, unsparingly. . . The editing is less smooth, but never so abrupt in its transitions as seriously to affect the even running of the central theme. Somehow these questions of technique have no importance here; not because the film is above them, but because life is." Frank S. Nugent

+ **N Y Times** p31 N 7 '39

"Better than the stage, the camera can manage the extremely difficult illusion of bringing the dead out of their graves without suggesting a flophouse on fire. The mystical concept has never seemed to me, though, to be very successful in any presentation whatsoever. . . It makes a far better argument for peace in its earlier scenes—incidents of the 1914-1918 war, which are as forceful and realistic as any the screen has shown—than it does with its concluding gruesome and apocalyptic display." John Mosher

+ — **New Yorker** p102 N 18 '39

"Produced in France last year, this powerful, sometimes terrifying fantasy, with its bitter cry for peace, has since been banned in all the belligerent countries."

Newsweek p34 N 27 '39

THAT THEY MAY LIVE—*Continued*

Trade Paper Reviews

"War, and what it stands for, receives a severe lashing in this unusual French film. It cries out in a slightly frenzied manner that now is the time to stop the mad march of civilization; and it proves its case very effectively. . . It is a striking experience done with passionate conviction, but somewhat weakened dramatically by the high emotional pitch."
Boxoffice p63 N 11 '39

"Powerful indictment against war brilliantly brought to the screen."
+ **Film Daily** p9 N 10 '39

THAT'S RIGHT—YOU'RE WRONG.
RKO 88-93min N 24 '39

Cast: Kay Kyser. Adolphe Menjou. May Robson. Lucille Ball. Dennis O'Keefe. Edward Everett Horton. Roscoe Karns. Moroni Olsen

Director: David Butler

Original story: David Butler. William Conselman

Screen writers: William Conselman. James V. Kern

Comedy with music. Kay Kyser and his band go to Hollywood to appear in a film. No story can be found for him and he returns to New York and the successful broadcasts which are photographed.

Audience Suitability Ratings

"A: depends on taste; Y & C: amusing."
Christian Century p1527 D 6 '39

"Good. After a lame start, this story proves amusing for fans of Kay Kyser and his Kollege broadcast. Mature-family." DAR
+ **Fox W Coast Bulletin** N 18 '39

"General patronage."
Nat Legion of Decency N 30 '39

"There are long drawled-out stretches when nothing happens except a lot of talk between Kay and the producer, Kay and the script writers, and Kay and his press agent. At the end, things take a decided turn for the better and there is an hilarious scene of the 'Kollege of Musical Knowledge' broadcast."
+ — **Scholastic** p32 D 4 '39

Newspaper and Magazine Reviews

"It would have been wise of RKO Radio's producers to have let Mr. Kyser have the directing and appointing of his first movie—though it might not have been Hollywood. There is much to cheer in the picture—Mr. Kyser's gambols, some slapstick that hasn't been so well done since Harold Lloyd was a boy. But there had to be a story and parts for other actors. There went another picture." John Gibbons
+ — **Boston Transcript** p20 D 1 '39

"Adults and young people."
Christian Science Monitor p17 D 2 '39

"It shows what difficulties movie producers encounter when they try to use band leaders in films. . . The spoofing gets off at a good start but it doesn't follow through. . . However all this may appeal to those who enjoy watching a band's clowning or radio's 'Kollege of Musical Knowledge.'" Philip T. Hartung
+ — **Commonweal** p164 D 8 '39

"Using the enormous radio popularity of Kay Kyser and his 'Kollege of Musical Knowledge' as a springboard, Hollywood has done an interesting—and, on occasion, an amusing—stunt. . . The scenarists have tossed in some good gags, several blasts at the film colony's assorted screwballs, and managed to squeeze in several tuneful band and solo sequences. The picture begins slowly and frequently lags, but its brighter moments help compensate for its uneven pace." Jesse Zunser
+ **Cue** p43 D 2 '39

"Of general appeal, but particularly for the younger generation which relishes the Kyser brand of music. Good, clean fun throughout. Exhibitors should find it good box-office and can get behind it with confidence."
+ **Hollywood Spectator** p5 N 25 '39

"The exploitation by film companies of band leaders whose musical organizations may be the current sensation has been steady practice for years, and the idea has met with scant success. So it is a pleasant surprise to announce that Kay Kyser's first venture in this rather exacting medium is a satisfying success. . . It is a joyful, tuneful and very human comedy. . . This film should do nothing but good for Mr. Kyser. It's one of those rare cases." Robert W. Dana
+ + **N Y Herald Tribune** p19 D 1 '39

"The first cinematic semester of Professor Kay Kyser's hitherto exclusively radioactive 'Kollege of Musical Knowledge' might have been a sprightlier spoof of Hollywood production methods than it is, and it might have been a more laborious and cumbersome one. The report card for 'That's Right—You're Wrong' must be a cautious and conservative passing grade. Something should be counted in its favor for worthiness of aim; something should be counted off for a certain unfortunate tendency to scatter its comical fire." Ben R. Crisler
+ — **N Y Times** N 30 '39

"It is a tuneful, often amusing musical that will appeal chiefly to the 'students' of the band leader's 'Kollege of Musical Knowledge.'"
+ **Newsweek** p40 D 4 '39

Trade Paper Reviews

"William Conselman has performed one of the finest jobs bringing a vast radio audience to picture theater box offices that these eyes have seen. Don't get us wrong. The picture is not a billion dollar musical spectacle, Kay Kyser has not suddenly become a John Barrymore. . . A proposition for showmen. Go after that Kay Kyser following. Maybe rig up some local 'That's Right—You're Wrong' contests of your own. Place your bets on Kyser, and the picture will satisfy them."
+ **Box Office Digest** p10 N 22 '39

"It may not pay off the mortgage, but it should go a long way to dent it. The producers have gone the limit—even stretching it along the dialogue route—to retain the refreshing entertainment spirit Kay Kyser and his unique radio aggregation have developed."
+ **Boxoffice** p25 N 18 '39

"After a weary beginning, the film pulls itself together and winds up in a way that will please regular patrons, as well as the legion of Kay Kyser fans. This is better than other attempts to build a film around a band and the popularity should bring the picture average grosses generally. Where young folks predominate, it might get very good returns."
+ — **Film Bulletin** p8 D 2 '39

"Highly enjoyable picture with fresh slant should click at the boxoffice."
+ **Film Daily** p6 N 20 '39

"RKO turns Kyser loose on the material that has made of his organization such a great success—'The Kollege of Musical Knowledge.' Once the picture reaches that spot, it jumps into the entertainment class and bangs out a great finish, so much so in fact, that the dullness of earlier two-thirds of the show is forgotten. There's hardly a question but what the Kay Kyser fans will buy plenty of tickets for this show and will be well satisfied with their purchase. That audience alone should bring RKO a profit with the release of the picture."
+ **Hollywood Reporter** p3 N 15 '39

Reviewed by Roscoe Williams
+ + **Motion Pict Daily** p7 N 17 '39

"It is aimed to attract Kyser's air and stage following. If he can do that, picture will do more than normal business in direct proportion to his popularity in each locality. Strictly as a picture attraction, for regular film audiences, it's a moderate entertainment which will satisfy as a bill-topper."
+ **Variety** p14 N 22 '39

"Kay Kyser figuratively sings a song of box office money to the strains of jingling coins supplied by his Musical Kollege with 'That's Right—You're Wrong.' This is as humorous and tuneful an offering as has come to the screen in many a moon. Aimed at the masses, and with a potential audience of 20,000,000 already established by Kyser's radio following,

with the added benefits of Adolphe Menjou's name for marquee service, exhibitors should profit handsomely."
+ + **Variety (Hollywood)** p3 N 15 '39

THOSE HIGH GREY WALLS. Columbia 82min S 21 '39

Cast: Walter Connolly. Onslow Stevens. Paul Fix. Bernard Nedell

Director: Charles Vidor

Original story: William A. Ullman Jr

Screen writers: Lewis Meltzer. Gladys Lehman

Prison melodrama. Walter Connolly, a respectable country doctor, is confined to a penitentiary because of a misdemeanor. He helps the convicts improve their lot.

Audience Suitability Ratings

"A: fairly good; Y: doubtful interest; C: no."
+ — **Christian Century** p1527 D 6 '39

"A realistic prison drama with an unusual note of human interest. . . Production qualities are satisfactory, photography very good, and direction understanding and convincing. Interesting if you care for the type. Adults." Gen Fed of Women's Clubs (W Coast)
+ **Fox W Coast Bulletin** N 4 '39

"Adults."
Nat Legion of Decency O 19 '39

"A: good; Y & C: no."
+ **Parents' M** p66 D '39

"Mature. This prison story would probably be more notable if it had not had so many predecessors. . . Though some of the situations are contrived they are so well handled by writer and director that the result is thoroughly entertaining."
+ **Wkly Guide** O 7 '39

Newspaper and Magazine Reviews

"Adults only."
Christian Science Monitor p19 O 28 '39

"All studios—major and independent—make their complement of prison pictures for theatres everywhere. As a result of this grindmill grist, few of them reach the screen that show any imagination or color. An exception to this rule, however, is Columbia's 'Those High Grey Walls' for in every department, from writing through acting and direction, the picture shows an unusual excellence and evidence of care and interest." Robert Joseph
+ **Hollywood Spectator** p12 N 11 '39

"[It is] a random yet moderately entertaining prison photoplay. The offering has Class 'B' written all over it. Nevertheless, it is a better than average example of hasty, tight-budget film assembling. . . The script is not much better than an ordinary hack-writing job for the screen, for all of its occasional excitement." Howard Barnes
+ — **N Y Herald Tribune** p17 O 19 '39

"Warmth, simplicity and freshness are qualities so unusual to the prison film that their presence in 'Those High Grey Walls' has all the surprise of a violet's growing in the gravel of a jailyard. . . Altogether it is far more than we had expected to find behind the Criterion's high grey walls." Frank S. Nugent
+ **N Y Times** p27 O 19 '39

"Curiously enough, the whole unpretentious story has a certain plausibility, perhaps because it is so unlike usual prison melodrama. More curious yet is the odd element of humor injected in an operating scene. An operation in the intestinal region would seem dubious material to stimulate giggles. Movies, even such incidental concoctions as this one, can supply surprises." John Mosher
+ — **New Yorker** p76 O 28 '39

Trade Paper Reviews

"'Those High Grey Walls' is not exactly made for public consumption. Which is a shame because the picture is highlighted by one of the best performances of Walter Connolly's solid career, support is above average and Charles Vidor's direction clear-cut and intelligent. . . It must be that this yarn centers itself pretty much around the hospital ward, and gets its movement from a problem that is a bit too psychological for all-around audience interest."
— + **Box Office Digest** p13 O 16 '39

"If the film attains a fairly high degree of dramatic plausibility, credit should go to Director Charles Vidor and a cast who perform commendably down to the last bit part. The script is erratic, but with enough flashes of good writing to focus attention upon it."
+ — **Boxoffice** p27 S 30 '39

"By stressing the human angle of prison life and playing up several excellent characterizations, Director Vidor has turned out an absorbing and out-of-the-ordinary programmer. Starting slowly, the picture gradually gathers suspense and the climax is packed with the melodramatic action one expects to find in a prison film." Frank Leyendecker
+ **Film Bulletin** p19 N 18 '39

"Unusual story angle and fine performance by Connolly make picture entertaining."
+ **Film Daily** p6 O 20 '39

"Other than the fact that its subject matter is much too drab and depressing in these troublesome times, Columbia's 'Those High Grey Walls,' is a well made production, with some fine portrayals, and an excellent job of direction by Charles Vidor. . . Picture has a limited appeal, but those interested in this type of yarn will enjoy it."
+ **Hollywood Reporter** p3 O 14 '39

"Effective prison melodrama that does not seem to require feminine interest or the support of romantic flavor. . . [It] should do satisfactorily, if not pointed too high."
+ **Variety** p11 O 25 '39

"While 'Those High Grey Walls' is good drama, it results in a picture that will have limited audience appeal. Screen play craftsmanship of Lewis Meltzer and Gladys Lehman, splendid direction by Charles Vidor and delicately drawn performances by Walter Connolly and entire cast fail to offset the drabness of offering, with result that its main bid is aimed at the male vote. . . It is a study in psychology, ably presented, but even so it cannot by any stretch of the imagination be hailed as general entertainment."
+ — **Variety (Hollywood)** p3 O 14 '39

THOU SHALT NOT KILL. Republic 64min

Cast: Charles Bickford. Owen Davis, Jr. Doris Day. Paul Guilfoyle. Granville Bates. Charles Waldron. Sheila Bromley

Director: John H. Auer

Music director: Cy Feuer

Original story: George Carleton Brown

Screen writer: Robert Presnell

Drama. The tale concerns a small town Presbyterian minister who aids a boy accused of murder. The minister has substituted for a Catholic priest at the deathbed of the confessed murderer but cannot use the confession to free the boy who is innocent.

Trade Paper Reviews

"In this reviewer's opinion the subject is rather delicate and it is questionable whether the Catholic Church will accept its presentation. Producer Robert North, for the most part, has given the picture good production."
Hollywood Reporter p3 D 8 '39

Reviewed by Vance King
Motion Pict Daily p5 D 12 '39

"Republic attempted to combine some religious preachments and philosophies with dramatic motivation, similar to that of 'American Tragedy,' but fails in both purposes. Result is a mediocre offering, handicapped by poor script, dialog and direction, which makes it filler fodder for the secondary houses. Picture is slow, draggy and uninteresting for major portion of its unreeling, and by the time dramatic suspense is injected, there's little audience interest remaining."
— **Variety** p11 D 13 '39

"Handicapped by weak and hackneyed screen-writing and lack-lustre directing, 'Thou Shalt Not Kill' is a puerile effort which will only increase the tedium of a double bill and

THOU SHALT NOT KILL—*Continued*

awaken but minor response on its own. Some fairly able performances rise above the material in late sequences of the film, but by that time the cause of entertainment has been so completely obscured that they accomplish little more than mild surprise."

— + **Variety (Hollywood) p3 D 8 '39**

THREE SONS. RKO 70min O 13 '39

Cast: Edward Ellis. William Gargan. Kent Taylor. J. Edward Bromberg. Katharine Alexander

Director: Jack Hively

Music: Roy Webb

Screen writer: John Twist

Drama. Based on the novel Sweepings by Lester Cohen. This is a remake of the film which was released six years ago by RKO with Lionel Barrymore and Gregory Ratoff. The story starts in Chicago after the great fire and shows Edward Ellis establishing a store which grows into a great enterprise. He hopes that his three sons will continue the business but their interests lie elsewhere.

Audience Suitability Ratings

"Mediocre. Adults." DAR

— + **Fox W Coast Bulletin O 7 '39**

"Adults."

Nat Legion of Decency O 12 '39

"A & Y: good; C: no."

+ **Parents' M p65 N '39**

Newspaper and Magazine Reviews

"Adults and young persons."

Christian Science Monitor p17 N 4 '39

"Jack Hively in directing 'Three Sons' couldn't decide whether his sympathies were with Edward Ellis, the father . . . or with the neglected children. Although Mr. Ellis and J. Edward Bromberg give interesting performances, 'Three Sons' with flimsy sets and undeveloped characters attempts too much on a small budget." Philip T. Hartung

+ — **Commonweal p79 N 10 '39**

"One study groups will want to see, because of the advanced technique it employs, especially in the direction of minimizing dialogue. However, the story itself and some of the performances have their shortcomings. One feels that, with more careful planning and a longer shooting schedule, a truly exceptional picture might have resulted." Bert Harlen

+ — **Hollywood Spectator p8 O 14 '39**

Reviewed by Beverly Hills

Liberty p46 D 2 '39

"It is an excellent film. . . Edward Ellis, who turned in a memorable performance as a country doctor in 'A Man to Remember' is magnificent as Daniel Pardway." E. G.

+ + **N Y Herald Tribune p8 N 27 '39**

"It is a remake. . . There is none of the warmth or vitality of the original in the new version. Except for splendid portrayals by Edward Ellis and by J. Edward Bromberg, the performances are mediocre." T. M. P.

+ — **N Y Times p29 N 24 '39**

"There isn't much to keep you fascinated by the chronological development."

Photoplay p62 D '39

Trade Paper Reviews

" 'Three Sons' is another sincere effort by the RKO 'B' unit to make pictures that have a reason for existence. It cannot be expected to be considered marquee fare, but then, you won't be paying marquee money for it. However, it is a good definition of what is meant by those words 'family picture.' "

+ **Box Office Digest p9 O 2 '39**

"It leaves the impression that it has been told before and in a much better fashion. It is a meaty program picture boasting a fine performance by Edward Ellis and another by J. Edward Bromberg. . . The script is one of John Twist's lesser efforts."

+ — **Boxoffice p27 S 30 '39**

"It has little to recommend it as anything more than secondary dual bill material. Trouble lies in the actionless script, which does nothing but talk, philosophize, and bore for 70 minutes. Another weakness is the obvious inability of the young players to cope with their roles." David J. Hanna

— **Film Bulletin p19 O 7 '39**

"Dramatic story of a family's rise and fall is entertaining for the popular trade."

+ **Film Daily p6 O 20 '39**

"The result is a grand melodrama. Fortified with a good screenplay, fine direction, careful production and some excellent performances, 'Three Sons' emerges as a gripping melodrama that will give ample satisfaction on any bill."

+ **Hollywood Reporter p3 S 26 '39**

Reviewed by Gus McCarthy

Motion Pict Daily p7 S 29 '39

"[The original motion picture] was a weak entry and the current version is no improvement over the original. Under John Cromwell's direction, Lionel Barrymore provided an interesting characterization study, but here those advantages are lacking. It's dual fodder. Story never clearly lines its aims for audience sympathy. At times, seems like the father is getting a raw deal from his sons and daughters, then again motivation seems to be in reverse. As a result, it's rather confusing and far from entertainment. . . Picture is slow and draggy, never catching audience attention. It's handicapped by too stolid direction."

— **Variety p12 O 4 '39**

"Sentimental and heavy-handed, often to maudlin degree, and dealing with matters calculated to get little sympathetic response from the younger element of audiences, 'Three Sons' lacks the force and treatment to lift it above the ordinary dual levels. Episodic and chronological in covering the span of a generation, with most of the principals seen in three stages of growth, the picture rarely rises above a dull development."

— + **Variety (Hollywood) p3 S 26 '39**

THUNDER AFLOAT. MGM 90-94min S 22 '39

Cast: Wallace Beery. Chester Morris. Virginia Grey. Douglas Dumbrille. Carl Esmond

Director: George B. Seitz

Music: Edward Ward. David Snell

Original story: Ralph Wheelwright. Commander Harvey Haislip

Screen writers: Wells Root. Commander Harvey Haislip

Melodrama. Produced with the approval and assistance of the U. S. Navy Department which placed the remnant of the Navy's 500 World War chasers at the studio's disposal, this film tells the story of the so-called "ash can fleet," those little sub chasers which in 1918 fought against the German submarine campaign at our Eastern shores. Wallace Beery portrays a tugboat operator who joins the Navy when his boat is sunk by a German submarine. Chester Morris is his rival in business and his superior in the Navy.

Audience Suitability Ratings

"A: very good of kind; Y: good of kind; C: no."

+ + **Christian Century p1390 N 8 '39**

"Good. Adults." DAR

"It pictures the activity of German U-boats in 1918 but the World War of 20 years ago fades into the background and one feels the error of today with an emotional reaction which is appalling in its intensity. For a nation determined to keep neutral, to see objectively the European struggle, this picture is difficult to evaluate. It is thrilling fare and almost impossible to view without partisanship because the human story seems less significant in comparison. . . The actual scenes of submarine activity and Navy technique are especially interesting, and while the film is uneven in spots and the ending seems fantastic and unreal, it is still an amazingly fascinating picture which holds popular appeal. On the other hand, it may arouse adverse comment among some spectators for its military atmosphere and for the fact that few can remain neutral in spirit when a country which is again an aggressor is shown violating

the so-called ethics of war. Adolescents: arousing, but of interest; children: no. Mature-family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** S 23 '39

"An exciting social drama. Adults. (Note: My previewers believe that a picture of this sort at this time will have a tendency to make the people prejudiced against the Germans again.)" Am Legion Auxiliary

"The story is of war against the submarine and the picture has movement, humor, and little rancor, but it presents war as high adventure and there is no feeling of war's futility. 14-18: dubious; 8-14: too tense. Adults." Calif Cong of Par & Teachers

"Plenty of action in this drama of submarine warfare, but lacks convincing reality. Adults." Calif Fed of Business & Professional Women's Clubs

"Of doubtful value at this particular time (when neutrality is desired) is this realistic presentation of the activities of submarine chasers during the World War when German submarines infested American waters. . . A convincing and powerful drama. Adults and young people." Gen Fed of Women's Clubs (W Coast)

" 'Thunder Afloat' will prove interesting and timely entertainment. . . While the picture does not glorify War it does cast aspersions at pacifists and slackers, and re-creates hatred which might prove dangerous to United States neutrality. Adults." Nat Council of Jewish Women

"The story does incite the war problem but is done with less pomposity than usual. Good direction throughout. Adults." Nat Fed of Music Clubs

"A drama of the sea which takes on the aspect of propaganda. . . Timely it is true, but this type of presentation serves to arouse sympathies and protestations. Adults." S Calif Council of Fed Church Women
Fox W Coast Bulletin S 30 '39

"Adults."
Nat Legion of Decency S 21 '39

"A & Y: exciting naval warfare; C: no."
+ **Parents' M** p61 O '39

"Family. A salty adventure story. Exciting and not a bit neutral."
+ **Wkly Guide** S 16 '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p19 O 14 '39

"The film is noteworthy for its fine scenes of the fleet in action. Director George B. Seitz, making the most of the Navy's loan of 500 sub-chasers, has turned out a tremendously exciting sea picture." Philip T. Hartung
+ **Commonweal** p564 O 13 '39

"With the eyes of the world focused on submarine activities, this tale has a sort of delayed contemporary interest. It's a fast, lively comedy-melodrama. . . There's plenty of action and adventure." Jesse Zunser
+ **Cue** p47 O 14 '39

"A lesson in the part U-boats play in warfare; to that extent educational. Probably will excite young people, but not enough to hurt them. I doubt if it will entertain children. Adults who love peace so much they cannot find entertainment in war as fiction, may not find the picture to their liking, but others will find it a stirring screen drama of the deep."
+ **Hollywood Spectator** p7 S 30 '39

"The film formula is familiar. . . In the sinister mood of the day." Beverly Hills
Liberty p60 N 4 '39

"It stays cautiously away from war-mongering, but it makes the most of the fact that the headlines are once more concerned with U-boat attacks. It appears that considerable honest research has gone into its account of submarine-chaser activities, but it is a highly conventional plot, which will make it tick at the box office. . . It is reasonably diverting hokum." Howard Barnes
+ — **N Y Herald Tribune** p16 O 13 '39

"It is an amiably preposterous melodrama, played in a double chord of low comedy and high courage, bearing a dedication to the United States Naval Reserve and a general resemblance to the things Mack Sennett used to do. . . Taking one consideration with another, we rate it passing fair, several degrees below 'Submarine Patrol,' which treated the same branch of the service, one or two above some of the others we've seen." Frank S. Nugent
+ — **N Y Times** p27 O 13 '39

Reviewed by John Mosher
New Yorker p90 O 21 '39

"A robust and fairly factual melodramatization of the warfare Yankee sailors in wooden sub-chasers waged on off-coast U-boat raiders in 1918."
+ — **Newsweek** p36 O 2 '39

" 'Thunder Afloat' is an able and reasonably authentic document. As entertainment it stands out from the ruck of service pictures by virtue of its material: as exciting as a periscope rising off starboard, as dramatic as the prayerful waiting of men trapped in a delicate mechanism at the bottom of a turbulent, exploding sea."
+ **Time** p33 S 25 '39

Trade Paper Reviews

" 'Thunder Afloat' will undoubtedly make a lot of money. Which is a fact to be happy about for the sake of box offices, and to be regretted for a couple of other reasons. The regrets are twofold: First, it is a pretty anemic bit of story writing; second, it is the type of picture that needs to be repeated only three or four times and the picture industry will have Uncle Sam in the war."
Box Office Digest p13 S 18 '39

"Here is a picture that would easily qualify as a prize package of topflight action entertainment at any time and which is rendered doubly attractive through timeliness and the repetition of history as reflected in current headlines."
+ **Boxoffice** p41 S 23 '39

"With present day headlines giving much attention to submarine warfare, the picture should be easy to exploit. Wallace Beery gives a grand performance."
+ **Film Daily** p7 S 19 '39

"MGM makes capital use of war-interest in 'Thunder Afloat' the picture arriving at a most opportune time in the light of current events. And despite the fact that it is set 21 years ago at the height of World War hostilities, it is not dated, and only a minor stretch of imagination is required to transplant it into today. Because of this pertinent interesting factor and because it is meatily concocted of excitement, conflict and strong situation comedy, 'Thunder Afloat' is exceptionally ripe marquee material."
+ + **Hollywood Reporter** p3 S 14 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p4 S 15 '39

" 'Thunder Afloat' is as timely as the headlines in the paper. It's a lusty, fast-moving and adventurous picture, tempered with sufficient comedy and human interest to get over for satisfactory grosses in key runs and the subsequents. . . It's an up-to-the-minute topical offering that will catch increased grosses through smart exploitation and general public interest in current activities of the U-boat campaign in the present war."
+ **Variety** p15 S 20 '39

" 'Thunder Afloat' will make its box office bid on its coincidence with present day war news. . . Melodramatic basis of the story . . . is as old as the first military service tale. But it achieves thrilling suspense and high emotional incitement as the narrative swings into the scenes of battle and the vivid exposition of the early American Navy technique in dealing with the undersea menace."
+ **Variety (Hollywood)** p3 S 14 '39

TIME IN THE SUN. Marie Seton 59min
Music: Ponce Espino. Carlos Tarin
Screen writers: Marie Seton. Paul Burnford

Historical film. This film is made from part of the 110,000 feet of negative shot in Mexico by Sergei M. Eisenstein for his unfinished film, Viva Mexico. The film, Thunder Over Mexico, was also made from this negative material. The story concerns the 400 years of slavery suffered by the Mexican peon.

TIME IN THE SUN—*Continued*

Trade Paper Reviews

"This is a subject that will require special handling on the part of exhibitors and unusual exploitation. . . It is not until near the end of the picture that a short plot is introduced. . . The photography by E. Tisse is exceptionally fine and is certain to provoke favorable comment wherever the picture is shown."
Film Daily p8 O 19 '39

" 'Thunder Over Mexico' was made from the same negative and emerged as a remarkable document. But the same cannot be said of 'Time in the Sun,' which is made from part of the remaining negative. It is a series of beautiful pictures, but photography is its only outstanding feature. Marie Seton has attempted an ambitious project in 'Time in the Sun,' but the thing never quite comes off. . . A musical score runs through the picture and is typically native, but recording is poor and whatever virtue the music has is lost. The script itself is to blame for the picture's lack of force, dealing, as it does, in generalities and grandiose figures of speech, instead of furthering the basic idea. The picture's faults may be summarized by saying it is 50 minutes of prologue and 10 minutes of story and action."
— + **Hollywood Reporter** p3 O 11 '39

TOO BUSY TO WORK. 20th century-Fox 64min N 17 '39

Cast: Jed Prouty. Spring Byington. Ken Howell. George Ernest. June Carlson. Florence Roberts. Billy Mahan. Joan Davis

Director: Otto Brower

Screen writers: Robert Ellis. Helen Logan. Stanley Rauh

Comedy. Another in the Jones Family series. Based on the plays, The Torchbearers by George Kelly, and Your Uncle Dudley by Howard Lindsay and Bertrand Robinson. When the Jones Family decide that Papa Jones is neglecting his drug store, they enter little theatre work to show him what happens when the home, too, becomes a secondary consideration.

Audience Suitability Ratings

"The popular Jones Family in a better than usual picture with clever dialogue, good production, and many hilarious situations. Family." Calif Cong of Par & Teachers

"There is considerably more rollicking comedy and even slapstick in this picture presenting the Jones Family than previous ones in the series and interest is directed to the problems of the older members, giving it a punch and real social significance. It demonstrates the importance of family unity without detracting from the gay spirit of the picture. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Family." DAR

"This is by far the most hilarious, laugh-provoking episode in the popular series. . . Fun for the whole family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Hilarious comedy, somewhat slapstick in spots. Family." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** N 4 '39

"It goes overboard on the slapstick side but contains many hilarious scenes and some healthy hints to people who are so busy outside home and business that they have no time for really important duties. Adolescents, 12-16 & children, 8-12: yes."
+ — **Motion Pict R** p11 N '39

"General patronage."
Nat Legion of Decency N 23 '39

"A & Y: good; C: no."
+ **Parents' M** p69 Ja '40

"Family."
Wkly Guide N 18 '39

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p17 N 18 '39

"Perhaps the best of the Jones Family pictures. Goes in for satire on amateur theatricals, and should considerably amuse those who have had anything to do with such ventures." Bert Harlen
+ **Hollywood Spectator** p10 N 11 '39

Trade Paper Reviews

"It comes up with one of the top-notchers of the series. 'Too Busy to Work' comes close to being one of those 'laughs from start to finish' things."
+ **Box Office Digest** p7 N 1 '39

"A few too many intermingling story elements, and a great deal too much broad slapstick stamp this as a sub-standard entry in the veteran 'Jones Family' series which is apparently finding the task of cooking up new situations a bit tough."
— + **Boxoffice** p19 N 4 '39

"The film is a conglomeration of disconnected items. Slapstick and dated dialogue are used instead of story or characterization. Jones Family fans will be disappointed." David J. Hanna
— **Film Bulletin** p6 N 18 '39

"One of the best 'Jones Family' to date will highly entertain family audiences."
+ **Film Daily** p8 D 11 '39

"Sol Wurtzel has struck an unexplored vein of gold with his latest number in the 'Jones Family' series. For the first time, a 'Jones Family' screen-play is based on a well-known play, in this case two of them. As a result, 'Too Busy to Work' emerges as definitely one of the toppers in the series, for it gives director and cast something more substantial than an idea to dig their talents into. They really dig in this one, too, for the laughs come thick and fast. If they come out a little too much on the hokey side, no audience is going to mind very much."
+ **Hollywood Reporter** p3 O 28 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p6 O 31 '39

"Latest in the Jones Family series maintains gait of former releases to prove most acceptable for the program houses. Introduction of Joan Davis into the Jones group as a permanent visiting cousin gives opportunity in future pictures for slapstick mixed into the family routines that have mainly been done before. . . It is above par in the recent Jones series releases."
+ **Variety** p14 N 1 '39

"Crammed with laugh-making business and lines, and traveling at a speedy clip for the full route, 'Too Busy to Work' will be hailed by Jones Family addicts as setting a new high for this long-lived 20-Fox series. With Joan Davis as a new recruit to the roster of established Joneses, plus a capable supporting cast, it is easily the most hilarious edition of this group that already has built a steady following of large proportions."
+ **Variety (Hollywood)** p3 O 28 '39

TORPEDOED. Film alliance 66min S 22 '39

Cast: H. B. Warner. Noah Beery. Richard Cromwell. Hazel Terry

Director: Norman Walker

Screen writer: Gertrude Elliott

Melodrama. Filmed in England with three Hollywood players, H. B. Warner, Richard Cromwell and Noah Beery. Based on a novel Our Fighting Navy by Bartimeus. Formerly called Our Fighting Navy. A rebellion in a mythical tropic country is suppressed by a British cruiser.

Audience Suitability Ratings

"A: dull; Y & C: no."
— **Christian Century** p1390 N 8 '39

"A & Y: good; C: no."
+ **Parents' M** p66 D '39

"Family. Made with Admiralty help, it is a definite plug for the British Navy, but stands up very well considered as a dramatic thriller."
Wkly Guide S 23 '39

Newspaper and Magazine Reviews

"Generally speaking the British do not put out as good pictures as do the Americans. It always seems that the sequence is not properly thought out, that the scenes don't run into each other as naturally as they might. 'Torpedoed' is no exception, though it sins not nearly so much as some we have seen. The story is weird. The acting fair to middling." J. W. K., Jr.
+ — **Boston Transcript** p20 N 10 '39

"Adults and young people."
Christian Science Monitor p19 N 11 '39

" 'Torpedoed' is an amiably understated overstatement of the invincibility of the English fleet. Although it is a service film it is completely free from the self-consciousness which is the common, and the most uncommonly annoying, trait of comparable Hollywood ventures. For 'Torpedoed' is never aware of glorifying its subject; its attitude unmistakably is that it is dealing reticently, even shyly, with a glorious subject. If that is conceit, and we're afraid it is, at least it is thoroughly likeable. So is the film. . . As a whole it is sound, mannish entertainment." Frank S. Nugent
+ **N Y Times** p20 S 23 '39

Trade Paper Reviews

"As a propagandistic bit about the efficiency of the British Navy and the cleverness of British diplomats, this film serves its purpose well. But to be unloaded on audiences here as entertainment is another story. . . It has trite dialogue that is childishly heroic at times. . . To put it forth as a timely story is hardly logical. The story is incongruous. It is just a melodrama of the British Navy and diplomacy that present audiences will probably view with raised eyebrows."
— **Boxoffice** p29 O 7 '39

"This British-made propaganda film should ordinarily be considered moderately exciting melodrama for minor duals. The present European conflict has, however, given it a timely value and its new title will be the means of securing bookings for it in the action houses." Frank Leyendecker
Film Bulletin p4 N 4 '39

"Timely story of the British Navy should be good box office currently."
+ **Film Daily** p7 S 28 '39

"Herbert Wilcox's 'Torpedoed' sets the picture business back to the days of the first talkies. Its story is completely lacking in continuity and if the audience is very attentive it might penetrate the confusion and intrigue and find some semblance of a plot. The picture was obviously made some time ago and was brought to life again in order to capitalize on the recent disaster of H.M.S. Royal Oak, which appeared in the picture through the courtesy of the British Navy."
— + **Hollywood Reporter** p3 O 25 '39

Reviewed by Charles S. Aaronson
+ **Motion Pict Daily** p6 S 20 '39

"In many ways, the picture is strongly propagandistic but no complaint will be raised about that. The box office potentialities are fairly promising. . . The British producer employed a cast that is largely American and that should be of value. Included are H. B. Warner, Richard Cromwell and Noah Beery, all of whom turn in good performances. Production excellence is attained not only through the highly interesting views of British naval activity and a sham battle, but also as result of a good musical score and extraordinarily good photography."
+ **Variety** p14 S 27 '39

"Filmed in England a year or so ago, 'Torpedoed' has been dusted off as American box office bait because of recent newspaper play given its real star, His Majesty's ill-fated cruiser Royal Oak. Offering little in way of story, direction or performances, picture will have to depend entirely upon its action content to garner any coin."
— + **Variety (Hollywood)** p3 O 24 '39

TORTURE SHIP. Producers pictures 56½min O 22 '39

Cast: Lyle Talbot. Irving Pichel. Jacqueline Wells. Sheila Bromley. Russell Hopton. Anthony Averill

Director: Victor Halperin

Screen writer: George Sayre

Melodrama. Based on the short story A Thousand Deaths by Jack London. Irving Pichel plays a doctor who believes that glandular troubles are the reason for criminality. He charters a yacht and helps eight killers to escape jail and go with him. They kill him.

Audience Suitability Ratings

"A: harrowing; Y & C: no."
— **Christian Century** p1556 D 13 '39

Trade Paper Reviews

"While failing to hold all the suspense and horror of the Jack London story from which it was adapted, this film has enough punch and drama to satisfy the neighborhood trade."
+ — **Film Daily** p6 N 22 '39

"Quickie action thriller that misses fire all the way on its possibilities, 'Torture Ship' will find screen space only at the foot of twin bills in two-gun palaces patronized by trade that's not too fussy about its fare as long as it holds hope of a thrill."
— + **Variety** p14 N 22 '39

TOWER OF LONDON. Universal 92min N 17 '39

Cast: Basil Rathbone. Boris Karloff. Barbara O'Neil. Ian Hunter. Vincent Price. Nan Grey. Ernest Cossart

Director: Rowland V. Lee

Music director: Charles Previn

Screen writer: Robert N. Lee

Melodrama. This is the tale of Richard III and the years 1471-1485. Rathbone plays the murderous schemer who disposes of all who block his way to the crown, including his two young nephews. On the throne, he sees his treasure stolen to plot his downfall.

Audience Suitability Ratings

"It is full of tense, horribly depressing events. Such marked events leave one too depressed for good entertainment." Am Legion Auxiliary

"Sordid melodrama with a historical background, excellently produced and convincingly acted but with many scenes that are harrowing, gruesome and revolting. Adults." Calif Cong of Par & Teachers

"The story is shrouded in cruelty, misery and murderous intrigue and unfolds with something of a planned vengeance, for each scene becomes more realistically unpleasant and depressing. Adults." Calif Fed of Business & Professional Women's Clubs

"Good. Intensely interesting, realistic, and gruesome. Adults." DAR

"Production values are good and, while sincerity and accuracy are to be commended, repeated scenes of cruel murders and executions are most unpleasant. The director, through careful timing, skilful treatment and care of detail, has given an overpowering realism to the film. . . While intensely interesting, this historical drama seems best suited to students of history. Adults." Gen Fed of Women's Clubs (W Coast)

"Despite the many characters involved and an episodic treatment, the picture is intensely interesting, though sometimes difficult to follow; discretion is shown in depicting scenes of torture and horror. Mature-family." Nat Council of Jewish Women

"It is unfortunate that time, money and an excellent cast have been wasted on a picture which portrays this period of English history. . . [It is filled with] outrageous cruelties and tortures. The whole is beautifully photographed, acting and direction above the average, and has entertainment value of a kind, but has no general appeal. Adults." S Calif Council of Fed Church Women
Fox W Coast Bulletin N 25 '39

TOWER OF LONDON—*Continued*

"Adults."

Nat Legion of Decency N 30 '39

"The story is hard to follow sometimes and there are some pretty gruesome happenings in the torture chamber, but there's plenty of action."

Scholastic p32 D 4 '39

"Mature. The story was spotty, but held the interest."

+ — **Wkly Guide** N 18 '39

Newspaper and Magazine Reviews

Boston Transcript p22 D 8 '39

"It is really an ilustrated outline of Richard III's evil machinations from 1471 to 1485. Shakespeare did it better, of course; but what Robert N. Lee's screenplay, produced and directed by Rowland V. Lee, lacks in depth of characterization, it makes up for in vivid, lusty horror. . . The actors are nicely dressed for this costume party, but they fail to make the people seem real." Philip T. Hartung

+ — **Commonweal** p164 D 8 '39

"This is lusty, exciting, frequently horrifying melodrama. As swashbuckling, sword-and-dagger historical drama, it is spectacular, magnificently outfitted, accurately documented—bloody, evil, and brutal, but continuously interesting, nevertheless." Jesse Zunser

+ **Cue** p54 D 9 '39

"It is a safe guess that it will appeal to audiences for its horror rather than for its historical research. With Basil Rathbone and Boris Karloff competing for overacting honors and a narrative which makes much of ax executions, torture and simple stabbings, the film is floridly melodramatic enough to satisfy the most ferocious filmgoer. One can only wonder why so much effort was expended on period embellishments when they do nothing to illuminate a bloody chapter in English history and little enough to vitalize a hokum thriller." Howard Barnes

+ — **N Y Herald Tribune** p22 D 12 '39

"The gory business of wading through slaughter to a throne has rarely been more appreciatively illustrated than by this film. . . Although it is less than stunning as pageantry, less than thrilling as drama and less than satisfactory as entertainment, it is more than rich in murder and all the sinister appurtenances thereof. Karloff is the man who robs it of dignity, of course. Karloff can't be taken seriously—else he would drive one insane of fright." Frank S. Nugent

+ — **N Y Times** p37 D 12 '39

Reviewed by John Mosher

New Yorker p122 D 9 '39

"This gives the average movie-goer more than his money's worth of pageantry and thrills."

Newsweek p40 D 4 '39

Time p80 D 11 '39

Trade Paper Reviews

"Sell it strongly for what it is: 'Horror on a spectacular scale.' Punch it home on that basis, but don't try to fool audiences who recoil from horror."

+ **Box Office Digest** p6 N 22 '39

"Through the sheer weight of impressive pageantry and spectacle and a superior cast headed by Basil Rathbone, this medieval melodrama contrives to transcend its story weaknesses and emerges as highly acceptable entertainment with a particularly strong appeal for those who relish chills in their film fare."

+ **Boxoffice** p17 N 25 '39

"It will require exploitation to realize its full boxoffice potentialities. The acting is superb and the story holds your interest, but the plentitude of horrors and slight romantic appeal might take its toll of those moviegoers who ask little from filmfare but laughter and love."

Film Bulletin p4 D 2 '39

"Outstanding historical drama brilliantly played; should click."

+ **Film Daily** p6 N 21 '39

"With all its dark and sinister overtones, this is a picture of which the industry can justly be proud for sheer quality in every department. Clinging to fact with extraordinary fidelity, here is history, unsoftened, made absorbing, exciting, often chilling, but at all times giving a profound sense of living reality. It is commended as a fine motion picture."

+ **Hollywood Reporter** p3 N 17 '39

"It emerges as a spine-chiller with accent on gruesomeness of the several deaths depicted along the line. As a horror picture, it's one of the most broadly etched, but still so strong that it may provide disturbing nightmares as aftermath. For business, it will give a good account of itself in runs where pictures of the type attract."

+ **Variety** p14 N 22 '39

"'Tower of London' is a horror picture designed to end all horror pictures. That it succeeds in its purpose goes without saying. . . Yet while 'Tower' is a chiller in the fullest sense of the word, it is something more. It is a documentary offering founded on fact rather than fiction. It is a parade of pageantry and trappings as they actually existed in medieval times. It is a gripping cinematic offering, and, above all, a highly entertaining one."

+ **Variety (Hollywood)** p3 N 17 '39

TREACHERY ON THE HIGH SEAS.

Times-Film alliance 68min

Cast: Bebe Daniels. Ben Lyon. Tom Helmore. Charles Farrell. Hay Petrie

Director: Emil Reinert

Melodrama. Filmed in England. Jewel thieves set out to get a famous ruby necklace on a trans-Atlantic liner. A detective for an insurance company falls in love with the girl crook.

Trade Paper Reviews

"The action of more than a major portion of this British item is too generously studded with what the English refer to as American witticisms. The dialogue is spiced with vernacular that went out of fashion some time ago. . . In addition to many readily obvious incongruities in the story, the performances are porcine. It rates in the lower rungs."

— **Boxoffice** p43 S 23 '39

"Film is a neat little crook comedy and it will serve nicely as a program offering. Supporting the principals is Charles Farrell and a capable cast of English players."

+ **Film Daily** p6 S 28 '39

TROPIC FURY. Universal 62min O 13 '39

Cast: Richard Arlen. Andy Devine. Beverly Roberts. Lou Merrill. Lupita Tovar

Director: Christy Cabanne

Original story: Maurice Tombragel. Ben Pivar

Screen writer: Michael Simmons

Melodrama. Second in a series starring Arlen and Devine. The setting is a jungle where rubber is the main article of value. A famous scientist is rescued from a ruthless jungle Napoleon who impresses native labor for the rubber plantations.

SEE ALSO issue of September 25

Audience Suitability Ratings

"A: fair; Y & C: no."

+ — **Parents' M** p65 N '39

Trade Paper Reviews

"Handled in cumbersome and melodramatic manner, this film has as much force as a tepid breeze. There is none of the dramatic pitch implied in the title."

— **Boxoffice** p63 S 16 '39

"Given a more logical story, Director Christy Cabanne could have turned out a first-rate action film in 'Tropic Fury.' The photography is above average, the production effects have been cleverly worked in and the actors do their utmost to give their roles credibility. It's the melodramatic pulp magazine plot which relegates this Arlen-Devine starrer to action spots or the lesser half of duals. Audiences are always a jump or two ahead of the story." Frank Leyendecker

— + **Film Bulletin** p4 S 23 '39

"Action story set in the tropics rates as popular entertainment."
+ **Film Daily** p18 S 18 '39

"It is an actionful melodrama that will fit neatly into the niche for which it is intended. Built solely for the action fans and Saturday matinee trade, picture romps through 62 minutes of suspenseful action in the jungles. Producer Ben Pivar has accounted on the screen for every dollar spent."
+ **Hollywood Reporter** p4 S 28 '39

Reviewed by Edward Greif
Motion Pict Daily p7 S 15 '39

"Obviously a low-budget offering for the duals. Even on that modest basis, however, it'll require a strong running mate, for it's weak on entertainment and name rating. One thing can be said for the film—it affords a sketchy idea about rubber production in the tropics. That should give it about half a point instructional rating. But otherwise the picture is pretty tepid stuff. Stereotype yarn has a few mild laughs, but lacks suspense or a moving climax."
— **Variety** p12 S 13 '39

"Audiences craving melodrama in the raw will find 'Tropic Fury' to their liking. In addition to running heavy on dramatics, it also carries extensive load of action. . . Made for support position on neighborhood dualers, it will more than suffice."
+ **Variety (Hollywood)** p3 S 28 '39

20,000 MEN A YEAR. 20th century-Fox-Cosmopolitan 82min O 27 '39

Cast: Randolph Scott. Preston Foster. Margaret Lindsay. Robert Shaw. Mary Healy. Maxie Rosenbloom

Director: Alfred E. Green

Original story: Frank Wead

Screen writers: Lou Breslow. Owen Francis

Air drama. Based on the Civil Aeronautics Authority's plan to build up college aviation training until it produces 20,000 new young flyers a year, the story concerns a pilot who is too old for the transport service. He becomes a flying instructor at a college.

Audience Suitability Ratings

"Good. Mature-family." DAR
+ **Fox W Coast Bulletin** O 28 '39

"Family, too exciting for young children." Calif Cong of Par & Teachers

"The picture depends more upon subject matter than detail for its entertainment value and some of the flying scenes could be cut to the advantage of the story. Family." Calif Fed of Business & Professional Women's Clubs

"A timely, thrilling and intensely interesting picture on aviation, building to a gripping climax. Mature." Gen Fed of Women's Clubs (W Coast)

"Clever dialogue and sympathetic direction. Family." Nat Council of Jewish Women
Fox W Coast Bulletin N 4 '39

"If this is propaganda to arouse interest in the Government plan to train young college men in aviation it has unusual possibilities. The story is probable and thus convincing as well as informative and entertaining. . . It is a story which has fine ethical standards and should have special appeal for boys who are interested in flying. Adolescents, 12-16: good; children, 8-12: rather noisy and exciting."
+ **Motion Pict R** p11 N '39

"General patronage."
Nat Legion of Decency N 2 '39

"A & Y: interesting; C: no."
Parents' M p66 D '39

"Family. Flying instruction and the men involved rather than romance of the conventional kind is its interest."
Wkly Guide O 28 '39

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p17 D 2 '39

"Stitched together with a mild, unimportant fictional plot, this film is really a patchwork documentary report on the Government's efforts to create collegiate aviation schools throughout the country. . . When the picture sticks closely to this phase of the aviation curriculum, it is interesting, and during those moments when the fledgelings are in the air quite thrilling. But the plot involving a grudge fight and a tepid romance is weak stuff; and the documentary sequences in the film could have been compressed easily into a one-reel short." Jesse Zunser
+ — **Cue** p31 N 4 '39

"For a longer time than I care to recall, the new aviation film has about as much drama and excitement as a routine government bulletin. As a matter of fact, that is just what most of '20,000 Men a Year' is. . . Then, almost as an afterthought, it goes in for wild and wooly melodramatics. . . The afterthought is good enough, in its particular genre of screen illusion, but it doesn't cancel out the ennui of the earlier passages." Howard Barnes
— + **N Y Herald Tribune** p8 O 28 '39

"The film has its moments, especially those involving Maxie Rosenbloom as the mechanic with a vacuum where his brain ought to be. The flying sequences are exciting to watch. . . That seems to entitle it to a rating of 'fair' and a pair of wings from the CAA." Frank S. Nugent
+ — **N Y Times** p11 O 28 '39

"Fainthearts who swoon on Ferris wheels and feel dizzy when an elevator drops should keep away from this power dive into the problems of training college boys to be airmen."
Time p85 N 13 '39

Trade Paper Reviews

"A hot programmer in many sections because of its timely angle; a fair programmer that will satisfy in most others. Then you have Randolph Scott for the marquee—and he has value."
+ **Box Office Digest** p11 O 25 '39

"This will serve as adequate fare for the more enthusiastic aviation fans, particularly juveniles. However, the excellent topical idea, which offered numerous possibilities for an exploitable and generally entertaining feature, was rather badly muffed in its transcription to the screen, with the result that average audiences will probably find it a bit boresome."
+ — **Boxoffice** p35 O 28 '39

"The basic story idea behind this picturization of the development of aviation man-power is good, but it is unfortunate that in many spots the spectacular scenes lost their effect because of faulty dialogue and inept direction."
+ — **Film Bulletin** p19 N 18 '39

"Timely and topical air story has good punch for general audience consumption."
+ **Film Daily** p6 N 1 '39

"As a boost for aviation, particularly mass training of American youth to fly, and, as a demonstration of aerial photography and flying wizardry, this is a wow, but as virile entertainment, it doesn't quite come off. It has excellent direction, magnificent camera work and splendid performances, but these fail fully to compensate for fatal story weakness. As a result, with the exception of the closing sequences, much of it is pretty dreary stuff. It will qualify at the boxoffice chiefly on the basis of its timeliness and the current new lift in aviation interest."
+ — **Hollywood Reporter** p3 O 21 '39

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p8 O 24 '39

"It will need wide exploitation to carry it through as top spotter in the key runs; otherwise it's a strong supporter for the key duals. Released as a Cosmopolitan production, and with anticipated extensive play in the Hearst sheets as part of policy promoting bigger air force, picture will get valuable exploitation in Hearst papers' territories. . . Direction by Alfred E. Green is commendable, keeping picture moving despite trite story situations that crop up along the way."
+ — **Variety** p11 O 25 '39

"Documented against Uncle Sam's recently inaugurated plan to make this a nation of birdmen, and built on a screen play that packs drama, comedy, romance, action and suspense, it is a picture that opens with a wallop and

20,000 MEN A YEAR—*Continued*

continues it to the end. It is mass entertainment suitable for any situation, and, given proper exploitation, should drag the customers in."
+ **Variety (Hollywood)** p3 O 21 '39

TWO BRIGHT BOYS. Universal 69-73min S 15 '39

Cast: Jackie Cooper. Freddie Bartholomew. Melville Cooper. Dorothy Peterson. Alan Dinehart

Director: Joseph Santley

Screen writers: Val Burton. Edmund L. Hartman

Comedy drama. This is the tale of a boy and his widowed mother who fight against a racketeer who wishes to seize their land. An English confidence man and his son complicate matters by becoming hirelings of the oil racketeer.

Audience Suitability Ratings

"A & Y: very good of kind; C: exciting."
+ + **Christian Century** p1422 N 15 '39

"Family." Am Legion Auxiliary

"Entertaining social drama with some interesting oil well drilling, with good acting and direction, but with much unpleasant scheming and plotting and with questionable ethics, as the happy ending is brought about by a forgery. Adults: fair; 14-18: entertaining; 8-14: possibly. Possibly family." Calif Cong of Par & Teachers

"Someone must have reached a long way back into the files for this picture for it displays the obvious technique of yesterday... Much conniving, malicious plotting, and double-dealing. The love angle appears one big bit of stupidity. Mature." Calif Fed of Business & Professional Women's Clubs

"An entertaining picture with plenty of action, suspense and human interest... Ethics confusing for the younger members of the family. Family." Gen Fed of Women's Clubs (W Coast)

"A fairly interesting melodrama. Family." Nat Council of Jewish Women

"The unethical business of bad checks doing good is obvious. Mature." Nat Fed of Music Clubs

"Mature audiences." Nat Soc of New England Women

"A social drama fairly entertaining... Two good clean young actors, both talented, deserve a better and cleaner story, as probably the average American boy enjoys seeing both these actors. Adults." S Calif Council of Fed Church Women
Fox W Coast Bulletin S 23 '39

"Mediocre. Mature-family." DAR
— + **Fox W Coast Bulletin** O 21 '39

"This picture provides a fairly entertaining vehicle for two of Hollywood's problem children in the embarrassing stage of being too old for child parts and too young for romantic roles, and the cast gives them excellent support. . . The ethics are dubious, but in true movie style the likable ne'er-do-wells are supposedly reformed. Adolescents, 12-16: requires mature evaluation; children, 8-12: no."
+ — **Motion Pict R** p8 O '39

"Adults."
Nat Legion of Decency S 21 '39

"Family."
Wkly Guide S 9 '39

Newspaper and Magazine Reviews

"Satisfying entertainment of the unpretentious sort. Basically an action film, it is given good treatment in screen play and directorial ways." Bert Harlen
+ **Hollywood Spectator** p9 S 30 '39

"It is an earnest little melodrama of the save-the-old-homestead variety, spiced with a little of the whimsical delinquency that characterized 'The Young in Heart' of recent memory... We expect that 'Two Bright Boys' will be enjoyed for its humor and characterizations alone... The story isn't very strong, but the playing holds up well." Robert W. Dana
+ **N Y Herald Tribune** p10 S 23 '39

"Universal really seems to have a respectable combination in Jackie Cooper and Freddie Bartholomew... 'Two Bright Boys' finds the team on its second time out in as snug and pleasant a specimen of cinematic carpentry as one could reasonably expect, considering the requirements of the job... This is a brightly entertaining bit of boys' fiction." Bosley Crowther
+ **N Y Times** p27 S 22 '39

Trade Paper Reviews

"'Two Bright Boys' rates aces in the program field. It teams Jackie Cooper and Freddie Bartholomew in a story refreshingly different, well scripted, and equally well directed... An above average program bet, especially good for the juvenile days."
+ **Box Office Digest** p12 S 18 '39

"A sturdy blend of action, drama and comedy in the oil fields, showcasing the redoubtable adolescent talents of Jackie Cooper and Freddie Bartholomew, this should bring a steady flow of patrons and profits to exhibitors everywhere."
+ **Boxoffice** p41 S 23 '39

"A neat blend of action and drama, spiced with comedy, 'Two Bright Boys' emerges as an entertaining programmer. . . It is particularly suited for family audiences. One of the picture's virtues is that the characters display completely human characteristics throughout." Frank Leyendecker
+ **Film Bulletin** p8 O 7 '39

"Well-paced melodrama with two juvenile favorites holds popular appeal."
+ **Film Daily** p6 S 28 '39

"In 'Two Bright Boys,' Universal has a neat little package that should fare well with the family trade. It has comedy, action and drama plus good performances by the juvenile stars, Freddie Bartholomew and Jackie Cooper, that will provide an hour of pleasant entertainment for all types of audiences. Producer Burt Kelly has balanced all of his ingredients in fine fashion."
+ **Hollywood Reporter** p3 S 12 '39

Reviewed by Vance King
+ **Motion Pict Daily** p7 S 15 '39

"It will supply adequate support for the duals, especially in the family and juvenile houses. Basic story of the villain determined to foreclose the mortgage on the ranch has been worn threadbare by the quickie Westerns for these many years... The familiar yarn is refurbished and made sufficiently interesting to carry through the secondary circuit."
+ — **Variety** p15 S 20 '39

"Jackie Cooper and Freddie Bartholomew have been provided with a thoroughly suitable vehicle in 'Two Bright Boys,' comedy drama highlighted by both action and laugh moments. It harnesses to fullest the talents of two juveniles, and comes through as excellent entertainment for general audiences."
+ **Variety (Hollywood)** p3 S 12 '39

TWO THOROUGHBREDS. RKO 62min D 8 '39

Cast: James Lydon. Joan Brodel. Arthur Hohl. J. M. Kerrigan. Marjorie Main

Director: Jack Hively

Music: Roy Webb

Original story: Joseph A. Fields

Screen writers: Joseph A. Fields. Jerry Cady

Drama. An orphan boy, badly treated by relatives, finds a lost colt and takes care of it. He and the colt triumphantly survive the mistreatment of his relatives.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency D 14 '39

"Family-juvenile."
Wkly Guide D 9 '39

Trade Paper Reviews

"They may call this the 'B' unit at RKO, but the group comes up with pretty steady consistency on grand entertainment and frequent flashes of originality to spice jaded picture appetites. They are giving exhibitors an answer to their repeated request: 'Let's have something different, and let's have it good.' It is a sleeper as entertainment that will be valuable on any double bill, and good standard fare in many neighborhood and rural situations."

+ **Box Office Digest** p9 N 30 '39

"A touching, down-to-earth story, this transcends by great heights the entertainment category which its cast and budget might indicate. It cannot help but have a wide appeal for every type and age of theatre patron and, given the strong buildup it merits, the picture is equipped to carry its share of the load on any program."

+ **Boxoffice** p29 D 2 '39

"In this film RKO has one of the prize entertainments of the year, one of the best pieces of direction and acting that it, or any other studio, has developed. There will be a new film star as soon as 'Two Thoroughbreds' get into general circulation. His name is James Lydon."

+ **Hollywood Reporter** p3 N 25 '39

Reviewed by Walter Selden

+ **Motion Pict Daily** p8 N 29 '39

"A miniature classic is unveiled by RKO in 'Two Thoroughbreds.' Here is a gentle little picture which will leave an indelible impress on the family audience mind, one which will grow in importance out of proportion to the picture's complete lack of marquee names and obviously slim budget."

+ **Variety (Hollywood)** p3 N 25 '39

U

U-BOAT 29. Columbia-Asher 77min O 7 '39

Cast: Conrad Veidt. Valerie Hobson. Sebastian Shaw. Marius Goring

Director: Michael Powell

Original story: J. Storer Clouston

Screen writer: Eric Pressburger

Spy melodrama. Filmed in England. The tale depicts a triumph of British counter-espionage during the World War in the Orkney Islands with Valerie Hobson and Sebastian Shaw frustrating the designs of the German Navy against a squadron of British cruisers.

Audience Suitability Ratings

"A & Y: good of kind; C: doubtful."

+ **Christian Century** p1254 O 11 '39

"Suspenseful and thrilling. Mature-family." Nat Council of Jewish Women

"Recommended for adults only, with the hope that no more pictures of this type will be made." S Calif Council of Fed Church Women

Fox W Coast Bulletin O 28 '39

"'U-Boat 29' might be called just another international spy story did it not definitely label the two nations involved and unfold its plot in such a way that the audience sits in the British cheering section. The involved plot is plausible enough for this type of picture, since the public is educated to believe that in the case of the International Secret Service truth is even more strange than fiction. Adolescents, 12-16: passable; children, 8-12: no."

+ — **Motion Pict R** p12 N '39

"General patronage."

Nat Legion of Decency O 12 '39

"A & Y: good of kind; C: no."

+ **Parents' M** p66 D '39

"Family. Outstanding. An excellent spy-melodrama of the last war, with interesting settings. In spite of its subject it does not arouse animosity toward either side."

+ + **Wkly Guide** S 30 '39

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p19 N 11 '39

"Somewhat in the casual, but terrifically tense, manner of Hitchcock at his best, is this quietly thrilling World War spy melodrama. . . It is splendidly acted by Conrad Veidt, Valerie Hobson, and Sebastian Shaw. . . You'll enjoy it." Jesse Zunser

+ **Cue** p47 O 14 '39

"The film is done without hatred or bitterness. And it gains by this, for the story, while involved, has surprise twists and sharp melodrama. It is as topical as tomorrow's headlines." Beverly Hills

+ **Liberty** p40 N 25 '39

"'U-Boat 29' is the most exciting spy melodrama since the advent of the Second World War. The British may not have the Bremen, but they still have Conrad Veidt. . . It is told with proper melodramatic suspense and owes a pleasantly fortuitous charm to a small gallery of quaint Scots characters it exposes to view incidentally." Ben R. Crisler

+ **N Y Times** p31 O 6 '39

"This suspenseful, skillfully acted World War fiction is another example of the English flair for melodrama."

+ **Newsweek** p44 O 16 '39

Trade Paper Reviews

"The title, the theme, and the picture itself are all the selling power the picture needs. . . A natural at this time that will stand up under exploitation."

+ **Box Office Digest** p11 O 25 '39

"This is another neat bundle of entertainment made in Britain which should more than pay its way in the American market, having an added attraction in the timeliness of its subject matter. It is devoid of propaganda for either side presently at war in Europe. Rather, underneath is a levelheaded indictment of mass murder on any account."

+ **Boxoffice** p41 S 28 '39

"Here is as thrill-packed a motion picture as you'll see this season. Made in England, it suffers none of the faults usually associated with British product. It moves at lightning fast pace, has been brilliantly directed and enhanced by excellent performances by Conrad Veidt and Valerie Hobson. Coincidentally, it is one of the most timely pictures ever released, since submarine warfare, U-boat terror and espionage are certainly the hottest front page news of the day. Exhibitors who step out and sell this for the grand show it is will reap a harvest of profits."

+ + **Film Bulletin** p6 O 7 '39

"Columbia should reap a golden harvest of box office coin with this release. Not only does it capitalize fully on newspaper headlines in its timeliness, but the film is a first-rate piece of entertainment to boot."

+ **Film Daily** p6 O 11 '39

"'U-Boat 29' is a remarkably interesting picture. It is also one of the best pictures ever made in England and shipped across for general release in this country. It is fascinating, and there is no other word for it, in its timeliness—as timely as this morning's newspaper."

+ **Hollywood Reporter** p3 O 18 '39

Reviewed by Charles S. Aaronson

+ **Motion Pict Daily** p6 O 9 '39

"Although made and finished in England before the war, this film is as timely and topical as tomorrow's headlines. That it also includes meritorious story, production and acting give it added values, and its box office will be measured by the showmanship of the individual exhibitor. It can be sold up to the hilt. . . In the entire 77 minutes, there's only one defect. This is a process shot of the British fleet. It looks like a penny postcard photograph. . . It's to producer Irving Asher's credit that there's a complete lack of phoney barbarism."

+ **Variety** p13 O 11 '39

UNDER A KISS OF FIRE. Paris films

Cast: Tino Rossi. Michel Simone. Mireille Balin. Viviane Romance

Director: Augusto Genina

Music: Vincent Scotto

Drama. Filmed in France with English subtitles. The leading character is Viviane Romance, a heartless wanton, who makes light of her conquests. She persuades a man to run away with her on his wedding day.

Audience Suitability Ratings

"A gay, light-hearted comedy, with a bit of pathos for good measure. . . A typical French comedy for adults." Nat Council of Jewish Women
+ **Fox W Coast Bulletin O 14 '39**

Trade Paper Reviews

" 'Under a Kiss of Fire' is a well-made French film. Emphasis is definitely on the sensational side, with three scenes included which states having censor boards would scissor out immediately. The picture commands attention because of its engaging direction and the work of its four leading players. . . Viviane Romance is magnificent as the brazen flirt."
+ **Hollywood Reporter p3 S 23 '39**

THE UNDER-PUP. Universal 88min S 1 '39

Cast: Gloria Jean. Robert Cummings. Nan Grey. Beulah Bondi. Virginia Weidler. Margaret Lindsay. C. Aubrey Smith

Director: Richard Wallace

Original story: I. A. R. Wylie

Screen writer: Grover Jones

Comedy drama. Gloria Jean, in her first screen effort, portrays an East Side tenement girl who is sent to a society children's summer camp as the children's "good deed" of the summer. Gloria aids many of the children and their parents in straightening out their lives.

SEE ALSO issue of September 25

Audience Suitability Ratings

"It is delightful entertainment, rich in fun and heart-warming in interpretation, a picture with appeal for all ages. Adolescents, 12-16: excellent; children, 8-12: good."
+ + **Motion Pict R p8 S '39**

Newspaper and Magazine Reviews

"Pasternak doesn't quite hit the Durbin tempo and smoothness. However, in the new eleven-year-old star, Gloria Jean, he has a find curiously reminiscent of Deanna. Gloria, in brief, has real possibilities, if you like your stars of sixth-grade age." Beverly Hills
+ **Liberty p37 O 7 '39**

"Gloria Jean has a pretty voice and a sweet girl's smile. I would wish, had I the strength, for a prettier vehicle for Miss Jean than 'Under-Pup.' The behavior of the rich little girls who invite a poor little girl to their grand summer camp in the mountains is altogether too Clare Boothe for me." John Mosher
+ — **New Yorker p68 S 16 '39**

Photoplay p95 N '39

U.S.S.R. ON THE SCREEN, 1939. Amkino 90-94min S 22 '39

Documentary newsreels. Filmed in Russia with English subtitles. The film opens with the Moscow building program and covers various industries. Other scenes show military advance and the emancipation of women.

Newspaper and Magazine Reviews

"It is an educational flag-waving summary of the U. S. S. R.'s achievements . . . showing the great improvements that have been made under the five-year plan." Robert W. Dana
N Y Herald Tribune p12 Ag 9 '39

"None of the subjects have any direct or informative bearing on the Soviet Russia most people are wondering about today. As with most such films made by devoted advocates, those at the Cameo give a glowing and generally charming picture of Soviet activity. . . There is not a discordant note in this unmitigated flow of enthusiastic self-appreciation." Bosley Crowther
N Y Times p20 S 23 '39

Trade Paper Reviews

"Obviously, the audience appeal is limited since it takes more than intellectual curiosity to sit through a document of such length. Editing and the narration are singularly uninspired for a film that deals with a country whose ultimate future is a matter of concern to the world at large. One notable feature is the photography which bolsters the presentation of the subject matter."
+ — **Boxoffice p53 Ag 26 '39**

"It's well photographed and deftly narrated excepting when two unbilled women try their voices. Male commentary is uniformly strong, even if drippingly sweet on the present-day Russian enterprise. Film is too long. It holds appeal only for those interested in the Soviet cause, being suited for spots where such an audience is available."
+ — **Variety p14 S 27 '39**

UNKNOWN SOLDIER SPEAKS. Lincoln productions 40min

Commentator: Alan Bunce

Editor: Jack Goldberg

Narrative: Robert Rossen

Documentary film. The Unknown Soldier in Arlington rises from his grave and makes a plea for America to stay out of the war as authentic newsreels of the World War are shown.

Audience Suitability Ratings

"Unpleasant, tragic subject matter, but authentic and informative. Adults." Gen Fed of Women's Clubs (W Coast)
Fox W Coast Bulletin N 4 '39

"As anti-war propaganda it fails because the vivid and authentic scenes arouse excited interest which is not counteracted by the inconsistent and inadequate narration. . . It will excite and bewilder rather than warn young people against war. Adolescents, 12-16: very doubtful; children, 8-12: positively no."
— **Motion Pict R p12 N '39**

Trade Paper Reviews

"The picture is pretty hodge-podge, rather dizzily cut and uses none of the modern technical devices which could have improved it. The narrative also falls short of its possibilities, although it is well read by Alan Bunce. There is room for wonder, too, concerning the curious, special emphasis given the Russian Revolution of 1917, particularly the beneficent causes accredited to it. But, as a somewhat hectic historical review, it's interesting."
+ — **Hollywood Reporter p4 N 10 '39**

W

WE ARE NOT ALONE. Warner 110-112min N 25 '39

Cast: Paul Muni. Jane Bryan. Flora Robson. Raymond Severn. Una O'Connor. Henry Daniell. Montagu Love. James Stephenson

Director: Edmund Goulding

Music: Max Steiner

Music director: Leo F. Forbstein

Screen writers: James Hilton. Milton Krims

Drama. Based on the novel of same title by James Hilton. Muni portrays a kindly English physician who practices in a small town. He is at odds with his neurotic wife over the upbringing of their delicate and imaginative young son. A young Austrian dancer is a patient and stays in the house to care for the boy. When the wife takes some poison accidentally, the doctor and the dancer are charged with murder as he is found trying to smuggle her out of the country as England enters the war in 1914. They are found guilty, on circumstantial evidence, of the wife's death and are sentenced to hang.

Audience Suitability Ratings

"Excellent. Mature-family." DAR

"It offers interesting psychological studies both of the individual and of a group. The offering is recommended to adult audiences as deeply moving film fare, something that no one can afford to miss." Int Fed of Cath Alumnae

"It is an unusually interesting film notable not only for a number of fine characterizations but for its thoughtful presentation of a study in difficult human relationships. . . Though plausibly motivated, the plot occasionally seems rather obviously designed to become the framework for certain philosophic theories. The film appeals intellectually and emotionally but it will not be enjoyed by audiences seeking relaxation. Adolescents: too emotional and tragic; children: most unsuitable. Adults." Women's Univ Club, Los Angeles

+ + **Fox W Coast Bulletin** N 11 '39

"Adults."

Nat Legion of Decency N 9 '39

"A: excellent; Y: too mature for many of this age; C: no."

+ + **Parents' M** p69 Ja '40

"Mature. Referred to the Committee on Exceptional Photoplays. Outstanding."

+ + **Wkly Guide** N 18 '39

Newspaper and Magazine Reviews

"It is a compelling performance that Muni gives, subtle, authoritative and powerful. . . There is too, a good deal of his own simplicity and appeal in the performance of Jane Bryan—a performance vastly superior to her strained appearance as the daughter in 'The Old Maid.' . . It is a film chiefly for connoisseurs of acting, and in particular for collectors of Muni triumphs, even the lesser ones." John K. Hutchens

+ + **Boston Transcript** p24 N 24 '39

"Adults."

Christian Science Monitor p17 N 25 '39

"You wonder many things about the film—how did James Hilton, on whose novel it is based, allow himself to be won over so completely to Thomas Hardy's blind irony of chance; what is this picture driving at with its gloomy foreboding interspersed with only occasional glimpses of sunshine and happiness? But regardless of the depressing story with its dubious point, there is no doubt about the film's having a first-rate production. . . If 'We Are Not Alone' has any message, it is for understanding in man's dealings with man." Philip T. Hartung

+ **Commonweal** p137 D 1 '39

"Best news in this absorbing, though overlong and much too leisurely, triple tragedy of a suburban British doctor and his family, is the advent of a new first-rate emotional actress, Jane Bryan, on the American screen. . . The picture is sensitively and movingly written, and beautifully played. But its looseness in construction, its uneven pacing, and frequent meanderings away from its theme weaken it time and again. . . It belongs mainly to Jane Bryan, and if you can overlook the slow, unsteady pace of the lengthy tragedy, you will find it well worth seeing if for no other reason than her performance." Jesse Zunser

+ **Cue** p42 D 2 '39

"Unquestionably an artistic triumph; one of the most beautifully made pictures ever to be sent out of Hollywood. . . The wisdom of the choice of story material could be a fruitful subject for discussion [for study groups]. Exhibitors can promise their customers perfection in all the artistic and technical elements of the production, but I cannot recommend it for audiences in the smaller places."

+ + **Hollywood Spectator** p5 N 25 '39

"This makes grim film fare. I am not at all sure you will like it, streaked as it is with the gray bigotry of a dull provincial English town. And Muni's performance of the simple-souled doctor, a vague, preoccupied little man, is a difficult figure for an audience to sentimentalize about. Still, here is excellent acting. Fine, too, are the imaginative little dancer of Jane Bryan and the dull methodical wife of Flora Robson." Beverly Hills

Liberty p57 D 23 '39

"It is the most interesting of the recent films. But it is interesting, I am sorry to say, for its faults rather than for its virtues—faults in the subject matter, in Muni's acting, and, more important, in the whole conception, which reveals clearly the compromises and hence inadequacy of the Great Industry when it concerns itself with psychological problems. The bitter fact is that even such an honest attempt as this results in nothing more than ambitious phoniness." Franz Hoellering

+ — **Nation** p661 D 9 '39

"Once again James Hilton has cause to be thankful to the screen. In 'We Are Not Alone,' his tragic tale has been given superb treatment. While the film has remained meticulously faithful to his novel it has far more substance and emotional power, to my way of thinking. . . At the same time, the literary origins of the offering keep it from being a genuinely fine motion picture. . . Were it not for the masterly performances and the felicitous supervision of every aspect of 'We Are Not Alone,' it would be a random and unrelieved tragedy. . . Altogether it is a well-nigh perfect screen collaboration on subject matter which is only imperfectly suited to the cinema." Howard Barnes

+ + **N Y Herald Tribune** p19 D 1 '39

" 'We Are Not Alone' emerges as a film of rare tenderness and beauty, compassionate and grave, possessed above all of the quality of serenity. Mr. Hilton does not write for the screen; but the screen has found in his writings a vast store of the one substance it so greatly needs: humanity. . . Call it a literary trick if you will; we prefer to call it one of the most soundly written films of the year, one of the best directed and, of course, one of the most brilliantly played. . . It is to the vast credit of all of [the film's makers], for it must be counted one of the best films of the year." Frank S. Nugent

+ + **N Y Times** D 1 '39

"It can be said in high favor of the film that violence is well knit with the preliminary pace of the story. It can be said that the will to be very plain and genuine leads at times to monotony, and some spectators may be inclined to doze a bit even in the face of the portrayal of doom. . . One foresees disaster early enough in the story, but that it should come as it does, through a mere accident and a facile arrangement of circumstantial evidence, leads one to feel that the plot is a rather dubious piece of fiction." John Mosher

New Yorker p112 D 2 '39

" 'We Are Not Alone' gave James Hilton his first crack at adapting one of his own stories. The result is a scenarist's improvement on an author, a tender, strange love-story for discriminating movie-goers. . . Collaborating with Milton Krims, Hilton has turned a sketchy and sentimental novel into a leisurely but well-knit drama, climaxing a tragic love theme with an earnest indictment of war."

+ + **Newsweek** p36 N 20 '39

"It is a somewhat overlength, overwordy picturizing of James Hilton's cheery little novel of that name in which the only two pleasant characters get hanged. Paul Muni (with a phony English accent) has a chance to act in mufti for a change, instead of doing one of those great impersonations (Pasteur, Zola, Juárez) in which he is aided by overmeticulous makeup and fussy mimicry."

Time p83 D 4 '39

Trade Paper Reviews

"It is a deft—even masterful—piece of work. . . Not for the morons who just insist on guns and happy endings. But a knockout moneymaker where you pull from the great Muni following, because the picture has the sincerity and class behind it to justify the pull."

+ + **Box Office Digest** p7 N 15 '39

"One of the top-rate films to come from the Warner lot, replete with elements that will keep audiences glued to their seats. The finish is well handled; although it may be surprising to some, it could not logically be otherwise."

+ **Boxoffice** p61 N 11 '39

WE ARE NOT ALONE—*Continued*

"The story of 'We Are Not Alone' is drab, heavy and futile. This futility makes it difficult for the spectator to sympathize with the characters and situations because the characters' own blunders and shortcomings are responsible for the situations in which they find themselves. Too, the story is unoriginal. It has been done many times before in more entertaining manner. We feel, therefore, that Warner Brothers has a problem picture on its hands." David J. Hanna
Film Bulletin p4 D 2 '39

"The picture assumes rank as one of the finest productions of any year, with no flaw apparent in its entire structure. The screenplay is unequivocal in driving home the story that is being told. Muni is magnificent as a well-to-do English doctor."
+ + **Film Daily** p8 N 9 '39

"It's the opinion of this reviewer that the Warner production of 'We Are Not Alone' will be over the heads of many of the ticket buyers and, as such, will prove the most controversial picture that organization has ever made. The ticket buyers will either like it, and do raves over it, or they will hate it and tell their neighbors of this hate. That pretty much was the attitude of last night's preview audience. . . But good or bad, all will have to acknowledge that it has been given the best in production, with a story that does not give or cater to formula in even one foot of its unreeling."
Hollywood Reporter p3 N 8 '39

Reviewed by Alfred Finestone
+ + **Motion Pict Daily** p1 N 10 '39

"It's not a showy picture such as 'Pasteur' or 'Zola,' and it's not likely to draw the same critical fanfare. It will get topflight attention, however. Film has dignity and warmth and is genuinely moving. It is an interesting study as well as satisfying entrtainment. It could be liberally cut, particularly in the latter sequences, but it is handsomely produced, skillfully directed and eloquently played. Although the leading part isn't as spectacular as other recent Muni roles, it offers more depth and naturalness, and the star gives a penetrating, spontaneous and ingratiating performance."
+ **Variety** p18 N 15 '39

"Drama, beautifully written and enacted, is the pivot upon which 'We Are Not Alone' unwinds to take its place among the year's finest screen presentations, and to add new laurels to the artistic crown that long has adorned the head of Paul Muni. . . With Muni's name to attract the opening crowds, 'Alone' is sure-fire box office, for with the verbal plaudits certain to roll from lips of initial audiences, the turnstiles will continue clicking. It is a picture for those who find entertainment in realistic story material, presented in a manner that is convincing to the nth degree."
+ + **Variety (Hollywood)** p3 N 8 '39

WESTBOUND STAGE.

Monogram Announced for release D 22 '39 (Not yet previewed)

WHAT A LIFE.

Paramount 75min O 6 '39

Cast: Jackie Cooper. Betty Field. John Howard. Janice Logan. Vaughan Glaser. Lionel Stander. Hedda Hopper

Director: Jay Theodore Reed

Screen writers: Charles Brackett. Billy Wilder

Comedy drama. Based on the play of same title by Clifford Goldsmith and on the radio program, the Aldrich Family. The story depicts the difficulties of Jackie Cooper in high school. He is always getting in wrong although he tries to emulate his father, a Phi Beta Kappa. Everything that goes wrong in the school is blamed on him but he extricates himself eventually.

Audience Suitability Ratings

"A & Y: very good of kind; C: fairly good."
+ + **Christian Century** p1254 O 11 '39

"Good. A well-enacted, well-directed hour-of-fun for high school co-eds who will fully appreciate its situations. Family." Gen Fed of Women's Clubs (W Coast)
+ **Fox W Coast Bulletin** S 23 '39

"Entertaining social comedy that builds steadily from a light beginning to real social drama. Especially interesting to parents and teachers. 14-18: good; 8-14: mature. Family." Calif Cong of Par & Teachers

"A sincere effort is made to arouse sympathetic understanding of the problems of youth. Family." Calif Fed of Business & Professional Women's Clubs

"A most entertaining picture of human interest, appealing in its naturalness. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"An entertaining comedy of high school life with good lines and humor. Family." Nat Fed of Music Clubs

"A well acted social drama. Family." Nat Soc of New England Women

"A very interesting picture. . . The director is to be congratulated for presenting this simple child's problem in such a natural and pleasing manner. Family." S Calif Council of Fed Church Women

"The large cast is excellent and if the adults for the most part seem out of focus, let us remember that we are viewing them through youthful eyes—perhaps more truthfully than we would care to admit. It's great fun for all. Adolescents, 12-16: good; children, 8-12: yes. Family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** S 30 '39

"General patronage."
Nat Legion of Decency Jl 6 '39

"A & Y: excellent; C: possible."
+ + **Parents' M** p73 Ag '39

"The film is much the same as the play, with an added scene in the cafeteria and a 'smashing' climax at the Spring Dance, and the lines are just as funny as ever. . . Jackie Cooper's Henry seemed a little grim at times, certainly far below the standard set by Ezra Stone's superb characterization of the stage and radio Henry. But, of course, any Henry is a howl."
+ **Scholastic** p10 O 9 '39

"Family. Humorous, touching, and very human—both children and teachers."
+ **Wkly Guide** Jl 1 '39

Newspaper and Magazine Reviews

"It is one of the bright pictures of the new season. On the screen it is better than it was on the stage. There is wider movement and a background that even the versatile technique of a stage designer couldn't match." John Gibbons
+ + **Boston Transcript** p10 O 6 '39

"Adults and young people."
Christian Science Monitor p17 O 7 '39

"It is a pleasant comedy about high-school life. . . Parents should see this." Philip T. Hartung
+ **Commonweal** p564 O 13 '39

"The generally amusing adventures of the Aldridge Family are happily extended to the screen this week, in what is promised as the first of a series of film comedies. If this one is a fair sample, they'll all be mighty welcome, for 'What a Life' is immensely rich in humor, bright with spontaneous fun and the awkward, but always comical, misadventures that plagued us all in the 'teen ages. . . It makes for vastly enjoyable movie entertainment, and can be heartily and fully recommended." Jesse Zunser
+ **Cue** p47 O 14 '39

"All persons in educational work will, of course, want to see it, as it takes some trenchant satiric digs at our educational processes. If the screen version of the play has not quite hit its mark, going in a bit too much for hullabaloo and broadness of style, yet there is much in it of wit, gayety and meat." Bert Harlen
+ **Hollywood Spectator** p8 S 30 '39

"Here is another of those 'sleepers,' a surprisingly good little picture with no advance heralding. Based on Clifford Goldsmith's Broadway stage comedy of last season, it presents an amusing and human story of adolescence." Beverly Hills

+ **Liberty** p50 S 9 '39

"It was the remarkable performance of Ezra Stone as Henry Aldrich in George Abbott's production of 'What a Life' that gave the play its chief distinction. . . Jackie Cooper must have realized how difficult it would be to fill the Stone shoes in the screen version of 'What a Life.' His performance is steady, natural and, perhaps, a bit saner than Mr. Stone's interpretation of the misguided school boy, but it lacks the brilliance and the peculiar voice inflections of the stage player that made his Henry such a miserably-comic character. Aside from this casting weakness, however, the screen has achieved an excellent translation of a clever comedy." Robert W. Dana

+ + **N Y Herald Tribune** p23 O 12 '39

"Not only has Paramount proved equal to the delicate surgical task of grafting a George Abbott stage success almost bodily upon the screen; it has gone a modest step farther and made of 'What a Life' one of the year's better and brighter comedies. For the surprising success of this operation, the young principals, Jackie Cooper and Betty Field, must be liberally credited, but to our perhaps biased eyes the real protagonist of the piece, the center and cynosure, the dramaturgic proscenium who holds the entire fragile structure together by his absolute comical rightness, is Vaughan Glaser, from the original stage production." Ben R. Crisler

+ + **N Y Times** p33 O 12 '39

"'What a Life,' that play of high-school troubles which was quite liked in New York, shapes up into only a moderate affair as a picture. I think possibly Jackie Cooper was not a fortunate choice for the boy of the sketch, who is so everlastingly in trouble. No youngster can manage the sullen and tough species better than this juvenile, but the kind of lightness and whimsicality that is needed here isn't his sort of thing at all." John Mosher

— + **New Yorker** p97 O 14 '39

"This is an amusing and knowing comedy of high-school juvenilia."

+ **Newsweek** p36 O 9 '39

Trade Paper Reviews

"'What a Life' takes rank with the best of the week's memories. J. Theodore Reed has taken the Broadway stage hit, and with good scripting and casting, made it one of those down to earth tales of human beings that audiences love."

+ **Box Office Digest** p13 S 18 '39

"Trite as such designation has become, this must be described as a natural—in both entertainment content and exploitability. After two years on Broadway and one year on the radio, Henry Aldrich, that typical American boy every man would like to have been, comes to the screen in a hilarious and heart-tugging picture that will send the youngsters home with a mischievous gleam in their eyes while grown-ups will walk away nursing a glowing touch of nostalgia."

+ **Boxoffice** p41 S 23 '39

"Parts of it are engaging, refreshing comedy of high school life. Parts are quite dull. However, the clever lines and good performances overcome many of the hollow situations and should bring 'What a Life' the approval of young people and the family trade. Where exploited, it should get slightly above average grosses. It won't mean much in action spots." David J. Hanna

+ — **Film Bulletin** p8 O 7 '39

"Warm and human story excellently played is perfectly aimed at family business."

+ **Film Daily** p7 S 19 '39

"Paramount has a grand show in the screen version of Clifford Goldsmith's 'What a Life.' The prestige of the play plus the fine performances enacted by the whole cast will insure its boxoffce success. Jay Theodore Reed has done an excellent job with his first producer-director chore for Paramount. He hasn't missed a trick. Audiences will enjoy reliving their high school days in the person of Henry Aldrich and other characters in the play."

+ **Hollywood Reporter** p3 S 16 '39

Reviewed by Gus McCarthy

+ **Motion Pict Daily** p17 S 19 '39

"It's strong dual fare for the family trade. . . Ezra Stone handled the Henry Aldrich role in the play and still does on the air. . . Young Cooper is excellent in the Stone part, displaying a sincerity of characterization that will catch audience attention. Picture is a well-moulded narrative of high school life. It's realistic and rich in adolescent comedy and drama, and the best presentation of high school adventures on the screen."

+ **Variety** p15 S 20 '39

"This is a surefire package of entertainment for man, woman and child. For youngsters of high school and college age it is a natural. And it will be equally diverting for elders as well, particularly parents who will recall the ordeal by school. 'What a Life' is probably the most legitimate American school picture yet made, with just enough serious undertow to make the fun all the more appealing. It will enliven and grace any program, will earn enthusiastic word-of-mouth and therefore should prosper, despite its lack of name heft."

+ **Variety (Hollywood)** p3 S 16 '39

WHEN GERMANY SURRENDERED. Coast-Rule 70min

Narrator: A. L. Rule

Documentary film. The producer states that these war scenes of the last World War are official films from the archives of the several nations, and are shown here for the first time by permission of the governments of the United States, England, France, Belgium, Italy, Germany and Russia. The footage was photographed by army cameramen stationed at the front. Scenes showing the battles of the Marne, Verdun, the Meuse, Chateau-Thierry, Argonne, St Mihiel, Ypres and the Somme are included.

Audience Suitability Ratings

"A: good of kind; Y & C: no."

+ **Christian Century** p1390 N 8 '39

Trade Paper Reviews

"An eloquent, forceful appeal for peace, particularly timely and therefore potentially profitable in view of current world conditions. . . A. L. Rule's accomplishment in compiling and editing a mass of material, and his stirring narration, are of the highest order. Every effort should be made, from a civic and patriotic as well as a business standpoint, to create interest in the feature among all types of audiences."

+ **Boxoffice** p27 O 21 '39

"It goes the full way in showing scenes of horror and actual killings. The viewing of this documentary film gives the spectator plenty to think about. However, the picture's production values fall short of the material contained in its scenes. It is poorly edited and the narrator's material is poorly written, keeping the picture from any chance of greatness. Scenes are jumbled together in confusing manner, causing considerable loss of audience interest. The producers had access to some great, hitherto unshown material; with more careful compiling they could have fashioned an outstanding film. . . As a collection of war pictures, 'When Germany Surrendered' is a notable achievement. As a production, it fails to hold sustained interest."

— + **Hollywood Reporter** p3 S 29 '39

WHY THIS WAR? Jewell 81min O 7 '39

Compiler: Samuel Cummins

Newsreel compilation. Some of the material from Forgotten Men (1933) and War is a Racket (1934) has been used in this film but with changed commentary. Much of the material is from government archives. It pictures the events leading up to the World War and ends with newsreels of the signing of the Munich pact and Hitler's march into Austria.

Newspaper and Magazine Reviews

"It is a grim and gory hodgepodge of old World War films and post-war newsreel shots, slapped together without any intelligent con-

WHY THIS WAR?—*Continued*

tinuity and prefaced only by a few clips from newsreels of the last month. . . Most of the material is stale from repetition, having been lifted from the long available archives of the governments which fought the last World War, and is so sloppily and pointlessly assembled that it offers no conclusion whatsoever, outside of a purely arbitrary insistence by its narrator that wars are caused by diplomats and 'merchants of death.' " Bosley Crowther
— **N Y Times** p15 O 9 '39

Trade Paper Reviews

"In the final essence, this documentary can be termed a slashing indictment against the war-makers. Yet with all the fine material compiled by Samuel Cummins there are a number of weaknesses that impair the force of its message. . . Editing, however, is poorly done and the commentary by an Englishman detracts greatly. Only when the post-war sequences are shown does the film get the necessary lift."
+ — **Boxoffice** p27 O 21 '39

"A severe indictment of war, in which those accused are imperialists, war lords, profiteers and others. . . The boxoffice potentialities appear good. . . The material has been pieced together in an able manner, with the whole continuity from the events leading to the first World War, down to the new outbreak abroad, giving an interesting, forceful picture of the past 25 years."
+ **Variety** p18 O 11 '39

WITNESS VANISHES. Universal-Starr 66min O 21 '39

Cast: Edmund Lowe. Wendy Barrie. Bruce Lester. Walter Kingsford. Forrester Harvey

Director: Otis Garrett

Original story: James Ronald

Screen writer: Robertson White

Mystery story. This is the fifth and final production in the first Crime Club series. The tale concerns a newspaper publisher who is railroaded to an insane asylum by four editors who want to run his paper.

Audience Suitability Ratings

"A & C: hardly; Y: fair."
— + **Christian Century** p1318 O 25 '39

"Adults."
Nat Legion of Decency S 7 '39

"A: fair; Y: all right for hardened mystery fans; C: no."
+ — **Parents' M** p65 N '39

Newspaper and Magazine Reviews

"For the most porous murder plot of the year, a plot so well ventilated with large holes that even the principals soon acquire the uncomfortable look of people sitting in draughts, we refer you to 'Witness Vanishes.' . . Wendy Barrie and the rest of a competent cast do as well as could be expected with such a plot (for which the Crime Club deserves to be blackballed), but we still insist that the only witness who vanished—or at least, the only one we can swear to—was us." Ben R. Crisler
— **N Y Times** p15 O 23 '39

Trade Paper Reviews

"Latest Crime Club thriller starts with a fascinating idea for a murder mystery and the eerie quality of the story has been maintained for the greater part of its 66 minute unreeling. A modestly-budgeted programmer, it will intrigue detective film addicts and make fair entertainment for dual bills." Frank Leyendecker
+ — **Film Bulletin** p21 N 4 '39

"Latest of the Crime Club series, this one holds up to the level established be earlier releases and should satisfy mystery melodrama fans who like murder yarns."
+ **Film Daily** p7 O 27 '39

" 'Witness Vanishes' is a sanely-handled mystery picture that builds interestingly to a climax. Its chief virtue is that it is acted quietly and sincerely by an almost entirely English cast, and their reserved actions and mannerisms lend a type of subdued fascination to the story. It is free from the hysterical theatrics with which most mystery pictures are afflicted."
+ **Hollywood Reporter** p4 N 29 '39

"It's a first-rate murder mystery, and better than the initial attempt in this series, but not sufficiently to become excited over. That the picture does rise above the level of others is due largely to slick performances by Edmund Lowe, Wendy Barrie and Forrester Harvey. Will do on the lower section of a double bill lineup. . . With routine direction and lackadaisical support to the three central characters, the mystery becomes so baffling at times that one is apt to wonder what it is all about."
+ — **Variety** p11 O 25 '39

"Last of Universal's Crime Club series is a highly complicated, and mostly improbable screen yarn, but superb acting, excellent direction and flawless photography make it a most interesting and at same time entertaining concoction."
+ **Variety (Hollywood)** p3 N 29 '39

A WOMAN IS THE JUDGE. Columbia 62min Jl 10 '39

Cast: Frieda Inescort. Otto Kruger. Rochelle Hudson. Mayo Methot. Gordon Oliver

Director: Nick Grinde

Screen writer: Karl Brown

Melodrama. Frieda Inescort, a superior court judge, still mourns the daughter who disappeared 21 years before. She is called on to preside at the trial of Rochelle Hudson who has murdered a policy racketeer. Rochelle's friend, Mayo Methot, finds out that Miss Inescort is Rochelle's mother and enlists her aid.

SEE ALSO issue of September 25

Newspaper and Magazine Reviews

"Homicide has rarely been fitted out with more sentimental trimmings than have gone into 'A Woman Is the Judge.' If you cry easily, and sort of like it, the new offering is herewith recommended. As one who rarely sheds a tear over 'movie' shindigs I must report that I found it extremely dull on the melodramatic side and definitely sloppy in the heart-tug sequences. In spite of several tolerable performances the film never lifts itself a notch above the dead level of a routine 'B' production." Howard Barnes
— + **N Y Herald Tribune** p17 S 29 '39

"Another of those 'Class B' courtroom melodramas, a bit more tearful, perhaps, than the average. . . If we are any judge, there is nothing quite like it in all the history of jurisprudence. . . It all makes for stark drama, but don't go looking for it in Blackstone." Ben R. Crisler
+ — **N Y Times** p29 S 28 '39

Trade Paper Reviews

"Sentimental mother-daughter melodrama okay as programmer for neighborhoods."
+ — **Film Daily** p7 O 3 '39

Reviewed by Edward Greif
+ **Motion Pict Daily** p9 O 4 '39

"Picture looks destined to get the most coin from dual setups, and is trimmed to fit into such combinations. It's red-corpuscled fare for the double-bill spots."
+ **Variety** p12 O 4 '39

A WOMAN'S FACE. See En kvinnas ansikte

THE WOMEN. MGM 132-135min S 1 '39

Cast: Norma Shearer. Joan Crawford. Rosalind Russell. Mary Boland. Paulette Goddard. Phyllis Povah. Joan Fontaine. Virginia Weidler. Lucile Watson

Director: George Cukor

Music: Edward Ward. David Snell

Screen writers: Anita Loos. Jane Murfin

Drama. Based on play of same title by Clare Boothe. In this ruthless tale of Park Avenue women, Norma Shearer portrays a socialite who loses her husband to Joan Crawford, a Fifth Avenue sales girl. Miss Shearer's friend, Rosalind Russell, a gossip, loses her devoted husband to a showgirl. Joan Fontaine is a young wife who goes to Reno and then discovers that she is still madly in love with her husband. Miss Shearer's child, Virginia Weidler, brings the parents together after a divorce and his marriage to Miss Crawford. No men appear in the cast.

SEE ALSO issue of September 25

Audience Suitability Ratings

"The cast is a galaxy of stars of the first magnitude, with each characterization a distinguished one. Highest honors go to Rosalind Russell as the versatile, villifying trouble maker, whose performance is almost matchless. Norma Shearer in the sympathetic role of young wife and mother is superb. Adults." Gen Fed of Women's Clubs (W Coast)

"It makes first rate entertainment. Adults." Nat Council of Jewish Women

"Some of the comedy is over-done and there is a good deal of biting satire on womankind in general, but the film also offers a good sound kernel of hard common sense and workable philosophy. Highly sophisticated in tone, the film would gain in subtlety by judicious cutting. Adult in interest." Nat Soc of New England Women

+ + **Fox W Coast Bulletin S 9 '39**

"Adults." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"Sparkling, sophisticated satire, brilliantly directed, lavishly produced and with keen-edged, pointed dialogue, though delivered a trifle too rapidly at times. Adults." Calif Fed of Business & Professional Women's Clubs

"The scenes in the beauty parlor and the fashion show are especially good. Photography excellent, but the music is inconsequential, very little underscoring at first, one cowboy jingle and an unnecessary chorus at the end. Adults." Nat Fed of Music Clubs

"Highly sophisticated, with sparkling dialogue (not always in good taste), some drinking, excellent characterizations, and a beautiful fashion show in Technicolor, which adds greatly to the entertainment value. Mature." S Calif Council of Fed Church Women

Fox W Coast Bulletin S 16 '39

"Given wide publicity as a venomous satire on unscrupulous, gossiping women, the play from which this film is adapted was also noted for its risque lines. Toned down to conform to the motion picture code, it is less startling, but equally venomous. . . Although the problems of Mary [Miss Shearer] and her sensitive little daughter are almost too poignant to be coupled with the raucous and exaggerated comedy of the other characters, the production is exceedingly clever and brilliantly acted. It is, however, too sardonic to provoke much lighthearted amusement. Adolescents, 12-16: most unsuitable; children, 8-12: no."

+ **Motion Pict R p9 S '39**

Newspaper and Magazine Reviews

"Adults only."

Christian Science Monitor p15 S 23 '39

"MGM went colossal with the super-incredible beauty salon, with a fashion show that does nothing but delay the thin plot, with the Reno divorce ranch where Mary Boland shakes off one man to take on another and where the famous Paulette Gooddard-Rosalind Russell fight is staged. Director George Cukor did all he could with the star-studded cast. Men will find 'The Women' entertaining and unbelievable (if they have any gallantry). Women will find it beautifully costumed, exaggerated and vulgarly frank; but they will sigh as Lucile Watson says that a wife has to be more than a school girl sweetheart, nurse, mother and whatnot. Children will find 'The Women'—children better stay home." Philip T. Hartung

Commonweal p500 S 22 '39

"This is a two hour and fifteen minute cat fight that should keep you happy throughout. As a play 'The Women' had a long and successful run, and as a movie it seems destined for a similiar fate. It is rough, tough, and wise-cracking, and the ladies involved scratch at each other with rare abandon." Jesse Zunser

+ **Cue p38 S 16 '39**

"Meritorious comedy, clean enough for all types of audiences. Study groups should note the contribution made to it by its pictorial values. Hollywood has lost sight of the fact that the screen, in its pure form, is a visual art, but here we have a picture which certainly goes a lond way towards proving it. The picture gets half its value from what we see. Exhibitors can promise entertainment for the whole family; they should eliminate from their press stuff the wild promises Metro made about the terrific battle between Paulette Goddard and Rosalind Russell. On the screen it lasts but a few seconds and is a tame affair."

+ **Hollywood Spectator p6 S 16 '39**

"I'm afraid you'll like it all. It is witty, smart, provocative, and ruthless, distinctly of our disordered selfish era. And you'll enjoy the ladies' mauling match when mere words fail the gals." Beverly Hills

+ + **Liberty p39 O 21 '39**

"Compared with 'Harvest' even the best Hollywood picture of recent weeks, 'The Women' . . . is a cheap affair—smart, witty, but phony. Satire demands the sharpest truth, not merely wisecracks. . . At the end one feels tricked and nothing remains." Franz Hoellering

Nation p422 O 14 '39

Reviewed by Otis Ferguson

New Repub p243 O 4 '39

"It has been made into sure-fire screen entertainment. Some of the venom of the play has been extracted, while Miss Boothe's sentimental consideration of her heroine has become even more sentimental. What will matter to most film goers is the fact that the show is caustically comic, that it has enlisted a slew of Hollywood's top actresses in its company and that George Cukor, the atmosphere expert of the screen, has saturated the proceedings in femininity. Once more 'The Women' is a women's show, but one which is certain to flatter and amuse most men. I was none too impressed by 'The Women' as a play and the film is no tremendous improvement over it, I believe. Still, it strikes me as sure-fire entertainment." Howard Barnes

+ **N Y Herald Tribune p16 S 22 '39**

"The tonic effect of 'The Women' is so marvelous we believe every studio in Hollywood should make at least one thoroughly nasty picture a year. . . It is one of the merriest pictures of the season. . . We don't know when we've ever seen such a terrible collection of women. They're really appallingly good, and so is their picture." Frank S. Nugent

+ + **N Y Times p27 S 22 '39**

"The whole public being down with war grippe and crisis colds, the impact of this movie may be almost too violent. It's not without humor by any means, once the ear becomes accustomed to the din of the ladies' vocal excesses. Since the picture runs two hours and a quarter, care having been taken that no gem of Clare Boothe's masterpiece was lost, we can hope only that not too many people will be deafened for life by the clash of it and that the Boothe witticisms will not be the last they hear on this earth. The various triumphs of malice make Norma Shearer appear mentally deficient and both Joan Crawford and Rosalind Russell comic frights." John Mosher

+ **New Yorker p67 S 16 '39**

"It is brutal, uncompromising, cruel; but somehow tender, too, especially when the camera turns to Norma Shearer. . . Clare Boothe's superbly bitter play, so successful on Broadway, has been brought to the screen with no cushion for its shock content and sharp humor."

+ **Photoplay p93 N '39**

" 'The Women' like its original, is a mordant, mature description of the social decay of one corner of the U.S. middle classes."

Time p58 S 11 '39

ANNUAL INDEX

Under the names of the featured actors and actresses will be found the productions in which they have taken part during the year 1939.

Under the director's name will be found a list of the films which he directed during the year; under the headings Screen Writers and Music, additional credits are given.

Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film's title is given in parentheses, thus:

Cohen, Lester
Sweepings (Three sons)

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  - King of the turf
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  - Alexander Nevsky
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- Albert, Eddie
  - On your toes
- Albertson, Frank
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- Aldridge, Katharine
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  - Here I am a stranger
- Alerme
  - Mademoiselle ma mere
- Alexander, Katharine
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- Allen, Joseph
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  - Lucky night
- Allen, Joseph Jr
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- Allwyn, Astrid
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- Andrews, Stanley
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  - Arrest Bulldog Drummond
  - Bulldog Drummond's bride
  - Bulldog Drummond's secret police
  - Undercover doctor
- Annabella
  - Bridal suite
  - Escape from yesterday
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  - Career
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  - Cuando canta la ley
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- Arledge, John
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  - Mutiny on the Blackhawk
  - Tropic fury
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  - I stole a million
  - Lady and the mob
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  - Going places
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- Arnold, Dorothy
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- Arnold, Edward
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  - Mr Smith goes to Washington
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  - Sweethearts
  - Thanks for everything
  - Wife, husband and friend
- Barbour, Joyce
  - Housemaster
- Barcklind, Carl
  - Happy cavaliers
- Barclay, Joan
  - Gentleman from Arizona
  - Outlaw's paradise
  - Six-gun rhythm
  - Texas wildcats
- Barclay, John
  - The Mikado
- Bari, Lynn
  - Chasing danger
  - City in darkness
  - Elsa Maxwell's hotel for women
  - News is made at night
  - Pack up your troubles
  - Return of the Cisco kid
- Barnes, Barry K.
  - Prison without bars
  - This man is news
  - Ware case
- Barnes, Binnie
  - Day-time wife
  - Frontier marshal
  - Man about town
  - Thanks for everything
  - The three musketeers
  - Wife, husband and friend
- Barnett, Vince
  - Overland mail
  - Ride 'em, cowgirl
  - Singing cowgirl
  - Water rustlers
- Baroux, Lucien
  - Champs-Elysées
  - Forty little mothers
- Barr, Patrick
  - Phantom strikes
- Barrat, Robert
  - Allegheny uprising
  - Bad lands
  - Cisco kid and the lady
  - Conspiracy
  - Heritage of the desert
  - Man of conquest
  - Return of the Cisco kid
- Barrault, Jean-Louis
  - Bizarre bizarre
  - Orage
  - The puritan
  - Youth in revolt
- Barrett, Judith
  - Disputed passage
  - The great Victor Herbert
  - I'm from Missouri
  - Television spy
- Barrie, Elaine
  - Midnight
- Barrie, Wendy
  - Day-time wife
  - Five came back
  - Hound of the Baskervilles
  - Newsboys' home
  - Pacific liner
  - The saint strikes back
  - Witness vanishes
- Barry, Donald
  - Calling all Marines
  - Saga of Death Valley
  - Wyoming outlaw
- Barrymore, John
  - The great man votes
  - Midnight
- Barrymore, Lionel
  - Calling Dr Kildare
  - Let freedom ring
  - The movies march on
  - On borrowed time
  - Secret of Dr Kildare
- Barthelmess, Richard
  - Only angels have wings
  - Spy of Napoleon
- Bartholomew, Freddie
  - Spirit of Culver
  - Two bright boys
- Bartlett, Bennie
  - Family next door
  - The great man votes
- Baseggio, Cesco
  - Il corsaro nero
- Bates, Granville
  - Next time I marry
  - Pride of the bluegrass
  - Thou shalt not kill
- Baumer, Jacques
  - Double crime in the Maginot Line
- Baur, Harry
  - A man and his wife
  - Rasputin
- Baxter, Alan
  - Boy slaves
  - Each dawn I die
  - Let us live
  - My son is a criminal
  - Off the record
- Baxter, Jane
  - Ware case
- Baxter, Warner
  - Barricade
  - Return of the Cisco kid
  - Wife, husband and friend
- Beal, John
  - Cat and the canary
  - The great commandment
- Beavers, Louise
  - Lady's from Kentucky
  - Reform school
- Beddoe, Don
  - Beware spooks
  - Outside these walls
- Bedford, Barbara
  - Tumbleweeds
- Beecher, Janet
  - I was a convict
  - Say it in French
- Beery, Noah
  - Mexicali rose
  - Mutiny on the Blackhawk
  - Prisoner of Corbal
  - Torpedoed
- Beery, Noah Jr
  - Bad lands
  - Flight at midnight
  - Parents on trial
  - Strange case of Dr Meade
- Beery, Wallace
  - Sergeant Madden
  - Stand up and fight
  - Thunder afloat
- Bell, Hank
  - Thundering West
- Bell, Marjorie
  - Honor of the West
- Bellamy, Ralph
  - Blind alley
  - Coast guard
  - Let us live
  - Smashing the spy ring
  - Trade winds
- Belle, Lulu
  - Shine on harvest moon
- Beltramo, Calisto
  - Allergi masnadieri
- Bennett, Constance
  - Tail spin
  - Topper takes a trip
- Bennett, Enid
  - Intermezzo: a love story
  - Meet Dr Christian
- Bennett, Joan
  - Artists and models abroad
  - Housekeeper's daughter
  - Man in the iron mask
  - Trade winds
- Benny, Jack
  - Artists and models abroad
  - Man about town
- Bergen, Edgar
  - You can't cheat an honest man
- Berger, Harris
  - Little tough guys in society
- Berglund, Eric
  - En kvinnas ansikte
  - Rena, rama sanningen
- Bergman, Ingrid
  - Intermezzo: a love story
  - En kvinnas ansikte
- Bergner, Elisabeth
  - Stolen life
- Bernard, Armand
  - Boys' school
- Bernardi, Nerio
  - Il corsaro nero
- Bernhard, Goran
  - En kvinnas ansikte
- Berry, Jules
  - Crossroads
- Bersenov, I.
  - The great citizen
- Besozzi, Nini
  - Eravamo sette sorelle
  - Ho perduto mio marito
- Best, Edna
  - Intermezzo: a love story
  - Prison without bars
- Beverly, Helen
  - The light ahead
- Biagini, Ada
  - Il corsaro nero
- Biberman, Abner
  - Panama patrol
- Bickford, Charles
  - Mutiny in the big house
  - One hour to live
  - Our leading citizen
  - Romance of the Redwoods
  - Stand up and fight
  - Street of missing men
  - Thou shalt not kill
- Bille, Willy
  - Livet paa hegnsgaard
- Billquist, Fritiof
  - Happy cavaliers
- Bing, Herman
  - Sweethearts
- Birrie, James
  - This man is news
- Bjorling, Jussi
  - Fram for framgang
- Blackmer, Sidney
  - Convict's code
  - Law of the pampas
  - Trade winds
  - Unmarried
- Blaine, James
  - Oklahoma frontier
- Blanchar, Pierre
  - A royal divorce
- Bland, Joyce
  - Spy of Napoleon
- Blane, Sally
  - Story of Alexander Graham Bell
  - Way down South
- Blondell, Joan
  - Amazing Mr Williams
  - East side of heaven
  - Good girls go to Paris
  - Kid from Kokomo
  - Off the record
- Blore, Eric
  - Island of lost men
  - $1,000 a touchdown
- Blue, Ben
  - Paris honeymoon
- Bodo, E.
  - Neighbors

ACTORS AND ACTRESSES—*Continued*

- Bogart, Humphrey
  - Dark victory
  - King of the underworld
  - Oklahoma kid
  - Return of Dr X
  - Roaring twenties
  - You can't get away with murder
- Bogoliubov, Nikolai
  - The great citizen
  - Lenin in 1918
- Bohlin, Allan
  - Familjen Andersson
- Bois, Curt
  - Hotel Imperial
- Boland, Mary
  - Artists and models abroad
  - Boy trouble
  - Little tough guys in society
  - Magnificent fraud
  - Night work
  - The women
- Bolger, Ray
  - Sweethearts
  - The wizard of Oz
- Boman, Anders
  - Fram for framgang
- Bonanova, Fortunio
  - La inmaculada
- Bond, Lilian
  - Sued for libel
- Bond, Richard
  - Boy friend
- Bond, Ward
  - Trouble in Sundown
- Bondi, Beulah
  - Mr Smith goes to Washington
  - On borrowed time
  - The under-pup
- Borboni, Paola
  - Ho perduto mio marito
- Borell, Louis
  - Over the moon
- Borg, Veda Ann
  - Law comes to Texas
- Borgström, Hilda
  - Familjen Andersson
- Boteler, Wade
  - Southward ho
- Boucot
  - Three waltzes
- Bowden, Dorris
  - Drums along the Mohawk
- Bowker, Aldrich
  - Everybody's hobby
- Bowman, Lee
  - Dancing co-ed
  - Fast and furious
  - The great Victor Herbert
  - Lady and the mob
  - Love affair
  - Miracles for sale
  - Next time I marry
  - Society lawyer
  - Stronger than desire
- Boyd, William
  - Law of the pampas
  - Range war
  - Renegade trail
  - Silver on the sage
- Boyer, Charles
  - Love affair
  - Orage
  - When tomorrow comes
- Bozyk, Max
  - A brivele der mamen
  - Mamele
- Bradna, Olympe
  - Night of nights
  - Say it in French
- Bradshaw, Dorothy
  - Death goes North
- Brady, Alice
  - Young Mr Lincoln
  - Zenobia
- Braggiotti, Francesca
  - Scipio Africanus
- Brailowsky, A.
  - First film concert
- Brampton, Kenneth
  - Typhoon treasure
- Brasseur, Pierre
  - Mademoiselle ma mere
  - Port of shadows
- Breen, Bob
  - Escape to paradise
  - Fisherman's wharf
  - Way down South
- Brendel, El
  - Call a messenger
- Brennan, Walter
  - Joe and Ethel Turp call on the president
  - Kentucky
  - Stanley and Livingstone
  - Story of Vernon and Irene Castle
  - They shall have music
- Brent, Evelyn
  - Daughter of the tong
  - Juarez and Maximilian
  - Panama lady
- Brent, George
  - Dark victory
  - The old maid
  - The rains came
  - Wings of the navy
- Brent, Romney
  - School for husbands
- Bressart, Felix
  - Ninotchka
- Bridge, Alan
  - The man from Sundown
  - Romance of the Redwoods
- Briggs, Donald
  - Forgotten woman
  - Panama lady
- Brodel, Joan
  - Two thoroughbreds
- Brodel, Mary
  - Down the Wyoming trail
- Broderick, Helen
  - Honeymoon in Bali
  - Naughty but nice
  - Stand up and fight
- Brogstrom, Hilda
  - Du gamla, du fria
- Bromberg, J. Edward
  - Hollywood cavalcade
  - Jesse James
  - Three sons
  - Wife, husband and friend
- Bromley, Sheila
  - Death goes North
  - Nancy Drew, reporter
  - Thou shalt not kill
  - Torchy plays with dynamite
  - Torture ship
  - Waterfront
- Brook, Clive
  - Ware case
- Brook, Lesley
  - Dead men tell no tales
- Brooke, Michael
  - Dawn patrol
- Brooks, Phyllis
  - Charlie Chan in Honolulu
  - Charlie Chan in Reno
- Brophy, Edward S.
  - Amazing Mr Williams
  - The big guy
  - For love or money
  - Gambling ship
  - Golden boy
  - Kid from Kokomo
  - Kid nightingale
- Brown, Charles D.
  - Kid nightingale
  - Mr Moto in Danger Island
- Brown, Helen
  - Should a girl marry?
- Brown, Joe E.
  - Beware spooks
  - Flirting with fate
  - $1,000 a touchdown
- Brown, Johnny Mack
  - Desperate trails
  - Oklahoma frontier
- Brown, Stanley
  - Outpost of the Mounties
  - Riders of the Black River
- Brown, Tom
  - Big town czar
  - Duke of West Point
  - Ex-champ
  - Sergeant Madden
  - Swing that cheer
  - These glamour girls
- Bruce, Nigel
  - Adventures of Sherlock Holmes
  - Hound of the Baskervilles
  - The rains came
- Bruce, Virginia
  - Let freedom ring
  - Society lawyer
  - Stronger than desire
  - There's that woman again
- Bryan, Jane
  - Each dawn I die
  - Man who dared
  - The old maid
  - These glamour girls
  - We are not alone
- Bryant, Joyce
  - Fighting renegade
  - Trigger Smith
- Bryant, Nana
  - Parents on trial
- Buchanan, Jack
  - The gang's all here
- Budkin, Celia
  - Two sisters
- Bulman, Gertrude
  - A brivele der mamen
- Bupp, Sonny
  - No place to go
  - Renegade trail
- Burke, Billie
  - Bridal suite
  - Eternally yours
  - Remember?
  - Topper takes a trip
  - The wizard of Oz
  - Zenobia
- Burke, Tom
  - Father O'Flynn
- Burnette, Smiley
  - Blue Montana skies
  - Colorado sunset
  - Home on the prairie
  - In old Monterey
  - Mexicali rose
  - Mountain rhythm
  - Rovin' tumbleweeds
  - Western jamboree
- Burns, Bob
  - I'm from Missouri
  - Our leading citizen
- Burns, David
  - Saint in London
- Burns, George
  - Honolulu
- Burton, Frederick
  - Silver on the sage
- Busley, Jesse
  - King of the underworld
- Buti, Carlo
  - Per uomini soli
- Butterworth, Charles
  - Let freedom ring
  - Thanks for the memory
- Byington, Spring
  - Chicken wagon family
  - A child is born
  - Everybody's baby
  - Jones family in Hollywood
  - Quick millions
  - Story of Alexander Graham Bell
  - Too busy to work
- Byrd, Ralph
  - Fighting thoroughbreds
  - Mickey, the kid
  - S.O.S. tidal wave

- Cabot, Bruce
  - Dodge City
  - Homicide bureau
  - Mickey, the kid
  - Mystery of the white room
- Cagney, James
  - Each dawn I die
  - Oklahoma kid
  - Roaring twenties
- Cagney, Jean
  - All women have secrets
- Calhern, Louis
  - Fifth Avenue girl
- Calleja, Joseph
  - Five came back
  - Full confession
  - Golden boy
  - The gorilla
  - Juarez
- Cambo, Paul
  - Heroes of the Marne
- Campbell, Louise
  - Star maker

- Card, Robert
  - Across the plains
- Carew, James
  - Wings over Africa
- Carey, Harry
  - Burn 'em up O'Connor
  - Code of the streets
  - Inside information
  - Street of missing men
- Carle, Richard
  - It's a wonderful world
- Carlisle, Mary
  - Beware spooks
  - Call a messenger
  - Fighting thoroughbreds
  - Hawaiian nights
  - Inside information
  - Say it in French
- Carlson, June
  - Jones family in Hollywood
  - Quick millions
  - Too busy to work
- Carlson, Richard
  - Dancing co-ed
  - Duke of West Point
  - Little accident
  - These glamour girls
  - Winter carnival
- Carlsson, Elsa
  - Familjen Andersson
- Carlsson, Sickan
  - Rena, rama sanningen
- Carlyle, Mary
  - Rovin' tumbleweeds
- Carmen, Jean
  - In old Montana
  - Smoky trails
- Carradine, John
  - Captain Fury
  - Drums along the Mohawk
  - Five came back
  - Frontier marshal
  - Hound of the Baskervilles
  - Jesse James
  - Stagecoach
  - The three musketeers
- Carrillo, Leo
  - Chicken wagon family
  - Fisherman's wharf
  - Flirting with fate
  - Girl and the gambler
  - Rio
  - Society lawyer
- Carroll, John
  - I am a criminal
  - Wolf call
- Carroll, Madeline
  - Cafe society
  - Honeymoon in Bali
- Carroll, Virginia
  - Oklahoma terror
- Carson, Jack
  - Honeymoon's over
- Carton, Pauline
  - The affair Lafont
  - Forty little mothers
- Carver, Lynne
  - Adventures of Huckleberry Finn
  - A Christmas carol
- Casher, Isidore
  - The light ahead
- Cassidy, Ed
  - Trigger Smith
- Catlett, Walter
  - Exile express
  - Going places
  - Kid nightingale
  - Zaza
- Cavanagh, Paul
  - Reno
  - Within the law
- Cavanaugh, Hobart
  - Chicken wagon family
  - Rose of Washington Square
- Cellier, Frank
  - A royal divorce
- Centa, Antonio
  - Lotte nell 'ombra
- Chandler, Chick
  - Missing evidence
  - Mysterious Miss X
- Chan-Fei, Kao
  - Fight to the last
- Chantal, Marcelle
  - Rasputin
- Chaplin, Charles
  - The movies march on
- Chapman, Edward
  - Inspector Hornleigh on holiday
- Chapman, Janet
  - Heart of the North
  - On trial
- Chase, Ilka
  - Stronger than desire
- Chatterton, Ruth
  - A royal divorce
- Chatterton, Tom
  - Arizona legion
- Cherkassov, Nikolai
  - Alexander Nevsky
  - Captain Grant's children
  - Conquests of Peter the Great
  - Friends
  - Lenin in 1918
- Cheron, Andre
  - Navy secrets
- Chevalier, Maurice
  - Avec le sourire
- Chirkov, Boris
  - The great citizen
  - New horizons
- Chisholm, Robert
  - Father O'Flynn
- Chorniuk, Peter
  - Marusia
- Churchill, Berton
  - Hero for a day
  - Stagecoach
- Churchill, Diana
  - Housemaster
  - School for husbands
- Chuvelev, I.
  - Captain Grant's children
- Cialente, Renato
  - Lotte nell 'ombra
- Ciannelli, Eduardo
  - Angels wash their faces
  - Bulldog Drummond's bride
  - Gunga Din
  - Risky business
  - Society lawyer
- Claire, Ina
  - Ninotchka
- Clairond, Aime
  - Marseillaise
- Clark, Bobby
  - Trigger Smith
- Clark, Davidson
  - Oklahoma terror
- Clark, Wallis
  - Star reporter
- Clarke, Richard
  - City in darkness
- Clayton, Jane
  - Llano kid
- Clayworth, June
  - Almost a gentleman
- Clement, Clay
  - Girl from Rio
- Clements, John
  - Four feathers
- Cleveland, George
  - Ghost town riders
  - Home on the prairie
  - Phantom stage
- Clive, E. E.
  - Adventures of Sherlock Holmes
  - Arrest Bulldog Drummond
  - Bachelor mother
  - Bulldog Drummond's bride
  - Bulldog Drummond's secret police
  - Last warning
  - Man about town
  - Rose of Washington Square
- Clyde, Andy
  - Bad lands
- Clyde, June
  - Forbidden music
  - School for husbands
- Cobb, Lee J.
  - Golden boy
- Coburn, Charles
  - Bachelor mother
  - Idiot's delight
  - In name only
  - Made for each other
  - Stanley and Livingstone
  - Story of Alexander Graham Bell
- Cody, Bill Jr
  - Desperate trails
- Coffin, Tristam
  - Overland mail
- Coke, Peter
  - Smiling along
- Colbert, Claudette
  - Drums along the Mohawk
  - It's a wonderful world
  - Midnight
  - Zaza
- Coleridge, Sylvia
  - I met a murderer
- Colin, Ian
  - Wings over Africa
- Colin, Jean
  - The Mikado
- Collier, Constance
  - Zaza
- Collier, William Sr
  - Disputed passage
  - Invitation to happiness
  - Television spy
- Collins, Cora Sue
  - Stop, look and love
- Collins, Eddie
  - Charlie Chan in Honolulu
  - Charlie Chan in Reno
  - Drums along the Mohawk
  - News is made at night
  - Quick millions
  - Stop, look and love
  - Young Mr Lincoln
- Compson, Betty
  - Mystic circle murder
- Compton, Fay
  - Mill on the Floss
- Compton, Joyce
  - Elsa Maxwell's hotel for women
  - Escape to paradise
  - Last warning
  - Rose of Washington Square
- Connolly, Walter
  - Adventures of Huckleberry Finn
  - Bridal suite
  - Coast guard
  - Fifth Avenue girl
  - Girl downstairs
  - Good girls go to Paris
  - The great Victor Herbert
  - Those high grey walls
- Conway, Morgan
  - North of Shanghai
  - Sued for libel
- Coogan, Jackie
  - Million dollar legs
  - Sky patrol
- Cook, Billy
  - Invitation to happiness
  - Tom Sawyer, detective
- Cooley, Marjorie
  - The great commandment
- Cooper, Gary
  - Beau Geste
  - The real glory
- Cooper, Jackie
  - The big guy
  - Newsboys' home
  - Spirit of Culver
  - Streets of New York
  - Two bright boys
  - What a life
- Cooper, Melville
  - Blind alley
  - Dawn patrol
  - Dramatic school
  - Sun never sets
  - Two bright boys
- Coote, Robert
  - Rangle River
- Copelin, Campbell
  - Typhoon treasure
- Coplen, Elbert, Jr
  - Bachelor mother
- Corbett, Ben
  - Fighting renegade
  - Outlaw's paradise
  - Texas wildcats
- Corner, James
  - Winter carnival
- Corrigan, Douglas
  - Flying Irishman
- Corrigan, Ray
  - New frontier
  - Night riders
  - Red river range
  - Santa Fe stampede
  - Three Texas steers
  - Wyoming outlaw

ACTORS AND ACTRESSES—*Continued*

- Cortez, Ricardo
  - Charlie Chan in Reno
- Cortot, Alfred
  - First film concert
- Cossart, Ernest
  - Lady of the tropics
  - Tower of London
- Costello, Dolores
  - King of the turf
  - Outside these walls
  - Whispering enemies
- Courtney, Inez
  - Missing evidence
- Cowan, Jerome
  - East side of heaven
  - Exile express
  - Gracie Allen murder case
  - The great Victor Herbert
  - The old maid
  - St Louis blues
  - The saint strikes back
  - She married a cop
- Crabbe, Larry
  - Call a messenger
  - Colorado sunset
- Craig, James
  - North of Shanghai
  - Taming of the West
- Cramer, Richard
  - Feud of the range
- Craven, Frank
  - Miracles for sale
  - Our neighbors, the Carters
- Crawford, Broderick
  - Ambush
  - Beau Geste
  - Eternally yours
  - Island of lost men
  - The real glory
  - Sudden money
  - Undercover doctor
- Crawford, Joan
  - Ice follies of 1939
  - Shining hour
  - The women
- Crehan, Joseph
  - Behind prison gates
- Crews, Laura Hope
  - Gone with the wind
  - Idiot's delight
  - Reno
  - Star maker
  - Thanks for the memory
- Crisp, Donald
  - Comet over Broadway
  - Daughters courageous
  - Dawn patrol
  - Juarez
  - Oklahoma kid
  - The old maid
  - Private lives of Elizabeth and Essex
  - Sons of liberty
  - Wuthering Heights
- Cromwell, Richard
  - Storm over Bengal
  - Torpedoed
  - Young Mr Lincoln
- Crosby, Bing
  - East side of heaven
  - Paris honeymoon
  - Star maker
- Cummings, Robert
  - Rio
  - Three smart girls grow up
  - The under-pup
- Cunningham, Cecil
  - Laugh it off
- Cunningham, Joe
  - Torchy plays with dynamite
- Curtis, Alan
  - Duke of West Point
  - Good girls go to Paris
  - Hollywood cavalcade
  - Sergeant Madden
- Curtis, Carolyn
  - Mesquite buckaroo
- Curtis, Dick
  - Riders of the Black River
  - Rio Grande
  - Spoilers of the range
  - Taming of the West
  - Thundering West
  - West of Santa Fe
  - Western caravans
- Dale, Virginia
  - All women have secrets
  - Death of a champion
- Dalma, Rubi
  - Il Signor Max
- Damrosch, Walter
  - Star maker
- Dane, Bruce
  - Smoky trails
- Daniel, Roger
  - Boy slaves
  - King of the turf
- Daniell, Henry
  - Private lives of Elizabeth and Essex
  - We are not alone
- Daniels, Bebe
  - Treachery on the high seas
- Darcey, Janine
  - The curtain rises
- D'Arcy, Alexander
  - Flight to fame
- Darcy, Sheila
  - Irish luck
- Dare, Irene
  - Everything's on ice
- Dare, Margaret
  - Rangle River
- Darnell, Linda
  - Day-time wife
  - Elsa Maxwell's hotel for women
- Darrieux, Danielle
  - Mademoiselle ma mere
- Darro, Frankie
  - Boy's reformatory
  - Irish luck
  - Tough kid
- Darwell, Jane
  - Grand jury secrets
  - Zero hour
- Dauphin, Claude
  - The curtain rises
- Daurat, Charles
  - Youth in revolt
- Daushvili, K.
  - Friends
- Daussmond, Betty
  - Indiscretions
- Davenport, Harry
  - Covered trailer
  - Long shot
  - My wife's relatives
  - Should husbands work?
- Davidson, William B.
  - Hidden power
  - Off the record
- Davis, Bette
  - Dark victory
  - Juarez
  - The old maid
  - Private lives of Elizabeth and Essex
- Davis, Joan
  - Day-time wife
  - Tail spin
  - Too busy to work
- Davis, Johnnie
  - A child is born
  - Sweepstakes winner
- Davis, Owen Jr
  - Thou shalt not kill
- Davis, Rufe
  - Some like it hot
- Davy, Jean
  - Champs-Elysées
- Day, Doris
  - Thou shalt not kill
- Day, Laraine
  - Calling Dr Kildare
  - Secret of Dr Kildare
  - Sergeant Madden
  - Tarzan finds a son
- De Alcaniz, Luana
  - Frontiers of '49
- Deane, Shirley
  - Everybody's baby
  - Undercover agent
- Dechamps, Charles
  - Indiscretions
- De Cordoba, Pedro
  - City in darkness
  - Escape to paradise
  - Juarez
  - Range war
- Dee, Frances
  - Coast guard
- De Floer, Eleonor
  - Med folket för fosterlandet
- De Havilland, Olivia
  - Dodge City
  - Gone with the wind
  - Private lives of Elizabeth and Essex
  - Wings of the navy
- Dekker, Albert
  - Beau Geste
  - The great commandment
- Delamare, Lise
  - Marseillaise
- Dell, Gabriel
  - Dead end kids on dress parade
  - Hell's kitchen
  - They made me a criminal
- Delmont, Edouard
  - Harvest
  - Heartbeat
- Delubac, Jacqueline
  - Champs-Elysées
  - Indiscretions
- Demarest, William
  - Cowboy quarterback
  - King of the turf
- De Marney, Derrick
  - Forbidden music
- Demazis, Orane
  - Harvest
  - Heartbeat
- De Mille, Katherine
  - In old Caliente
  - Trapped in the sky
- Demourelle, Vic Jr
  - Man from Texas
- Denning, Richard
  - Television spy
- Denny, Reginald
  - Arrest Bulldog Drummond
  - Bulldog Drummond's bride
  - Bulldog Drummond's secret police
- Dermoz, Germaine
  - Heroes of the Marne
- De Sica, Vittorio
  - Il Signor Max
- Devillers, Renee
  - That they may live
- Devine, Andy
  - Geronimo
  - Legion of lost flyers
  - Mutiny on the Blackhawk
  - Never say die
  - Stagecoach
  - Swing that cheer
  - Tropic fury
- Devlin, William
  - I met a murderer
- Dickson, Gloria
  - Heart of the North
  - No place to go
  - On your toes
  - Private detective
  - They made me a criminal
  - Waterfront
- Dietrich, Marlene
  - Destry rides again
- Dilson, John
  - Scandal sheet
- Dinehart, Alan
  - Elsa Maxwell's hotel for women
  - Fast and loose
  - House of fear
  - King of the turf
  - Second fiddle
  - Two bright boys
- Dionne quintuplets
  - Five times five
- Dix, Richard
  - Here I am a stranger
  - Man of conquest
  - Reno
  - Twelve crowded hours
- Djurberg, Bengt
  - Send home no 7
- Dodd, Claire
  - Woman doctor
- Domb, Adam
  - Without a home
- Donat, Robert
  - Goodbye, Mr Chips
- Donell, Alla
  - The puritan

- Donlevy, Brian
  - Allegheny uprising
  - Beau Geste
  - Behind prison gates
  - Destry rides again
  - Jesse James
  - Union Pacific
- Donnelly, Ruth
  - Amazing Mr Williams
  - Annabel takes a tour
  - Family next door
- Donohue, Jack
  - Smiling along
- Dor, Christiane
  - A man and his wife
- Doran, Ann
  - Rio Grande
  - Smashing the spy ring
- D'oro, Mino
  - Allergi masnadieri
- Dorziat, Gabrielle
  - End of a day
  - Forty little mothers
  - La vierge folle
- Douglas, Don
  - Zero hour
- Douglas, Melvyn
  - Amazing Mr Williams
  - Good girls go to Paris
  - Ninotchka
  - Shining hour
  - Tell no tales
  - There's that woman again
- Douglas, Robert
  - The challenge
  - Over the moon
- Downs, Johnny
  - First offenders
  - Hawaiian nights
  - Laugh it off
  - Parents on trial
  - Swing, sister, swing
- Drake, Frances
  - It's a wonderful world
- Dressler, Marie
  - The movies march on
- Drew, Ellen
  - Geronimo
  - Gracie Allen murder case
  - Lady's from Kentucky
- Drew, Roland
  - Beasts of Berlin
- Dria, Paola
  - Lotte nell 'ombra
- Dubinsky, Udel
  - The light ahead
- Ducaux, Annie
  - The affair Lafont
  - La vierge folle
- Duchesne, Roger
  - The affair Lafont
- Duff, Amanda
  - The escape
  - Mr Moto in Danger Island
- Dugan, Tom
  - There's that woman again
- Dumbrille, Douglas
  - Charlie Chan at Treasure Island
  - Kentucky
  - Mr Moto in Danger Island
  - Rovin' tumbleweeds
  - Storm over Bengal
  - Tell no tales
  - Thunder afloat
- Dumont, Margaret
  - At the circus
- Duna, Steffi
  - Beasts of Berlin
  - Flirting with fate
  - Girl and the gambler
  - Law of the pampas
  - Panama lady
  - Way down South
- Dunagan, Donnie
  - Son of Frankenstein
- Dunn, Emma
  - Calling Dr Kildare
  - Llano kid
- Dunn, James
  - Pride of the navy
- Dunne, Irene
  - Invitation to happiness
  - Love affair
  - When tomorrow comes
- Duprez, June
  - Four feathers
- Duran, Edna
  - Drifting westward
- Durand, David
  - Boys' reformatory
- Durante, Jimmy
  - Forbidden music
- Durbin, Deanna
  - First love
  - Three smart girls grow up
- Dvorak, Ann
  - Blind alley
  - Stronger than desire
- Dzhandarbekov, Kurmanbek
  - Amangeldy
- Dzhandarbekova, Shara
  - Amangeldy

- Ebbesen, Dagmar
  - Baldevins Brollop
  - Send home no 7
- Ebsen, Buddy
  - Four girls in white
  - Kid from Texas
- Eburne, Maude
  - Mountain rhythm
  - Undercover agent
- Eddy, Nelson
  - Let freedom ring
  - Sweethearts
- Eden, Alice
  - Career
- Edwards, Cliff
  - Maisie
- Edwards, Edgar
  - Death goes North
- Edwin, J. H.
  - Ireland's border line
- Ehrhardt, Bess
  - Ice follies of 1939
- Eilers, Sally
  - Full confession
  - They made her a spy
- Ekelund, Karin
  - Du gamla, du fria
  - Happy cavaliers
- Ekman, Hasse
  - Med folket för fosterlandet
- Elbaum, Ruth
  - Mirele Efros
- Eldredge, John
  - King of the underworld
- Elliott, Bill
  - Frontiers of '49
  - In early Arizona
  - Law comes to Texas
  - Lone star pioneers
  - Taming of the West
- Elliott, Lillian
  - Irish luck
  - Tough kid
- Ellis, Edward
  - Career
  - Main Street lawyer
  - Man of conquest
  - Three sons
- Ellis, Patricia
  - Back door to heaven
  - Fugitive at large
- Ellis, Paul
  - Cuando canta la ley
- Ellison, James
  - Almost a gentleman
  - Elsa Maxwell's hotel for women
  - Fifth Avenue girl
  - Next time I marry
  - Sorority house
  - Zenobia
- Elviry
  - Jeepers creepers
- Erikson, Leif
  - . . . One third of a nation
  - Ride a crooked mile
- Ernest, George
  - Everybody's baby
  - Jones family in Hollywood
  - Quick millions
  - Too busy to work
- Errol, Leon
  - Career
  - Dancing co-ed
  - Girl from Mexico
  - Mexican spitfire
- Erwin, Jacques
  - Kreutzer sonata
- Erwin, Stuart
  - Back door to heaven
  - Hollywood cavalcade
  - Honeymoon's over
  - It could happen to you
- Esmond, Carl
  - Thunder afloat
- Evans, Bruce
  - Back door to heaven
- Evans, Clifford
  - Mutiny of the Elsinore
- Everton, Paul
  - Strange case of Dr Meade

- Faber, Juliette
  - La vierge folle
- Fabre, Fernand
  - Double crime in the Maginot Line
- Fairbanks, Douglas
  - The movies march on
- Fairbanks, Douglas Jr
  - Gunga Din
  - The real glory
  - Rulers of the sea
  - Sun never sets
- Falkenberg, Jinx
  - Song of the buckaroo
- Farmer, Frances
  - Ride a crooked mile
- Farnum, Franklin
  - In early Arizona
- Farnum, William
  - Mexicali rose
  - Rovin' tumbleweeds
  - Santa Fe stampede
- Farrell, Charles
  - Bombs over London
  - Flight to fame
  - Tail spin
  - Treachery on the high seas
- Farrell, Glenda
  - Exposed
  - Torchy Blane in Chinatown
  - Torchy runs for mayor
- Fay, Dorothy
  - Long shot
  - Rollin' westward
  - Trigger pals
- Faye, Alice
  - Barricade
  - Hollywood cavalcade
  - Rose of Washington Square
  - Tail spin
- Fazenda, Louise
  - The old maid
- Feder, Moishe
  - Mirele Efros
- Fedor, Tania
  - Crossroads
- Fedorova, E.
  - Soviet border
- Feld, Fritz
  - Artists and models abroad
  - Little accident
  - When tomorrow comes
- Fellows, Edith
  - Five little peppers and how they grew
  - Pride of the bluegrass
- Fenderson, Reginald
  - Reform school
- Fernandel
  - Harvest
  - Heartbeat
- Field, Betty
  - What a life
- Field, Esther
  - Mothers of today
- Field, Mary
  - Fighting Gringo
- Field, Virginia
  - Bridal suite
  - Cisco kid and the lady
  - Eternally yours
  - Sun never sets
- Fields, Gracie
  - Shipyard Sally
  - Smiling along
- Fields, Lew
  - Story of Vernon and Irene Castle

ACTORS AND ACTRESSES—*Continued*

- Fields, Stanley
  - Blackwell's Island
  - Fugitive at large
  - Hell's kitchen
  - Kid from Kokomo
  - Pack up your troubles
- Fields, W. C.
  - You can't cheat an honest man
- Fischer, Arthur
  - Baldevins Brollop
  - Skanör-Falsterbo
- Fiske, Richard
  - Homicide bureau
  - Konga, the wild stallion
  - The man from Sundown
- Fiske, Robert
  - Adventure in Sahara
  - Mystic circle murder
  - West of Santa Fe
- Fitzgerald, Barry
  - Full confession
  - Pacific liner
  - The saint strikes back
- Fitzgerald, Geraldine
  - A child is born
  - Dark victory
  - Mill on the Floss
  - Wuthering Heights
- Fix, Paul
  - Behind prison gates
  - Those high grey walls
- Fletcher, Juanita
  - Mesquite buckaroo
- Fletcher, Tex
  - Six-gun rhythm
- Flores, Luis Diaz
  - La inmaculada
- Flynn, Errol
  - Dawn patrol
  - Dodge City
  - Private lives of Elizabeth and Essex
- Fonda, Henry
  - Drums along the Mohawk
  - Jesse James
  - Let us live
  - Story of Alexander Graham Bell
  - Young Mr Lincoln
- Fontaine, Joan
  - Duke of West Point
  - Gunga Din
  - Man of conquest
  - The women
- Foran, Dick
  - Heart of the North
  - Hero for a day
  - I stole a million
  - Inside information
  - Private detective
  - Secrets of a nurse
- Forbes, Mary
  - You can't cheat an honest man
- Forbes, Ralph
  - Annabel takes a tour
  - Convicts at large
  - Magnificent fraud
- Ford, Glenn
  - Heaven with a barbed wire fence
- Ford, Wallace
  - Back door to heaven
- Fostel, Simche
  - Mamele
- Foster, Preston
  - Chasing danger
  - Geronimo
  - Last warning
  - Missing evidence
  - News is made at night
  - Society smugglers
  - 20,000 men a year
- Foster, Susanna
  - The great Victor Herbert
- Fowley, Douglas
  - Boy friend
  - Charlie Chan at Treasure Island
  - It could happen to you
  - Lucky night
- Foy, Charles
  - Conspiracy
  - Sweepstakes winner
- Foy, Eddie Jr
  - Code of the secret service
  - Secret service of the air
  - Smashing the money ring
  - Women in the wind
- France, C. V.
  - Ware case
- Francen, Victor
  - Double crime in the Maginot Line
  - End of a day
  - That they may live
  - La vierge folle
- Francey, Micheline
  - Devil is an empress
- Francis, Glen
  - Riders of the frontier
- Francis, Kay
  - Comet over Broadway
  - In name only
  - King of the underworld
  - Women in the wind
- Franklin, Gloria
  - Lady of the tropics
- Frawley, William
  - Adventures of Huckleberry Finn
  - Ambush
  - Ex-champ
  - Grand jury secrets
  - Persons in hiding
  - Rose of Washington Square
  - St Louis blues
  - Stop, look and love
- Fresnay, Pierre
  - The puritan
  - Three waltzes
- Frisco, Joe
  - Western jamboree
- Frohman, Bert
  - Back door to heaven
- Frome, Milton
  - Ride 'em, cowgirl
- Fry, Dorothy
  - Sundown on the prairie
- Fung, Willie
  - 6,000 enemies
- Furness, Betty
  - North of Shanghai
- Furse, Judith
  - Goodbye, Mr Chips
- Fyffe, Will
  - Rulers of the sea

- Gaal, Franciska
  - Girl downstairs
  - Paris honeymoon
- Gabin, Jean
  - Escape from yesterday
  - Port of shadows
- Gable, Clark
  - Gone with the wind
  - Idiot's delight
- Gabrio, Gabriel
  - Harvest
- Gale, June
  - Charlie Chan at Treasure Island
  - Elsa Maxwell's hotel for women
  - The escape
  - It could happen to you
- Gallaudet, John
  - Federal man-hunt
  - Manhattan shakedown
  - Murder is news
  - They all come out
- Galle, Raymond
  - Champs-Elysées
- Galli, Rosina
  - Fisherman's wharf
- Gandusio, Antonio
  - Eravamo sette sorelle
  - Per uomini soli
- Garbo, Greta
  - The movies march on
  - Ninotchka
- Garcia, Sara
  - El capitan adventurero
- Garden, Mary
  - The movies march on
- Gardiner, Reginald
  - Flying deuces
  - Girl downstairs
  - Night of nights
  - Sweethearts
- Gardner, Joan
  - The challenge
  - Wings over Africa
- Garfield, John
  - Blackwell's Island
  - Daughters courageous
  - Dust be my destiny
  - Four wives
  - Juarez
  - They made me a criminal
- Gargan, Edward
  - They all come out
- Gargan, William
  - Adventures of Jane Arden
  - Broadway serenade
  - House of fear
  - Housekeeper's daughter
  - Joe and Ethel Turp call on the president
  - Three sons
  - Within the law
  - Women in the wind
- Garland, Judy
  - Babes in arms
  - The wizard of Oz
- Garralaga, Martin
  - Cuando canta la ley
- Garson, Greer
  - Goodbye, Mr Chips
  - Remember?
- Gates, Harvey
  - Fugitive at large
- Gehrman, Lucy
  - A brivele der mamen
- Gelovani, M. G.
  - Lenin in 1918
  - Man with the gun
- Geniat, Marcelle
  - Crossroads
- George, Florence
  - Tell no tales
- George, Gladys
  - A child is born
  - Here I am a stranger
  - I'm from Missouri
  - Roaring twenties
- Geray, Steve
  - Inspector Hornleigh
- Gersten, Berta
  - Mirele Efros
- Giachetti, Fosca
  - Scipio Africanus
- Gibson, Wynne
  - Flirting with fate
- Gil, Gilbert
  - Heart of Paris
- Gilbert, Billy
  - Forged passport
  - Peck's bad boy with the circus
  - Rio
- Gilbert, Helen
  - Andy Hardy gets spring fever
  - Secret of Dr Kildare
- Gilbert, John
  - The movies march on
- Gillingwater, Claude
  - Cafe society
- Gillis, Ann
  - Little Orphan Annie
  - Peck's bad boy with the circus
- Girardot, Etienne
  - Fast and loose
  - For love or money
  - Hawaiian nights
  - Story of Vernon and Irene Castle
- Gish, Lillian
  - The movies march on
- Glaser, Vaughan
  - What a life
- Gleason, James
  - Covered trailer
  - My wife's relatives
  - On your toes
  - Should husbands work?
- Gleason, Lucile
  - Covered trailer
  - My wife's relatives
  - Should husbands work?

- Gleason, Russell
  - Covered trailer
  - Everybody's baby
  - Here I am a stranger
  - My wife's relatives
  - News is made at night
  - Should husbands work?
  - Undercover agent
- Glory, Marie
  - Avec le sourire
- Goddard, Paulette
  - Cat and the canary
  - Dramatic school
  - The women
- Goldstein, Jennie
  - Two sisters
- Gombell, Minna
  - Comet over Broadway
  - Stop, look and love
- Good Rider, Martin
  - Susannah of the Mounties
- Goodner, Carol
  - A royal divorce
- Gorcey, David
  - Little tough guys in society
- Gorcey, Leo
  - Angels wash their faces
  - Dead end kids on dress parade
  - Hell's kitchen
  - They made me a criminal
- Gordon, C. Henry
  - Adventure in Sahara
  - Long shot
  - Return of the Cisco kid
  - Trapped in the sky
- Goring, Marius
  - Dead men tell no tales
  - U-boat 29
- Gould, William
  - Cowboy quarterback
- Grable, Betty
  - The day the bookies wept
  - Man about town
  - Million dollar legs
- Granstedt, Greta
  - Beasts of Berlin
- Grant, Cary
  - Gunga Din
  - In name only
  - Only angels have wings
- Granville, Bonita
  - Angels wash their faces
  - Nancy Drew and the hidden staircase
  - Nancy Drew, detective
  - Nancy Drew, reporter
  - Nancy Drew, trouble shooter
- Granville, Sydney
  - The Mikado
- Grapewin, Charley
  - Artists and models abroad
  - Dust be my destiny
  - Hero for a day
  - Man who dared
  - Sabotage
  - Sudden money
  - The wizard of Oz
- Grave, Serge
  - Boys' school
- Graves, Ralph
  - Three Texas steers
- Gray, Donald
  - Four feathers
- Gray, Lorna
  - Adventure in Sahara
  - Man they could not hang
  - Red river range
- Gray, Sally
  - Saint in London
- Green, Danny
  - Bombs over London
- Green, Harry
  - Cisco kid and the lady
- Green, Martyn
  - The Mikado
- Greene, Richard
  - Here I am a stranger
  - Hound of the Baskervilles
  - Kentucky
  - Little princess
  - Stanley and Livingstone
- Grey, Nan
  - Ex-champ
  - Three smart girls grow up
  - Tower of London
  - The under-pup
- Grey, Virginia
  - Another thin man
  - Broadway serenade
  - Thunder afloat
- Griffith, Raymond
  - All quiet on the western front
- Gross, Helen
  - Neighbors
- Guilfoyle, Paul
  - One hour to live
  - Our leading citizen
  - Sabotage
  - Thou shalt not kill
- Guisol, Henri
  - Double crime in the Maginot Line
  - Three waltzes
- Guitry, Sacha
  - Champs-Elysées
  - Indiscretions
- Guizar, Tito
  - Cuando canta la ley
  - Llano kid
  - St Louis blues
- Gulliver, Dorothy
  - In early Arizona
  - Lone star pioneers
- Gurie, Sigrid
  - Forgotten woman
  - Rio
- Guthrie, Tyrone
  - The beachcomber
- Guy, Edmonde
  - Devil is an empress
  - Kreutzer sonata
- Gwynne, Anne
  - Oklahoma frontier

- Haas, Dolly
  - Spy of Napoleon
- Hackett, Karl
  - Lure of the wasteland
  - Sundown on the prairie
- Haden, Sara
  - Andy Hardy gets spring fever
  - Hardys ride high
  - Secret of Dr Kildare
- Haguet, William
  - Marseillaise
- Hale, Alan
  - Dodge City
  - Dust be my destiny
  - Man in the iron mask
  - On your toes
  - Pacific liner
  - Private lives of Elizabeth and Essex
- Hale, Jonathan
  - Blondie brings up baby
  - In old Monterey
  - The saint strikes back
- Hale, Sonnie
  - Phantom strikes
- Haley, Jack
  - Thanks for everything
  - The wizard of Oz
- Hall, Huntz
  - Angels wash their faces
  - Call a messenger
  - Dead end kids on dress parade
  - Hell's kitchen
  - They made me a criminal
- Hall, Porter
  - Grand jury secrets
  - They shall have music
  - Tom Sawyer, detective
- Hall, Thurston
  - Dancing co-ed
  - The day the bookies wept
  - Sued for libel
  - You can't cheat an honest man
- Halliday, John
  - Elsa Maxwell's hotel for women
  - Intermezzo: a love story
- Halop, Billy
  - Angels wash their faces
  - Call a messenger
  - Dead end kids on dress parade
  - Dust be my destiny
  - Hell's kitchen
  - They made me a criminal
  - You can't get away with murder
- Hamblen, Stuart
  - Arizona kid
- Hamilton, John
  - Murder is news
- Hamilton, Margaret
  - Main Street lawyer
  - The wizard of Oz
- Hamilton, Neil
  - The saint strikes back
- Harcourt, James
  - Wings over Africa
- Hardin, Rellie
  - Bronze buckaroo
- Harding, Lyn
  - Goodbye, Mr Chips
  - Mutiny of the Elsinore
- Hardwicke, Sir Cedric
  - On borrowed time
  - Stanley and Livingstone
- Hardy, Oliver
  - Flying deuces
  - Zenobia
- Harker, Gordon
  - Inspector Hornleigh
  - Inspector Hornleigh on holiday
  - Return of the frog
- Harlan, Kenneth
  - Port of hate
- Harrigan, Nedda
  - Devil's Island
- Harris, Phil
  - Man about town
- Harrison, Rex
  - Over the moon
  - School for husbands
- Hart, Mary
  - Everything's on ice
  - Frontier pony express
  - In old Caliente
  - My wife's relatives
  - Mysterious Miss X
  - Rough riders' round-up
  - Shine on harvest moon
  - Southward ho
- Hart, William S.
  - The movies march on
  - Tumbleweeds
- Hartley, John
  - Million dollar legs
  - $1,000 a touchdown
  - Unmarried
- Harvey, Forrester
  - Witness vanishes
- Harvey, Harry
  - In old Montana
- Harvey, Paul
  - Meet Dr Christian
- Hatton, Raymond
  - Cowboys from Texas
  - Frontier pony express
  - Kansas terrors
  - New frontier
  - Rough riders' round-up
  - 6,000 enemies
  - Wall Street cowboy
  - Wyoming outlaw
- Hawley, Monte
  - Reform school
- Hayden, Russell
  - Heritage of the desert
  - Law of the pampas
  - Range war
  - Renegade trail
  - Silver on the sage
- Hayes, Bernadene
  - Heroes in blue
  - Panama lady
  - Some like it hot
- Hayes, George 'Gabby'
  - Arizona kid
  - Fighting thoroughbreds
  - In old Caliente
  - In old Monterey
  - Man of conquest
  - Renegade trail
  - Saga of Death Valley
  - Silver on the sage
  - Southward ho
  - Wall Street cowboy
- Hayes, Grace
  - Babes in arms

ACTORS AND ACTRESSES—*Continued*

- Hayes, Linda
  - Conspiracy
  - Girl from Mexico
  - Mexican spitfire
  - Sued for libel
- Hayes, Peter
  - All women have secrets
- Hayward, Louis
  - Duke of West Point
  - Man in the iron mask
- Hayward, Susan
  - Beau Geste
  - $1,000 a touchdown
  - Our leading citizen
- Hayworth, Rita
  - Homicide bureau
  - Lone wolf spy hunt
  - Only angels have wings
  - Renegade ranger
  - Special inspector
- Healy, Mary
  - Second fiddle
  - 20,000 men a year
- Heger, Karl
  - Livet paa hegnsgaard
- Heifetz, Jascha
  - They shall have music
- Helmore, Tom
  - Treachery on the high seas
- Henie, Sonja
  - Second fiddle
- Henrikson, Anders
  - En kvinnas ansikte
- Henry, Louise
  - Phantom strikes
- Henry, William
  - Ambush
  - Geronimo
  - I'm from Missouri
  - Persons in hiding
  - Television spy
- Henville, Baby Sandy
  - Little accident
  - Unexpected father
- Herald, Douglas
  - Typhoon treasure
- Herbert, Holmes
  - Say it in French
  - Wolf call
- Herbert, Hugh
  - Eternally yours
  - Family next door
  - Lady's from Kentucky
  - Little accident
- Hersholt, Jean
  - Meet Dr Christian
  - Mr Moto in Danger Island
- Hervey, Irene
  - Destry rides again
  - East side of heaven
  - House of fear
  - Missing evidence
  - Say it in French
  - Society smugglers
- Heyburn, Weldon
  - Panama patrol
  - Should a girl marry?
- Heywood, Herbert
  - Legion of the lawless
- Hicks, Russell
  - Kentucky
- Hillberg, Linnea
  - Med folket för fosterlandet
- Hiller, Wendy
  - Pygmalion
- Hincks, Reginald
  - Manhattan shakedown
- Hinds, Samuel S.
  - Career
  - Destry rides again
  - Newsboys' home
  - One hour to live
  - Secrets of a nurse
- Hobbes, Halliwell
  - Tell no tales
- Hobson, Valerie
  - Clouds over Europe
  - This man is news
  - U-boat 29
- Hodges, Horace
  - Jamaica Inn
- Hodges, Joy
  - Family next door
  - Little accident
  - They asked for it
  - Unexpected father
- Hohl, Arthur
  - Two thoroughbreds
- Holden, Fay
  - Andy Hardy gets spring fever
  - Hardys ride high
  - Out West with the Hardys
  - Sergeant Madden
  - Sweethearts
- Holden, Peter
  - The great man votes
- Holden, William
  - Golden boy
- Holm, Rut
  - Send home no 7
  - Skanör-Falsterbo
- Holmes, Phillips
  - Housemaster
- Holmsten, Karl-Arne
  - Du gamla, du fria
- Holt, Jack
  - Fugitive at large
  - Hidden power
  - Strange case of Dr Meade
  - Trapped in the sky
  - Whispering enemies
- Holt, Jany
  - L'alibi
- Holt, Tim
  - Fifth Avenue girl
  - Girl and the gambler
  - Renegade ranger
  - Rookie cop
  - Spirit of Culver
- Hope, Bob
  - Cat and the canary
  - Never say die
  - Some like it hot
  - Thanks for the memory
- Hopkins, Miriam
  - The old maid
- Hopper, Hedda
  - Laugh it off
  - Midnight
  - Thanks for the memory
  - What a life
- Hopper, Victoria
  - Mill on the Floss
- Hopton, Russell
  - Renegade trail
  - Torture ship
- Horton, Edward Everett
  - The gang's all here
  - Little tough guys in society
  - Paris honeymoon
  - That's right—you're wrong
- Houdini, Mme Harry
  - Mystic circle murder
- Howard, John
  - Arrest Bulldog Drummond
  - Bulldog Drummond's bride
  - Bulldog Drummond's secret police
  - Disputed passage
  - Grand jury secrets
  - What a life
- Howard, Leslie
  - Gone with the wind
  - Intermezzo: a love story
  - Pygmalion
- Howard, Lewis
  - First love
- Howard, Mary
  - Four girls in white
- Howard, Sydney
  - Shipyard Sally
- Howell, Kenneth
  - Everybody's baby
  - Jones family in Hollywood
  - Quick millions
  - Too busy to work
- Howes, Reed
  - Phantom stage
  - Six-gun rhythm
- Howland, Olin
  - Return of Dr X
  - Zenobia
- Hubbard, John
  - Housekeeper's daughter
- Huber, Harold
  - City in darkness
  - Going places
  - Lady and the mob
  - Main Street lawyer
  - 6,000 enemies
  - You can't get away with murder
- Hudd, Walter
  - Black limelight
- Hudson, Rochelle
  - Konga, the wild stallion
  - Missing daughters
  - Pirates of the skies
  - Pride of the navy
  - Smuggled cargo
  - Storm over Bengal
  - A woman is the judge
- Hughes, Hazel
  - Ireland's border line
- Hughes, Mary Beth
  - Covered trailer
- Hull, Henry
  - Jesse James
  - Miracles for sale
  - Nick Carter, master detective
  - Return of the Cisco kid
  - Spirit of Culver
  - Stanley and Livingstone
- Hull, Warren
  - Girl from Rio
  - Should a girl marry?
  - Star reporter
- Hume, Benita
  - Peck's bad boy with the circus
- Hunt, Marsha
  - Joe and Ethel Turp call on the president
  - Long shot
  - Star reporter
  - These glamour girls
- Hunt, Martita
  - Prison without bars
- Hunter, Ian
  - Bad little angel
  - Broadway serenade
  - Comet over Broadway
  - Little princess
  - Maisie
  - Tarzan finds a son
  - Tower of London
  - Yes, my darling daughter
- Huntley, George P.
  - I'm from Missouri
- Hurst, Paul
  - Bad lands
- Hussey, Ruth
  - Another thin man
  - Blackmail
  - Fast and furious
  - Maisie
  - Within the law
- Hutchinson, Josephine
  - Son of Frankenstein
- Hutchinson, Muriel
  - . . . One third of a nation
- Hymer, Warren
  - Boy friend
  - Calling all Marines
  - Coast guard
  - Lady and the mob
  - Mr Moto in Danger Island

- Inescort, Frieda
  - Beauty for the asking
  - Tarzan finds a son
  - Woman doctor
  - A woman is the judge
  - Zero hour
- Ingram, Jack
  - In early Arizona
- Ingram, Rex
  - Adventures of Huckleberry Finn
- Ishenko, F.
  - Shors
- Isley, Phylis
  - New frontier

- Jachino, Silvana
  - Il corsaro nero
- Jackson, Eugene
  - Reform school
- Jackson, Freddie
  - Reform school

- Jackson, Selmer
  - Outside these walls
- Jaffe, Sam
  - Gunga Din
- Jakov, O.
  - Concentration camp
- Jamin, Georges
  - Bouquets from Nicholas
- Jarrett, Art
  - Trigger pals
- Jason, Sybil
  - Comet over Broadway
  - Little princess
  - Woman doctor
- Jaynes, Betty
  - Babes in arms
- Jean, Gloria
  - The under-pup
- Jeans, Isabel
  - Good girls go to Paris
  - Man about town
- Jeans, Ursula
  - Over the moon
- Jeffrey, Herbert
  - Bronze buckaroo
- Jen, C.
  - Fight to the last
- Jenkins, Allen
  - Five came back
  - Going places
  - Heart of the North
  - Naughty but nice
  - Sweepstakes winner
  - Torchy plays with dynamite
- Jenks, Frank
  - Big town czar
  - Last warning
  - S.O.S. tidal wave
  - Society smugglers
- Jewell, Isabel
  - Missing daughters
  - They asked for it
- Johansson, Aake
  - Med folket för fosterlandet
- Johnson, Kay
  - The real glory
- Johnson, Laraine
  - Arizona legion
- Johnson, Rita
  - Broadway serenade
  - Girl downstairs
  - Honolulu
  - Nick Carter, master detective
  - 6,000 enemies
  - Stronger than desire
  - They all come out
  - Within the law
- Jolson, Al
  - Hollywood cavalcade
  - The movies march on
  - Rose of Washington Square
- Jones, Allan
  - The great Victor Herbert
  - Honeymoon in Bali
- Jones, Buck
  - California frontier
  - Unmarried
- Jones, Dickie
  - Man who dared
- Jones, Gordon
  - Long shot
  - Pride of the navy
- Jones, Marcia Mae
  - First love
  - Meet Dr Christian
- Jordan, Bobby
  - Dead end kids on dress parade
  - Dust be my destiny
  - Hell's kitchen
  - Off the record
  - They made me a criminal
- Jory, Victor
  - Blackwell's Island
  - Call a messenger
  - Each dawn I die
  - I stole a million
  - Man of conquest
  - Rangle River
  - Wings of the navy
  - Women in the wind
- Joslyn, Allyn
  - Cafe society
  - Fast and furious
  - Shining hour
  - Sweethearts
- Jouvet, Louis
  - L'alibi
  - Bizarre bizarre
  - The curtain rises
  - End of a day
  - Marseillaise
- Joy, Leatrice
  - First love
- Joyce, Brenda
  - Here I am a stranger
  - The rains came
- Joyce, Jean
  - Overland mail
- Joyeux, Odette
  - Youth in revolt
- Jung, Shia
  - Port of hate

- Kai Shek, Madame Chiang
  - The scorched earth
- Kaminska, Ida
  - Without a home
- Kane, Kathryn
  - Swing, sister, swing
- Karelskikh, K. D.
  - Oppenheim family
- Karl, Roger
  - Betrayal
- Karlash, Nicholas
  - Cossacks in exile
- Karloff, Boris
  - Devil's Island
  - Man they could not hang
  - Mr Wong in Chinatown
  - Mystery of Mr Wong
  - Son of Frankenstein
  - Tower of London
- Karns, Roscoe
  - Everything's on ice
  - Thanks for the memory
  - That's right—you're wrong
- Kayukov, S.
  - Friends
- Keane, Edward
  - Frontier pony express
- Keating, Fred
  - Society smugglers
- Keaton, Buster
  - Hollywood cavalcade
- Keith, Rosalind
  - Manhattan shakedown
  - Trouble in Sundown
- Kellard, Robert
  - Stop, look and love
- Kellaway, Cecil
  - Intermezzo: a love story
  - Mexican spitfire
- Kellino, Pamela
  - I met a murderer
- Kelly, John
  - Convicts at large
- Kelly, Kathleen
  - Mutiny of the Elsinore
- Kelly, Nancy
  - Frontier marshal
  - Jesse James
  - Stanley and Livingstone
  - Tail spin
- Kelly, Patsy
  - The gorilla
- Kelly, Paul
  - Adventure in Sahara
  - Flying Irishman
  - Forged passport
  - 6,000 enemies
  - Within the law
- Kelly, Tommy
  - Peck's bad boy with the circus
- Kendall, Cyrus W.
  - Calling all Marines
  - Trouble in Sundown
  - Twelve crowded hours
- Kendall, Henry
  - School for husbands
- Kennedy, Edgar
  - Everything's on ice
  - It's a wonderful world
  - Laugh it off
  - Little Accident
  - Peck's bad boy with the circus
- Kennedy, Phyllis
  - Artists and models abroad
- Kennedy, Tom
  - The day the bookies wept
  - Torchy Blane in Chinatown
  - Torchy plays with dynamite
  - Torchy runs for mayor
- Kent, Dorothea
  - Million dollar legs
  - Risky business
  - She married a cop
- Kent, Robert
  - Almost a gentleman
  - Calling all Marines
  - Convict's code
  - East side of heaven
  - For love or money
  - Little Orphan Annie
- Kerrigan, J. M.
  - Little Orphan Annie
  - Ride a crooked mile
  - 6,000 enemies
  - Sorority house
  - Two thoroughbreds
  - Undercover agent
  - Zero hour
- Khvilia, A.
  - Shors
- Kibardina, Vera
  - New horizons
- Kibbee, Guy
  - Babes in arms
  - Bad little angel
  - It's a wonderful world
  - Let freedom ring
  - Mr Smith goes to Washington
- Kilburn, Terry
  - Adventures of Sherlock Holmes
  - A Christmas carol
  - Goodbye, Mr Chips
  - They shall have music
- Kilian, Victor
  - Convict's code
  - Only angels have wings
- King, Charles
  - Down the Wyoming trail
  - Frontiers of '49
  - Lone star pioneers
  - Mesquite buckaroo
- King, John
  - Charlie Chan in Honolulu
  - Gentleman from Arizona
- King, Walter Woolf
  - Society smugglers
- Kingsford, Walter
  - Smashing the spy ring
  - Witness vanishes
- Kinsky, Leonid
  - On your toes
- Kirk, Jack
  - Honor of the West
- Kjellestroem, Gun
  - Med folket för fosterlandet
- Knight, Fuzzy
  - Desperate trails
  - Oklahoma frontier
  - Union Pacific
- Knowles, Patric
  - Another thin man
  - Beauty for the asking
  - Heart of the North
  - Honeymoon's over
  - The spellbinder
  - Storm over Bengal
  - Torchy Blane in Chinatown
- Knox, Alexander
  - Phantom strikes
- Kohler, Fred Jr
  - Texas stampede
- Kolb, Clarence
  - Amazing Mr Williams
  - Beware spooks
  - Five little peppers and how they grew
  - Honolulu
  - I was a convict
  - Our leading citizen
- Kolker, Henry
  - Hidden power
  - Let us live
  - Parents on trial
- Koo, I. E.
  - Sable Cicada
- Koo, Violet
  - Sable Cicada
- Korene, Vera
  - Double crime in the Maginot Line

ACTORS AND ACTRESSES—*Continued*

- Kornman, Mary
  - I am a criminal
- Kortner, Fritz
  - Bombs over London
- Kozhamkulov, Serke
  - Amangeldy
- Krause, Gertie
  - Mothers of today
- Krilov, S.
  - Soviet border
- Kriuchkov, N.
  - Soviet border
- Krohner, Sarah
  - Mirele Efros
- Kruger, Alma
  - Made for each other
- Kruger, Otto
  - Another thin man
  - Disbarred
  - Exposed
  - The gang's all here
  - Housemaster
  - Scandal sheet
  - Thanks for the memory
  - A woman is the judge
  - Zero hour
- Krupa, Gene
  - Some like it hot
- Kudriatsev, I.
  - Concentration camp
  - On his own
- Kyser, Kay
  - That's right—you're wrong

- Ladd, Allan
  - Beasts of Berlin
- Lahr, Bert
  - The wizard of Oz
  - Zaza
- Lake, Arthur
  - Blondie
  - Blondie brings up baby
  - Blondie meets the boss
  - Blondie takes a vacation
- Lamarr, Hedy
  - Lady of the tropics
- Lamour, Dorothy
  - Disputed passage
  - Man about town
  - St Louis blues
- Lanchester, Elsa
  - The beachcomber
- Lancret, Bernard
  - Heroes of the Marne
- Landis, Carole
  - Cowboys from Texas
  - Three Texas steers
- Lane, Allan
  - Conspiracy
  - Pacific liner
  - Panama lady
  - The spellbinder
  - They made her a spy
  - Twelve crowded hours
- Lane, Lola
  - Daughters courageous
  - Four wives
  - Oklahoma kid
- Lane, Priscilla
  - Daughters courageous
  - Dust be my destiny
  - Four wives
  - Roaring twenties
  - Yes, my darling daughter
- Lane, Richard
  - The day the bookies wept
  - Mr Moto in Danger Island
  - Sued for libel
- Lane, Rosemary
  - Blackwell's Island
  - Daughters courageous
  - Four wives
  - Oklahoma kid
  - Return of Dr X
- Lang, June
  - Captain Fury
  - For love or money
  - Forged passport
  - Inside information
  - Zenobia
- Langdon, Harry
  - Zenobia
- Lanvin, Lisette
  - Champs-Elysées
  - Orage
- Larive, Leon
  - Marseillaise
- La Roy, Rita
  - Fixer Dugan
- Larquey, Pierre
  - Mademoiselle ma mere
  - A man and his wife
- La Rue, Frank
  - Code of the fearless
  - Feud of the range
  - Mesquite buckaroo
  - Song of the buckaroo
- La Rue, Jack
  - Big town czar
  - The gang's all here
  - In old Caliente
- Laughton, Charles
  - The beachcomber
  - Jamaica Inn
- Laurel, Stan
  - Flying deuces
- Laurent, Andre
  - Champs-Elysées
- Lawrence, Marc
  - Adventure in Sahara
  - Beware spooks
  - Homicide bureau
  - S.O.S. tidal wave
- Lawson, Wilfrid
  - Allegheny uprising
  - Phantom strikes
  - Pygmalion
  - Stolen life
- Lawton, Frank
  - Mill on the Floss
- Le Berthan, Helene
  - Mystic circle murder
- Lederer, Francis
  - Confessions of a Nazi spy
  - Midnight
- Lee, Auriol
  - A royal divorce
- Lee, Billy
  - Boy trouble
  - In old Monterey
  - Night work
  - Sudden money
- Lee, Carolyn
  - Honeymoon in Bali
- Lee, Dorothy
  - S.O.S. tidal wave
- Lee, Lily
  - Fight to the last
- Lee, Mary
  - Nancy Drew, reporter
- Lee, Ruth
  - The Middleton family
- Leeds, Andrea
  - The real glory
  - They shall have music
- Lefaur, Andre
  - Avec le sourire
- Leiber, Fritz
  - They made her a spy
- Leigh, Vivien
  - Gone with the wind
- Lester, Bruce
  - Witness vanishes
- Levene, Sam
  - Golden boy
- Le Vigan, Robert
  - Escape from yesterday
- Levin, Chane
  - A brivele der mamen
- Lewis, Mabel Terry
  - Stolen life
- Liester, Frederick
  - Goodbye, Mr Chips
- Lifar, Serge
  - First film concert
- Linaker, Kay
  - Girl from Rio
  - I am a criminal
  - Last warning
- Linden, Eric
  - Everything's on ice
- Lindsay, Margaret
  - Hell's kitchen
  - On trial
  - There's that woman again
  - 20,000 men a year
  - The under-pup
- Lister, Eve
  - Demon barber of Fleet Street
- Litel, John
  - Comet over Broadway
  - Dead end kids on dress parade
  - Dodge City
  - Nancy Drew and the hidden staircase
  - Nancy Drew, detective
  - Nancy Drew, reporter
  - Nancy Drew, trouble shooter
  - On trial
  - One hour to live
  - Return of Dr X
  - Secret service of the air
  - Wings of the navy
  - You can't get away with murder
- Littlefield, Lucien
  - Pirates of the skies
  - Sabotage
  - Tumbleweeds
- Livesey, Roger
  - Smiling along
- Livingston, Robert
  - Cowboys from Texas
  - Federal man-hunt
  - Kansas terrors
  - Orphans of the street
- Lockhart, Gene
  - Blackmail
  - Blondie
  - Bridal suite
  - A Christmas carol
  - Geronimo
  - Hotel Imperial
  - I'm from Missouri
  - Story of Alexander Graham Bell
  - Tell no tales
- Lockhart, Kathleen
  - A Christmas carol
- Lockwood, Margaret
  - Lady vanishes
  - Rulers of the sea
  - Susannah of the Mounties
- Loesser, Frank
  - Thanks for the memory
- Logan, Janice
  - Undercover doctor
  - What a life
- Lohr, Marie
  - Pygmalion
- Lombard, Carole
  - In name only
  - Made for each other
- London, Tom
  - Flaming lead
  - Song of the buckaroo
- Long, Lotus
  - Mystery of Mr Wong
- Long, Walter
  - Flaming lead
- Lord, Marjorie
  - The Middleton family
- Loris, Fabien
  - Youth in revolt
- Lorre, Peter
  - Mr Moto in Danger Island
- Lou, Marie
  - That they may live
- Louise, Anita
  - Going places
  - The gorilla
  - Hero for a day
  - Little princess
  - Main Street lawyer
  - Reno
  - These glamour girls
- Love, Montagu
  - Gunga Din
  - Juarez
  - Rulers of the sea
  - Sons of liberty
  - We are not alone
- Lovett, Dorothy
  - Meet Dr Christian
- Lowe, Edmund
  - Newsboys' home
  - Our neighbors, the Carters
  - Secrets of a nurse
  - Witness vanishes
- Loy, Myrna
  - Another thin man
  - Lucky night
  - The rains came

- Luchaire, Corinne
  - The affair Lafont
  - Prison without bars
- Lugosi, Bela
  - The gorilla
  - Ninotchka
  - Son of Frankenstein
- Lukas, Paul
  - Captain Fury
  - Confessions of a Nazi spy
  - Lady vanishes
  - Mutiny of the Elsinore
- Luke, Keye
  - Barricade
  - North of Shanghai
- Lukin, V.
  - Man with the gun
- Lumet, Sidney
  - . . . One third of a nation
- Lundell, Nils
  - Send home no 7
- Lundigan, William
  - Forgotten woman
  - Legion of lost flyers
  - They asked for it
- Lupino, Ida
  - Adventures of Sherlock Holmes
  - Lady and the mob
  - Lone wolf spy hunt
- Lyarsky, Alexei
  - On his own
- Lydon, James
  - The Middleton family
  - Two thoroughbreds
- Lynn, Jeffrey
  - A child is born
  - Daughters courageous
  - Espionage agent
  - Four wives
  - Roaring twenties
  - Yes, my darling daughter
- Lynn, Peter George
  - Mr Wong in Chinatown
  - Wolf call
- Lynne, Betty
  - Wanted by Scotland Yard
- Lyon, Ben
  - Treachery on the high seas
- Lys, Lya
  - Confessions of a Nazi spy

- McBride, Donald
  - Blondie takes a vacation
  - Flying Irishman
  - Girl and the gambler
  - Girl from Mexico
  - Gracie Allen murder case
  - The great man votes
  - Twelve crowded hours
- McCallion, James
  - Boy slaves
  - Code of the streets
  - Man who dared
  - Pride of the bluegrass
- McCormick, Myron
  - . . . One third of a nation
- McCoy, Tim
  - Fighting renegade
  - Outlaw's paradise
  - Texas wildcats
- McCrea, Joel
  - Espionage agent
  - They shall have music
  - Union Pacific
- McCullum, Warren
  - Boys' reformatory
  - The great commandment
- MacDonald, J. Farrell
  - Conspiracy
  - Gentleman from Arizona
  - Little Orphan Annie
  - Susannah of the Mounties
- MacDonald, Jeanette
  - Broadway serenade
  - Sweethearts
- MacDonald, Kenneth
  - Spoilers of the range
- MacFarland, Spanky
  - Peck's bad boy with the circus
- McGlynn, Frank Sr
  - Juarez and Maximilian
- McGrail, Walter
  - Code of the fearless
- McHugh, Frank
  - Dodge City
  - Dust be my destiny
  - Indianapolis speedway
  - On your toes
  - Wings of the navy
- Mack, Helen
  - Calling all Marines
  - Gambling ship
  - Mystery of the white room
  - Secrets of a nurse
- Mackay, Barry
  - A Christmas carol
  - Smuggled cargo
- McKay, Doreen
  - Night riders
- McKay, George
  - Manhattan shakedown
  - Murder is news
  - Special inspector
- MacKellar, Helen
  - Disbarred
- McLaglen, Victor
  - The big guy
  - Captain Fury
  - Ex-champ
  - Full confession
  - Gunga Din
  - Let freedom ring
  - Pacific liner
  - Rio
- MacLane, Barton
  - Big town czar
  - I was a convict
  - Mutiny in the big house
  - Torchy Blane in Chinatown
  - Torchy runs for mayor
- McLeod, Gordon
  - Saint in London
- McMahon, Aline
  - Back door to heaven
- MacMahon, Horace
  - Pride of the navy
- MacMurray, Fred
  - Cafe society
  - Honeymoon in Bali
  - Invitation to happiness
- MacQuarrie, Murdock
  - Smoky trails
- Made, Mady
  - The curtain rises
- Madison, Noel
  - Climbing high
  - Missing evidence
- Maguire, Mary
  - Smiling along
- Mahan, Billy
  - Too busy to work
- Main, Marjorie
  - Two thoroughbreds
- Malyon, Eily
  - On borrowed time
- Mander, Miles
  - Man in the iron mask
- Manuel, Robert
  - Orage
- March, Fredric
  - Trade winds
- March, Nadine
  - Wanted by Scotland Yard
- Marion, Joan
  - Black limelight
- Marsh, Marian
  - Missing daughters
- Marshal, Alan
  - Adventures of Sherlock Holmes
  - Dramatic school
  - Exile express
  - Four girls in white
- Marshall, Brenda
  - Espionage agent
- Marshall, Herbert
  - Zaza
- Martel, June
  - Santa Fe stampede
- Marten, Alexander
  - Without a home
- Marti, Alberto
  - El capitan adventurero
- Martin, Chris-Pin
  - Cisco kid and the lady
- Martin, Marion
  - His exciting night
- Martin, Mary
  - The great Victor Herbert
- Martin, Tony
  - Thanks for everything
  - Winner take all
- Martin-Harvey, Michael
  - Mutiny of the Elsinore
- Marx Brothers
  - At the circus
- Mason, Elliot
  - Black limelight
- Mason, James
  - I met a murderer
- Mason, LeRoy
  - Fighting Gringo
  - Lure of the wasteland
  - Wyoming outlaw
- Massalitinova, V. O.
  - On his own
- Massen, Osa
  - Honeymoon in Bali
- Massey, Raymond
  - Black limelight
- Mathews, Joyce
  - Boy trouble
- Matthews, Jessie
  - Climbing high
- Matthews, Lester
  - I am a criminal
- Max, Jean
  - That they may live
- Maxwell, Elsa
  - Elsa Maxwell's hotel for women
- Mayberry, Lynn
  - Ride 'em, cowgirl
- Maynard, Ken
  - Flaming lead
- Meek, Donald
  - Blondie takes a vacation
  - Hollywood cavalcade
  - Housekeeper's daughter
  - Jesse James
  - Nick Carter, master detective
  - Young Mr Lincoln
- Meeker, George
  - Long shot
- Melnyk, Stephania
  - Marusia
- Menjou, Adolphe
  - Golden boy
  - Housekeeper's daughter
  - King of the turf
  - Thanks for everything
  - That's right—you're wrong
- Mercer, Frances
  - Annabel takes a tour
- Meredith, Burgess
  - Idiot's delight
- Meredith, Iris
  - First offenders
  - The man from Sundown
  - Murder is news
  - Outpost of the Mounties
  - Riders of the Black River
  - Spoilers of the range
  - Taming of the West
  - Texas stampede
  - Thundering West
  - West of Santa Fe
  - Western caravans
- Merkel, Una
  - Destry rides again
  - Four girls in white
  - On borrowed time
  - Some like it hot
- Merrill, Lou
  - Tropic fury
- Merritt, George
  - Clouds over Europe
- Merton, John
  - Code of the fearless
  - In old Montana
- Messinger, Gertrude
  - Feud of the range
- Methot, Mayo
  - Should a girl marry?
  - A woman is the judge
- Mezhinsky, S.
  - Concentration camp
- Michael, Gertrude
  - Hidden power
- Middleton, Charles
  - Flying deuces
  - Strange case of Dr Meade
  - Wyoming outlaw
- Mikhoels, S. M.
  - Oppenheim family

ACTORS AND ACTRESSES—*Continued*

- Miljan, John
  - Fast and furious
  - Ride a crooked mile
  - Torchy runs for mayor
- Milland, Ray
  - Beau Geste
  - Hotel Imperial
  - Say it in French
- Miller, Sidney
  - Streets of New York
- Mills, John
  - Goodbye, Mr Chips
- Miranda, Isa
  - Hotel Imperial
  - Scipio Africanus
- Mitchell, Grant
  - Hell's kitchen
  - 6,000 enemies
- Mitchell, Thomas
  - Gone with the wind
  - Mr Smith goes to Washington
  - Only angels have wings
  - Stagecoach
  - Trade winds
- Modeen, Thor
  - Happy cavaliers
- Mojica, José
  - El capitan adventurero
- Mollinger, Dolly
  - The beachcomber
  - Youth in revolt
- Montgomery, Douglass
  - Cat and the canary
- Montgomery, George
  - Cisco kid and the lady
- Montgomery, Robert
  - Fast and loose
- Moore, Carlyle
  - Arizona legion
- Moore, Constance
  - Ex-champ
  - Hawaiian nights
  - Laugh it off
  - Mutiny on the Blackhawk
  - Swing that cheer
  - You can't cheat an honest man
- Moore, Dennis
  - Mutiny in the big house
- Moore, Dickie
  - Hidden power
- Moore, Dorothy
  - Blondie meets the boss
- Moore, Pauline
  - Charlie Chan at Treasure Island
  - The three musketeers
  - Young Mr Lincoln
- Moran, Betty
  - All women have secrets
- Moran, Jackie
  - Everybody's hobby
- Moran, Peggy
  - The big guy
- Moreland, Mantan
  - Next time I marry
  - One dark night
- Morgan, Dennis
  - No place to go
  - Return of Dr X
  - Waterfront
- Morgan, Frank
  - Broadway serenade
  - Sweethearts
  - The wizard of Oz
- Morgan, Michele
  - Heart of Paris
  - Orage
  - Port of shadows
- Morgan, Ralph
  - Fast and loose
  - Geronimo
  - Lone wolf spy hunt
  - Orphans of the street
  - Smuggled cargo
  - Trapped in the sky
  - Way down South
- Moriarity, Pat
  - Mutiny in the big house
- Morison, Patricia
  - Magnificent fraud
  - Persons in hiding
- Morlay, Gaby
  - Kreutzer sonata
- Morley, Karen
  - Kentucky
- Morris, Chester
  - Blind alley
  - Five came back
  - Pacific liner
  - Thunder afloat
- Morris, Mary
  - Prison without bars
- Morris, Wayne
  - Kid from Kokomo
  - Return of Dr X
- Morven, Myrette
  - Ireland's border line
- Moscovich, Maurice
  - The great commandment
  - Rio
- Mouloudji, Marcel
  - Boys' school
- Movita
  - Girl from Rio
  - Wolf call
- Mowbray, Alan
  - Llano kid
  - Never say die
  - Topper takes a trip
  - Way down South
- Muir, Esther
  - Western jamboree
- Mundin, Herbert
  - Exposed
- Muni, Paul
  - Juarez
  - The movies march on
  - We are not alone
- Munro, Gwen
  - Typhoon treasure
- Munson, Ona
  - The big guy
  - Gone with the wind
  - His exciting night
  - Legion of lost flyers
  - Scandal sheet
- Murphy, George
  - Risky business
- Murphy, Horace
  - Down the Wyoming trail
  - Rollin' westward
  - Sundown on the prairie
- Murray, Ken
  - Swing, sister, swing
- Muse, Clarence
  - Way down South

- Nagel, Anne
  - Call a messenger
  - Convict's code
  - Legion of lost flyers
  - Should a girl marry?
- Nagel, Conrad
  - Juarez and Maximilian
- Naish, J. Carrol
  - Beau Geste
  - Hotel Imperial
  - Island of lost men
  - King of Chinatown
  - Persons in hiding
  - Undercover doctor
- Napier, Diana
  - Forbidden music
- Nash, Mary
  - Little princess
  - The rains came
- Nassiet, Henri
  - Bouquets from Nicholas
- Neagle, Anna
  - Nurse Edith Cavell
- Neal, Tom
  - They all come out
  - Within the law
- Nedell, Bernard
  - Fast and furious
  - Some like it hot
  - They all come out
  - Those high grey walls
- Nellemose, Karin
  - Livet paa hegnsgaard
- Nelson, Carine
  - Rasputin
- Newton, Robert
  - The beachcomber
- Ninchi, Annibale
  - Scipio Africanus
- Niven, David
  - Bachelor mother
  - Dawn patrol
  - Eternally yours
  - The real glory
  - Wuthering Heights
- Noel-Noel
  - Bouquets from Nicholas
- Nolan, Bob
  - North of the Yukon
  - Riders of the Black River
  - Rio Grande
- Nolan, Doris
  - One hour to live
- Nolan, Lloyd
  - Ambush
  - Magnificent fraud
  - St Louis blues
  - Undercover doctor
- Noris, Assia
  - Allergi masnadieri
  - Il Signor Max
- Norris, Edward
  - The escape
  - The gorilla
  - Newsboys' home
  - On trial
  - Scandal sheet
- Novara, Medea
  - Juarez and Maximilian

- Oakie, Jack
  - Thanks for everything
- Oberon, Merle
  - Over the moon
  - Wuthering Heights
- O'Brien, David
  - Daughter of the tong
  - Singing cowgirl
  - Water rustlers
- O'Brien, George
  - Arizona legion
  - Fighting Gringo
  - Legion of the lawless
  - Racketeers of the range
  - Renegade ranger
  - Timber stampede
  - Trouble in Sundown
- O'Brien, Pat
  - Indianapolis speedway
  - Kid from Kokomo
  - Night of nights
  - Off the record
- O'Connor, Donald
  - Boy trouble
  - Death of a champion
  - Million dollar legs
  - Night work
  - Tom Sawyer, detective
  - Unmarried
- O'Connor, Una
  - Return of the frog
  - We are not alone
- O'Dea, Jimmy
  - Ireland's border line
- O'Hara, Maureen
  - Jamaica Inn
- Ohberg, Ake
  - Fram for framgang
- O'Keefe, Dennis
  - Burn 'em up O'Connor
  - Kid from Texas
  - That's right—you're wrong
  - Unexpected father
- Okhlopkov, N. P.
  - Alexander Nevsky
- Oliver, David
  - Exposed
- Oliver, Edna May
  - Drums along the Mohawk
  - Nurse Edith Cavell
  - Second fiddle
  - Story of Vernon and Irene Castle
- Oliver, Gordon
  - My son is a criminal
  - Pride of the navy
  - Romance of the Redwoods
  - Sabotage
  - There's that woman again
  - A woman is the judge
- Olivier, Laurence
  - Clouds over Europe
  - Wuthering Heights

- Olsen, Moroni
  - Code of the secret service
  - Homicide bureau
  - Kentucky
  - Rose of Washington Square
  - That's right—you're wrong
- O'Malley, Pat
  - Romance of the Redwoods
  - Stunt pilot
- O'Malley, Rex
  - Zaza
- O'Neil, Barbara
  - Sun never sets
  - Tower of London
  - When tomorrow comes
- O'Neill, Henry
  - Angels wash their faces
  - Confessions of a Nazi spy
  - Everybody's hobby
  - Juarez
  - Lucky night
  - Man who dared
  - Sons of liberty
  - Torchy Blane in Chinatown
- Opatashu, David
  - The light ahead
- Orellana, Carlos
  - El capitan adventurero
- Orlov, D. N.
  - Alexander Nevsky
- Orwid, Joseph
  - Neighbors
- Osbourne, Bud
  - Law comes to Texas
- Oscar, Henry
  - Black limelight
  - Father O'Flynn
  - Saint in London
- O'Shea, Oscar
  - S.O.S. tidal wave
  - Undercover agent
- O'Sullivan, Maureen
  - Let us live
  - Tarzan find a son
- Ouspenskaya, Maria
  - Love affair
  - The rains came
- Overman, Lynne
  - Death of a champion
  - Persons in hiding
  - Ride a crooked mile
  - Union Pacific
- Owen, Reginald
  - Bridal suite
  - A Christmas carol
  - Fast and loose
  - Hotel Imperial
  - The real glory
  - Remember?
- Ozeray, Madeleine
  - End of a day
  - Song of the streets

- Padden, Sarah
  - Little Orphan Annie
- Page, Bradley
  - Annabel takes a tour
- Page, Dorothy
  - Ride 'em, cowgirl
  - Singing cowgirl
  - Water rustlers
- Page, Gale
  - A child is born
  - Daughters courageous
  - Four wives
  - Indianapolis speedway
  - Naughty but nice
  - You can't get away with murder
- Paley, Susan
  - Death of a champion
- Pallette, Eugene
  - First love
  - Mr Smith goes to Washington
  - Wife, husband and friend
- Palma, Andrea
  - La inmaculada
- Pangborn, Franklin
  - Fifth Avenue girl
  - Topper takes a trip
- Paris, Lucien
  - Song of the streets
- Parker, Cecilia
  - Andy Hardy gets spring fever
  - Burn 'em up O'Connor
  - Hardys ride high
  - Out West With the Hardys
- Parker, Jean
  - Flight at midnight
  - Flying deuces
  - Parents on trial
  - Romance of the Redwoods
  - She married a cop
  - Zenobia
- Parrish, Helen
  - First love
  - Little tough guys in society
  - Three smart girls grow up
  - Winter carnival
- Parsons, Patsy Lee
  - Meet Dr Christian
- Pascali
  - Mademoiselle ma mere
- Patch, Wally
  - Inspector Hornleigh on holiday
- Patrick, Gail
  - Disbarred
  - Grand jury secrets
  - Man of conquest
  - Reno
- Patrick, Lee
  - Fisherman's wharf
- Patterson, Elizabeth
  - Bad little angel
  - Bulldog Drummond's secret police
  - Our leading citizen
- Payne, John
  - Indianapolis speedway
  - Kid nightingale
  - Wings of the navy
- Payton, Lew
  - Lady's from Kentucky
- Pearce, Adele
  - Sorority house
  - Wyoming outlaw
- Pearson, Josephine
  - One dark night
- Peck, Charles
  - Five little peppers and how they grew
- Pendleton, Nat
  - Another thin man
  - At the circus
  - Burn 'em up O'Connor
  - Calling Dr Kildare
  - It's a wonderful world
  - On borrowed time
  - Secret of Dr Kildare
  - 6,000 enemies
- Penner, Joe
  - The day the bookies wept
- Pennick, Jack
  - Mountain rhythm
- Pepper, Barbara
  - Colorado sunset
  - Strange case of Dr Meade
- Pepper, Buddy
  - Streets of New York
- Percy, Esme
  - Forbidden music
- Perez, Jose
  - California frontier
  - Port of shadows
- Perier, Jean
  - Three waltzes
- Perrins, Leslie
  - Wanted by Scotland Yard
- Perry, Cecil
  - Rangle River
- Perry, Joan
  - Blind alley
  - Good girls go to Paris
- Persson, Edvard
  - Baldevins Brollop
  - Skanör-Falsterbo
- Peters, Ralph
  - Flaming lead
  - Six-gun rhythm
- Peterson, Dorothy
  - Five little peppers and how they grew
  - Two bright boys
- Petrie, Hay
  - Jamaica Inn
  - Treachery on the high seas
- Piatigorsky, Gregor
  - First film concert
- Pichel, Irving
  - Gambling ship
  - Torture ship
- Pickford, Mary
  - The movies march on
- Picon, Molly
  - Mamele
- Pidgeon, Walter
  - Nick Carter, master detective
  - 6,000 enemies
  - Society lawyer
  - Stronger than desire
- Piel, Ed
  - Singing cowgirl
- Pilotto, Camillo
  - Allergi masnadieri
  - Scipio Africanus
- Ping, Yeh
  - Fight to the last
- Piper, Frederick
  - Jamaica Inn
- Pitts, Zasu
  - Eternally yours
  - Lady's from Kentucky
  - Mickey, the kid
  - Naughty but nice
  - Nurse Edith Cavell
- Platt, Louise
  - Stagecoach
  - Tell no tales
- Plotnikov, N. S.
  - Oppenheim family
- Porel, Jacqueline
  - Heroes of the Marne
  - Youth in revolt
- Post, Guy Bates
  - Juarez and Maximilian
- Poupon, Henri
  - Heartbeat
- Povah, Phyllis
  - The women
- Powell, Dick
  - Going places
  - Naughty but nice
- Powell, Eleanor
  - Honolulu
- Powell, Lee
  - Trigger pals
- Powell, William
  - Another thin man
- Power, Hartley
  - Return of the frog
- Power, Tyrone
  - Day-time wife
  - Jesse James
  - The rains came
  - Rose of Washington Square
  - Second fiddle
- Prather, Lee
  - Texas stampede
- Preisser, June
  - Babes in arms
- Prejean, Albert
  - L'alibi
- Preston, Robert
  - Beau Geste
  - Disbarred
  - Union Pacific
- Price, Hal
  - Across the plains
  - Man from Texas
- Price, Vincent
  - Private lives of Elizabeth and Essex
  - Tower of London
- Prim, Suzy
  - Betrayal
  - Crossroads
- Prima, Louis
  - Rose of Washington Square
- Princess Baba
  - You can't cheat an honest man
- Printemps, Yvonne
  - Three waltzes
- Prival, Lucien
  - Beasts of Berlin
- Prouty, Jed
  - Everybody's baby
  - Exile express
  - Gracie Allen murder case
  - Hollywood cavalcade
  - Jones family in Hollywood
  - Quick millions
  - Too busy to work

ACTORS AND ACTRESSES—*Continued*

- Pryor, Roger
  - Man they could not hang
  - Sued for libel
- Punsley, Bernard
  - Angels wash their faces
  - Dead end kids on dress parade
  - Hell's kitchen
  - They made me a criminal
- Purcell, Dick
  - Blackwell's Island
  - Heroes in blue
  - Irish luck
  - Tough kid

- Qualen, John
  - Strange case of Dr Meade
- Quigley, Charles
  - Heroes in blue
  - Special inspector
- Quigley, Juanita
  - Code of the streets
- Quillan, Eddie
  - Family next door
  - Hawaiian nights
  - Made for each other
  - Swing, sister, swing
- Quinn, Anthony
  - Island of lost men
  - King of Chinatown
  - Television spy
  - Union Pacific

- Raft, George
  - Each dawn I die
  - I stole a million
  - Lady's from Kentucky
- Raimu
  - Heart of Paris
  - Heroes of the Marne
- Rainer, Luise
  - Dramatic school
- Rains, Claude
  - Daughters courageous
  - Four wives
  - Juarez
  - Mr Smith goes to Washington
  - Sons of liberty
  - They made me a criminal
- Ralph, Jessie
  - Cafe society
  - Drums along the Mohawk
  - Four girls in white
  - Kid from Texas
  - Mickey, the kid
  - St Louis blues
- Rambeau, Marjorie
  - Heaven with a barbed wire fence
  - Laugh it off
  - Sudden money
- Randall, Jack
  - Across the plains
  - Drifting westward
  - Oklahoma terror
  - Overland mail
  - Trigger Smith
  - Wild horse canyon
- Raquello, Edward
  - Missing daughters
- Rathbone, Basil
  - Adventures of Sherlock Holmes
  - Dawn patrol
  - Hound of the Baskervilles
  - Rio
  - Son of Frankenstein
  - Sun never sets
  - Tower of London
- Ray, Arthur
  - One dark night
- Ray, Rene
  - Housemaster
  - Return of the frog
- Raye, Martha
  - Never say die
  - $1,000 a touchdown
- Read, Barbara
  - Sorority house
  - The spellbinder
- Reagan, Ronald
  - Angels wash their faces
  - Code of the secret service
  - Going places
  - Hell's kitchen
  - Naughty but nice
  - Secret service of the air
  - Smashing the money ring
- Redgrave, Michael
  - Climbing high
  - Lady vanishes
  - Stolen life
- Reece, Ruthie
  - Gentleman from Arizona
- Reenberg, Holger
  - Livet paa hegnsgaard
- Regan, Phil
  - Flight at midnight
  - She married a cop
- Renaldo, Duncan
  - Cowboys from Texas
  - Kansas terrors
- Renoir, Pierre
  - Escape from yesterday
  - Kreutzer sonata
  - Marseillaise
- Reynolds, Craig
  - Gentleman from Arizona
  - I am a criminal
- Reynolds, Gene
  - Bad little angel
  - Flying Irishman
  - They shall have music
- Reynolds, Marjorie
  - Danger flight
  - Mr Wong in Chinatown
  - Mystery plane
  - Phantom stage
  - Racketeers of the range
  - Sky patrol
  - Stunt pilot
  - Timber stampede
- Rhodes, Erik
  - Dramatic school
  - Say it in French
- Riccioli, Guido
  - Per uomini soli
- Rice, Florence
  - At the circus
  - Four girls in white
  - Kid from Texas
  - Little accident
  - Miracles for sale
  - Stand up and fight
  - Sweethearts
- Rich, Irene
  - Everybody's hobby
- Richards, Addison
  - Nick Carter, master detective
  - Whispering enemies
- Richardson, Ralph
  - Clouds over Europe
  - Four feathers
- Richmond, Kane
  - Charlie Chan in Reno
  - Chicken wagon family
  - The escape
  - Return of the Cisco kid
  - Winner take all
- Richmond, Warner
  - Trigger Smith
- Ridgely, John
  - Private detective
- Ridges, Stanley C.
  - Each dawn I die
  - Espionage agent
  - Let us live
  - Nick Carter, master detective
  - Silver on the sage
  - There's that woman again
- Risdon, Elizabeth
  - Adventures of Huckleberry Finn
  - Full confession
  - Man who dared
  - Mexican spitfire
  - Tom Sawyer, detective
- Ritter, Tex
  - Down the Wyoming trail
  - Man from Texas
  - Riders of the frontier
  - Rollin' westward
  - Song of the buckaroo
  - Sundown on the prairie
- Ritz Brothers
  - The gorilla
  - Pack up your troubles
  - The three musketeers
- Robards, Jason
  - Danger flight
  - Juarez and Maximilian
  - Sky patrol
  - Stunt pilot
- Roberts, Beverly
  - First offenders
  - Flirting with fate
  - I was a convict
  - Strange case of Dr Meade
  - Tropic fury
- Roberts, Florence
  - Quick millions
  - Too busy to work
- Roberts, Gordon
  - Mesquite buckaroo
- Roberts, Lynne
  - Everything's on ice
- Robertson, Willard
  - Kentucky
- Robinson, Dewey
  - Navy secrets
- Robinson, Edward G.
  - Blackmail
  - Confessions of a Nazi spy
- Robinson, Frances
  - Desperate trails
- Robinson, Madeleine
  - Forty little mothers
- Robson, Flora
  - We are not alone
  - Wuthering Heights
- Robson, May
  - Daughters courageous
  - Four wives
  - Kid from Kokomo
  - Nurse Edith Cavell
  - That's right—you're wrong
  - They made me a criminal
  - Yes, my darling daughter
- Rochelle, Claire
  - Code of the fearless
- Rockwell, Jack
  - The man from Sundown
- Rogers, Ginger
  - Bachelor mother
  - Fifth Avenue girl
  - Story of Vernon and Irene Castle
- Rogers, Jean
  - Elsa Maxwell's hotel for women
  - Heaven with a barbed wire fence
  - Stop, look and love
- Rogers, Roy
  - Arizona kid
  - Frontier pony express
  - In old Caliente
  - Jeepers creepers
  - Rough riders' round-up
  - Saga of Death Valley
  - Shine on harvest moon
  - Southward ho
  - Wall Street cowboy
- Rogers, Ruth
  - Night riders
- Rogers, Will
  - The movies march on
- Roland, Gilbert
  - Juarez
- Romance, Viviane
  - The puritan
  - Under a kiss of fire
- Romero, Cesar
  - Charlie Chan at Treasure Island
  - Cisco kid and the lady
  - Frontier marshal
  - Little princess
  - Return of the Cisco kid
  - Wife, husband and friend
- Rooney, Mickey
  - Adventures of Huckleberry Finn
  - Andy Hardy gets spring fever
  - Babes in arms
  - Hardys ride high
  - Out West with the Hardys
- Rosay, Françoise
  - Bizarre bizarre
  - Devil is an empress

- Rosenberg, Michael
  - Mirele Efros
- Rosenblatt, Max
  - Mothers of today
- Rosenbloom, Maxie
  - Each dawn I die
  - His exciting night
  - Kid from Kokomo
  - Naughty but nice
  - Private detective
  - 20,000 men a year
  - Women in the wind
- Rosengren, Birgit
  - Send home no 7
- Rosmer, Milton
  - Goodbye, Mr Chips
- Ross, Shirley
  - Cafe society
  - Paris honeymoon
  - Some like it hot
  - Thanks for the memory
  - Unexpected father
- Rossi, Tino
  - Under a kiss of fire
- Rouleau, Raymond
  - The affair Lafont
- Rouverol, Jean
  - Western jamboree
- Rowan, Dan
  - Tough kid
- Royle, William
  - Convicts at large
  - Fighting Gringo
  - Mr Wong in Chinatown
  - Mutiny in the big house
- Rubin, Benny
  - Adventures of Jane Arden
- Ruggles, Charles
  - Boy trouble
  - His exciting night
  - Invitation to happiness
  - Night work
  - Sudden money
- Ruhl, William
  - Tough kid
- Rumann, Sig
  - Never say die
  - Ninotchka
  - Only angels have wings
- Russell, J. Gordon
  - Tumbleweeds
- Russell, John
  - Man who dared
- Russell, Rosalind
  - Fast and loose
  - The women
- Rutherford, Ann
  - Andy Hardy gets spring fever
  - Dancing co-ed
  - Four girls in white
  - Gone with the wind
  - Hardys ride high
  - Out West with the Hardys
  - These glamour girls
- Rutherford, Jack
  - Riders of the frontier
- Ryan, Tommy
  - Covered trailer
  - Mickey, the kid
  - Orphans of the street
  - Street of missing men

- St John, Al
  - Oklahoma terror
  - Trigger pals
- Sakharoff, Clotilde
  - First film concert
- Samoilov, E.
  - Shors
- Samson, Bobby
  - Down the Wyoming trail
- San, King
  - Sable Cicada
- Sanders, George
  - Allegheny uprising
  - Confessions of a Nazi spy
  - Nurse Edith Cavell
  - Saint in London
  - The saint strikes back
- Saval, Manolita
  - El capitan adventurero
- Sawyer, Joseph
  - Gambling ship
  - Heart of the North
  - I stole a million
- Sayers, Jo Ann
  - Adventures of Huckleberry Finn
- Schildkraut, Joseph
  - Idiot's delight
  - Lady of the tropics
  - Man in the iron mask
  - Pack up your troubles
  - The rains came
  - The three musketeers
- Schumann, Elisabeth
  - First film concert
- Scott, Fred
  - Code of the fearless
  - In old Montana
- Scott, Randolph
  - Coast guard
  - Frontier marshal
  - Jesse James
  - Susannah of the Mounties
  - 20,000 men a year
- Seabrook, Gay
  - Racketeers of the range
- Searl, Jackie
  - Little tough guys in society
- Seegar, Sara
  - Dead men tell no tales
- Seese, Dorothy Ann
  - Five little peppers and how they grew
- Selten, Morton
  - Shipyard Sally
- Sempolinsky, L.
  - Neighbors
- Sennett, Mack
  - Hollywood cavalcade
- Seroff, Muni
  - Two sisters
- Seton, Bruce
  - Demon barber of Fleet Street
- Severn, Raymond
  - We are not alone
- Shannon, Fay
  - Ghost town riders
- Shannon, Frank
  - Torchy plays with dynamite
  - Torchy runs for mayor
- Shannon, Harry
  - The Middleton family
- Shannon, Peggy
  - Fixer Dugan
- Sharon, Jean
  - Everybody's hobby
- Shaw, Artie
  - Dancing co-ed
- Shaw, Janet
  - Rookie cop
- Shaw, Robert
  - 20,000 men a year
- Shaw, Sebastian
  - U-boat 29
- Shchukin, Boris V.
  - Lenin in 1918
- Shearer, Norma
  - Idiot's delight
  - The women
- Sheffield, John
  - Tarzan finds a son
- Shelton, Maria
  - Escape to paradise
- Sheridan, Ann
  - Angels wash their faces
  - Dodge City
  - Indianapolis speedway
  - Naughty but nice
  - They made me a criminal
  - Winter carnival
- Sheridan, Frank
  - Heroes in blue
- Sherman, Hiram
  - . . . One third of a nation
- Shirley, Anne
  - Boy slaves
  - Career
  - Sorority house
- Shirokova, S.
  - Concentration camp
- Short, Dorothy
  - Daughter of the tong
  - Wild horse canyon
- Shtraukh, M.
  - Man with the gun
- Shumway, Walter
  - Six-gun rhythm
- Shvetz, Michael
  - Cossacks in exile
- Sidney, Sylvia
  - . . . One third of a nation
- Sierra, Milissa
  - La inmaculada
- Sim, Alastair
  - Climbing high
  - Inspector Hornleigh
  - Inspector Hornleigh on holiday
  - This man is news
- Simms, Larry
  - Blondie
  - Blondie brings up baby
  - Blondie meets the boss
  - Blondie takes a vacation
- Simon, Marcel
  - Mademoiselle ma mere
- Simon, Michel
  - Bizarre bizarre
  - Boys' school
  - End of a day
  - Port of shadows
  - Under a kiss of fire
- Simonov, Nikolai
  - Conquests of Peter the Great
- Simpson, Russell
  - Western caravans
- Sinclair, Hugh
  - Prisoner of Corbal
- Sinclair, Ronald
  - A Christmas carol
  - Five little peppers and how the grew
- Singleton, Penny
  - Blondie
  - Blondie brings up baby
  - Blondie meets the boss
  - Blondie takes a vacation
- Sjoberg, Gunnar
  - En kvinnas ansikte
- Skuratov, I.
  - Shors
- Slaughter, Tod
  - Demon barber of Fleet Street
- Smith, C. Aubrey
  - Another thin man
  - East side of heaven
  - Eternally yours
  - Five came back
  - Four feathers
  - Sun never sets
  - The under-pup
- Smith, Kent
  - Back door to heaven
- Smith, Queenie
  - On your toes
- Soderblom, Aake
  - Rena, rama sanningen
- Sokil, Maria
  - Cossacks in exile
- Sokoloff, Vladimir
  - The real glory
  - Ride a crooked mile
  - Song of the streets
- Sondergaard, Gale
  - Dramatic school
  - Juarez
  - Llano kid
  - Never say die
  - Sons of liberty
- Sothern, Ann
  - Elsa Maxwell's hotel for women
  - Fast and furious
  - Joe and Ethel Turp call on the president
  - Maisie
  - Trade winds
- Sothern, Hugh
  - Flight to fame
- Spacey, John
  - Special inspector
- Sparks, Ned
  - Star maker
- Spellman, Martin
  - I am a criminal
  - Streets of New York
- Stack, Robert
  - First love
- Stafford, Grace
  - Confessions of a Nazi spy
- Stander, Lionel
  - Ice follies of 1939
  - What a life

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- Stanwyck, Barbara
  - Golden boy
  - Union Pacific
- Starrett, Charles
  - The man from Sundown
  - North of the Yukon
  - Outpost of the Mounties
  - Riders of the Black River
  - Rio Grande
  - Spoilers of the range
  - Texas stampede
  - Thundering West
  - West of Santa Fe
  - Western caravans
- Steele, Bob
  - Feud of the range
  - Mesquite buckaroo
  - Smoky trails
- Stehnitsky, Nicholas
  - Marusia
- Stein, Alexander
  - A brivele der mamen
- Sten, Anna
  - Exile express
- Stephens, Harvey
  - You can't get away with murder
- Stephens, Marvin
  - Fighting thoroughbreds
- Stephenson, Henry
  - Adventures of Sherlock Holmes
  - Dramatic school
  - Private lives of Elizabeth and Essex
  - Tarzan finds a son
- Stephenson, James
  - Adventures of Jane Arden
  - Devil's Island
  - Espionage agent
  - Heart of the North
  - King of the underworld
  - Nancy Drew, detective
  - The old maid
  - On trial
  - Private lives of Elizabeth and Essex
  - Secret service of the air
  - Sons of liberty
  - Wanted by Scotland Yard
  - We are not alone
- Stevens, Harvey
  - Oklahoma kid
- Stevens, Onslow
  - Those high grey walls
  - When tomorrow comes
- Stevenson, Margot
  - Smashing the money ring
- Stewart, Eleanor
  - Flaming lead
- Stewart, James
  - Destry rides again
  - Ice follies of 1939
  - It's a wonderful world
  - Made for each other
  - Mr Smith goes to Washington
- Stewart, Sophie
  - Nurse Edith Cavell
- Stone, Bobby
  - Streets of New York
- Stone, Fred
  - Konga, the wild stallion
  - No place to go
- Stone, George E.
  - Housekeeper's daughter
  - Long shot
  - Night of nights
- Stone, Lewis
  - Andy Hardy gets spring fever
  - Hardys ride high
  - Ice follies of 1939
  - Joe and Ethel Turp call on the president
  - Out West with the Hardys
- Stone, Milburn
  - California frontier
  - Danger flight
  - Mystery plane
  - Nick Carter, master detective
  - Sky patrol
  - Stunt pilot
- Stone, Paula
  - Convicts at large
- Storey, June
  - Blue Montana skies
  - Colorado sunset
  - Home on the prairie
  - In old Monterey
  - Mountain rhythm
  - Orphans of the street
- Strange, Glenn
  - Fighting Gringo
- Strelkova, M.
  - Captain Grant's children
- Stroud, George
  - The Mikado
- Stuart, Gloria
  - It could happen to you
  - The three musketeers
  - Winner take all
- Sullavan, Margaret
  - Shining hour
- Sullivan, Francis L.
  - Spy of Napoleon
  - Ware case
- Sullivan, Maxine
  - Going places
  - St Louis blues
- Sully, Frank
  - Some like it hot
- Summerville, George (Slim)
  - All quiet on the western front
  - Charlie Chan in Reno
  - Jesse James
  - Winner take all
- Sunderland, Scott
  - Pygmalion
- Sutton, Kay
  - S.O.S. tidal wave
- Sutton, Paul
  - North of the Yukon
- Swarthout, Gladys
  - Ambush

- Tagliaferro, Magda
  - First film concert
- Talbot, Lyle
  - Forged passport
  - Second fiddle
  - They asked for it
  - Torture ship
- Taliaferro, Hal
  - Frontiers of '49
  - Riders of the frontier
- Tamiroff, Akim
  - Disputed passage
  - Honeymoon in Bali
  - King of Chinatown
  - Magnificent fraud
  - Paris honeymoon
  - Ride a crooked mile
  - Union Pacific
- Tana
  - Cuando canta la ley
  - La inmaculada
- Tapley, Colin
  - Storm over Bengal
- Tarasova, Alla
  - Conquests of Peter the Great
- Taube, Aino
  - Fram for framgang
- Tauber, Richard
  - Forbidden music
- Taylor, Dub
  - Taming of the West
- Taylor, Ferris
  - Mountain rhythm
- Taylor, Forrest
  - Phantom stage
  - Texas wildcats
- Taylor, Kent
  - Escape to paradise
  - Four girls in white
  - Gracie Allen murder case
  - Pirates of the skies
  - Sued for libel
  - Three sons
- Taylor, Mary
  - Lady of the tropics
- Taylor, Robert
  - Lady of the tropics
  - Lucky night
  - Remember?
  - Stand up and fight
- Tcherkassky, Alexis
  - Cossacks in exile
- Teasdale, Verree
  - Fifth Avenue girl
  - Topper takes a trip
- Teitelbaum, Abraham
  - Two sisters
- Temple, Shirley
  - Little princess
  - Susannah of the Mounties
- Templey, Marguerite
  - Indiscretions
- Tenin, Boris
  - Man with the gun
- Terhune, Max
  - Night riders
  - Red river range
  - Santa Fe stampede
  - Three Texas steers
- Terry, Hazel
  - Prisoner of Corbal
  - Torpedoed
- Thibaud, Jacques
  - First film concert
- Thomas, Frank M.
  - They made her a spy
- Thomas, Frankie
  - Angels wash their faces
  - Code of the streets
  - Little tough guys in society
  - Nancy Drew and the hidden staircase
  - Nancy Drew, detective
  - Nancy Drew, reporter
  - Nancy Drew, trouble shooter
- Thomas, Jameson
  - Death goes North
- Thomas, John
  - One dark night
- Thomas, Mary
  - Our neighbors, the Carters
- Tiapkina, E.
  - Soviet border
- Tobin, Dan
  - Black limelight
- Tobin, Genevieve
  - Dramatic school
  - Our neighbors, the Carters
  - Yes, my darling daughter
  - Zaza
- Todd, Mabel
  - Mysterious Miss X
  - Mystery of the white room
  - Street of missing men
- Tolchanov, I. M.
  - Oppenheim family
- Toler, Sidney
  - Charlie Chan at Treasure Island
  - Charlie Chan in Honolulu
  - Charlie Chan in Reno
  - City in darkness
  - Disbarred
  - Heritage of the desert
  - Kid from Kokomo
  - King of Chinatown
  - Law of the pampas
- Tone, Franchot
  - Fast and furious
  - Girl downstairs
- Toomey, Regis
  - Smashing the spy ring
  - Society smugglers
- Tovar, Lupita
  - Fighting Gringo
  - Tropic fury
- Towne, Rosella
  - Adventures of Jane Arden
  - Code of the secret service
- Tracy, Lee
  - Fixer Dugan
  - The spellbinder
- Tracy, Spencer
  - Stanley and Livingstone
- Travers, Henry
  - Remember?
  - Stanley and Livingstone
  - You can't get away with murder
- Travers, Linden
  - Inspector Hornleigh on holiday
- Travis, June
  - Federal man-hunt
  - Little Orphan Annie
- Treacher, Arthur
  - Barricade
  - Bridal suite
  - Little princess

- Treadville, Betty
  - One dark night
- Tree, Dorothy
  - City in darkness
  - Mystery of Mr Wong
- Trenker, Luis
  - The challenge
- Trent, John
  - Danger flight
  - Mystery plane
  - Sky patrol
  - Stunt pilot
- Trevor, Claire
  - Allegheny uprising
  - I stole a million
  - Stagecoach
- Troyanovsky, M.
  - On his own
- Truex, Ernest
  - Ambush
  - Bachelor mother
  - Island of lost men
  - It's a wonderful world
  - Little accident
  - Swing, sister, swing
  - Swing that cheer
- Turner, Lana
  - Calling Dr Kildare
  - Dancing co-ed
  - Dramatic school
  - These glamour girls
- Turner, Roscoe
  - Flight at midnight
- Turpin, Ben
  - The movies march on
- Twelvetrees, Helen
  - Persons in hiding
  - Unmarried

- Umurzakov, Elubai
  - Amangeldy
- Usher, Guy
  - Wolf call
- Uzhvi, N.
  - New horizons

- Vaconelli, Frank
  - Wild horse canyon
- Vale, Virginia
  - Legion of the lawless
- Valentino, Rudolph
  - The movies march on
- Vallee, Rudy
  - Second fiddle
- Valli, Joe
  - Typhoon treasure
- Vallin, Ninon
  - First film concert
- Vanel, Charles
  - Crossroads
- Vanni, Vanna
  - Ho perduto mio marito
- Varennes, Jacques
  - Bouquets from Nicholas
- Veidt, Conrad
  - Devil is an empress
  - U-boat 29
- Velez, Lupe
  - Girl from Mexico
  - Mexican spitfire
- Venable, Evelyn
  - Heritage of the desert
- Vernay, Annie
  - Betrayal
- Vernon, Suzy
  - A man and his wife
- Vernon, Wally
  - Broadway serenade
  - Chasing danger
- Verrati, Ciro
  - Il corsaro nero
- Vetterlung, Inga-Bodil
  - Familjen Andersson
  - Happy cavaliers
- Viarisio, Enrico
  - Ho perduto mio marito
- Victor, Henry
  - Nick Carter, master detective
- Villegas, Lucio
  - Fighting Gringo
- Vinson, Helen
  - In name only
- Vital
  - Double crime in the Maginot Line
- Vogel, Nadine
  - Bizarre bizarre
- Voitsik, A. I.
  - Oppenheim family
- Von Eltz, Theodor
  - They made her a spy
- Von Hernried, Paul
  - Goodbye, Mr Chips
- Von Stroheim, Eric
  - L'alibi
  - Boys' school
- Voskovec
  - The world is ours
- Vosper, Frank
  - Spy of Napoleon
- Vyner, Margaret
  - Bombs over London

- Walburn, Raymond
  - Eternally yours
  - Heaven with a barbed wire fence
  - It could happen to you
  - Let freedom ring
- Waldo, Janet
  - Tom Sawyer, detective
- Waldron, Charles
  - Thou shalt not kill
- Walker, Nella
  - When tomorrow comes
- Walker, Ray
  - Pirates of the skies
- Walker, Syd
  - The gang's all here
- Wallace, Morgan
  - Mystery of Mr Wong
  - Timber stampede
- Wallen, Sigurd
  - Du gamla, du fria
  - Familjen Andersson
  - Med folket för fosterlandet
- Waller, Eddy
  - Konga, the wild stallion
  - New frontier
- Walters, Luana
  - Mexicali rose
- Waram, Percy
  - . . . One third of a nation
- Ware, Linda
  - Star maker
- Warner, H. B.
  - Arrest Bulldog Drummond
  - Bulldog Drummond's bride
  - Bulldog Drummond's secret police
  - Let freedom ring
  - Mr Smith goes to Washington
  - Nurse Edith Cavell
  - Torpedoed
- Warren, Philip
  - Tom Sawyer, detective
- Warwick, John
  - This man is news
- Warwick, Robert
  - Almost a gentleman
  - Konga, the wild stallion
- Watkin, Pierre
  - Wall Street cowboy
- Watson, Bobs
  - Blackmail
  - On borrowed time
- Watson, Lucile
  - Made for each other
  - The women
- Watson, Minor
  - Adventures of Huckleberry Finn
- Wayne, John
  - Allegheny uprising
  - New frontier
  - Night riders
  - Red river range
  - Santa Fe stampede
  - Stagecoach
  - Three Texas steers
  - Wyoming outlaw
- Weaver, Frank
  - Jeepers creepers
- Weaver, Leon
  - Jeepers creepers
- Weaver, Loretta
  - Jeepers creepers
- Weaver, Marjorie
  - Chicken wagon family
  - Cisco kid and the lady
  - Honeymoon's over
  - Young Mr Lincoln
- Weaver, Philip
  - This man is news
- Wei, Y. L.
  - Sable Cicada
- Weidjen, Bullan
  - Baldevins Brollop
- Weidler, Virginia
  - Bad little angel
  - Fixer Dugan
  - The great man votes
  - Lone wolf spy hunt
  - Outside these walls
  - Rookie cop
  - The under-pup
  - The women
- Weintraub, Rebecca
  - Two sisters
- Weissmuller, Johnny
  - Tarzan finds a son
- Welden, Ben
  - Federal man-hunt
- Wells, Jacqueline
  - Behind prison gates
  - Flight to fame
  - Kansas terrors
  - My son is a criminal
  - Torture ship
- Werich
  - The world is ours
- Westergren, Hakan
  - Rena, rama sanningen
- Westley, Helen
  - Wife, husband and friend
  - Zaza
- Westman, Nydia
  - When tomorrow comes
- Weston, Ruth
  - Made for each other
- Whalen, Michael
  - Mysterious Miss X
  - Outside these walls
  - They asked for it
- Wheeler, Bert
  - Cowboy quarterback
- Whelan, Arleen
  - Boy friend
  - Sabotage
  - Thanks for everything
  - Young Mr Lincoln
- Whitley, Ray
  - Renegade ranger
  - Trouble in Sundown
- Whittaker, Charles
  - Frontiers of '49
  - Law comes to Texas
  - Lone star pioneers
- Whittaker, Slim
  - Fighting Gringo
  - Rollin' westward
- Whitty, Dame May
  - Lady vanishes
- Wilcox, Robert
  - Gambling ship
  - Man they could not hang
  - Swing that cheer
  - Undercover doctor
- Wilcoxon, Henry
  - Chasing danger
  - Tarzan finds a son
  - Woman doctor
- Wilder, Patricia
  - Thanks for the memory
- William, Warren
  - Day-time wife
  - Gracie Allen murder case
  - Lone wolf spy hunt
  - Man in the iron mask
- Williams, D. J.
  - Demon barber of Fleet Street
- Williams, Edgar
  - Special inspector
- Williams, Emlyn
  - Dead men tell no tales
  - Jamaica Inn
- Williams, Guinn
  - Bad lands
  - Blackmail
  - Fugitive at large
  - Legion of lost flyers
  - Mutiny on the Blackhawk
  - Street of missing men

ACTORS AND ACTRESSES—*Continued*

- Williams, Hugh
  - Dead men tell no tales
  - Inspector Hornleigh
- Williams, Larry
  - Waterfront
- Willis, Nolan
  - Riders of the frontier
- Willis, Norman
  - Legion of the lawless
- Willm, Pierre-Richard
  - Betrayal
  - Rasputin
- Wills, Chill
  - Arizona legion
  - Racketeers of the range
  - Timber stampede
  - Trouble in Sundown
- Wilson, Charles
  - Fighting thoroughbreds
- Wilson, Frank C.
  - Murder is news
- Wilson, Marie
  - Cowboy quarterback
  - Should husbands work?
  - Sweepstakes winner
  - Waterfront
- Winge, Holger
  - Skanör-Falsterbo
- Winninger, Charles
  - Babes in arms
  - Barricade
  - Destry rides again
  - Three smart girls grow up
- Winters, Linda
  - North of the Yukon
- Withers, Googie
  - The gang's all here
- Withers, Grant
  - Boys' reformatory
  - Daughter of the tong
  - Lure of the wasteland
  - Mr Wong in Chinatown
  - Mystery of Mr Wong
  - Navy secrets
- Withers, Jane
  - Boy friend
  - Chicken wagon family
  - Pack up your troubles
- Witherspoon, Cora
  - Woman doctor
- Wolf, Simon
  - Mothers of today
- Wolheim, Louis
  - All quiet on the western front
- Wong, Anna May
  - Island of lost men
  - King of Chinatown
- Wood, Britt
  - Range war
- Wood, Charles B.
  - Man from Texas
- Wood, Helen
  - Almost a gentleman
- Wood, Peggy
  - Housekeeper's daughter
- Woodbury, Joan
  - Mystery of the white room
- Woods, Donald
  - Beauty for the asking
  - Girl from Mexico
  - Heritage of the desert
  - Mexican spitfire
- Woods, Harry
  - Blue Montana skies
  - In early Arizona
- Woolf, Edgar Allan
  - The wizard of Oz
- Woollcott, Alexander
  - Five times five
- Woolley, Monty
  - Artists and models abroad
  - Man about town
- Worden, Hank
  - Ghost town riders
- Worms, Marcelle-Jean
  - Heart of Paris
  - Rasputin
  - Song of the streets
- Worth, Constance
  - Mystery of the white room
- Wray, Fay
  - Navy secrets
  - Smashing the spy ring
- Wray, John
  - All quiet on the western front
- Wyman, Jane
  - Kid from Kokomo
  - Kid nightingale
  - Private detective
  - Tail spin
  - Torchy plays with dynamite
- Wynters, Charlotte
  - Nancy Drew, trouble shooter
  - Panama patrol
  - Renegade trail

- Yaconelli, Frank
  - Across the plains
  - Drifting westward
  - Trigger Smith
- Yacht Club Boys
  - Artists and models abroad
- Yarde, Margaret
  - Prison without bars
- Yonnel, Jean
  - Kreutzer sonata
- Young, Artie
  - Bronze buckaroo
- Young, Carleton
  - Honor of the West
  - Port of hate
- Young, Georgiana
  - Story of Alexander Graham Bell
- Young, Loretta
  - Eternally yours
  - Kentucky
  - Story of Alexander Graham Bell
  - Wife, husband and friend
- Young, Polly Ann
  - Port of hate
  - Story of Alexander Graham Bell
- Young, Robert
  - Bridal suite
  - Honolulu
  - Maisie
  - Miracles for sale
  - Shining hour
- Young, Roland
  - Here I am a stranger
  - Night of nights
  - Topper takes a trip
  - Yes, my darling daughter
- Yung, Sen
  - Charlie Chan at Treasure Island
  - Charlie Chan in Honolulu
  - Charlie Chan in Reno
- Yuriev, Y.
  - Captain Grant's children

- Zarubina, I.
  - Friends
- Zayenda, Edmund
  - Mamele
- Zellman, Tollie
  - Rena, rama sanningen
- Zhakov, O.
  - The great citizen
- Zharov, M.
  - Conquests of Peter the Great
  - New horizons
- Zorina
  - On your toes
- Zucco, George
  - Adventures of Sherlock Holmes
  - Captain Fury
  - Magnificent fraud
- Zuker, Ben
  - Without a home

BOOKS (Adapted)

- Abramowitz, S. J.
  - The light ahead
- Axelson, Mary McDougal
  - A child is born
- Baldwin, Faith
  - Comet over Broadway
- Baum, L. Frank
  - The wizard of Oz
- Beeding, Francis
  - The Norwich victims (Dead men tell no tales)
- Benefield, Barry
  - Chicken wagon family
- Benes, K. J.
  - Stolen life
- Berkeley, Reginald
  - Dawn (Nurse Edith Cavell)
- Bradshaw, George and Day, Price
  - Lady and the mob
- Brand, Max
  - Destry rides again
- Breuer, Bessie
  - Memory of love (In name only)
- Bromfield, Louis
  - The rains came
- Brontë, Emily
  - Wuthering Heights
- Burnett, Frances Hodgson
  - Sara Crew, or the little princess (Little princess)
- Burnett, W. R.
  - Doctor Socrates (King of the underworld)
- Cain, James M.
  - Career in C major (Wife, husband and friend)
- Camp, Wadsworth
  - Last warning (House of fear)
- Campbell, Sir Malcolm
  - Salute to the gods (Burn 'em up O'Connor)
- Castle, Irene
  - My husband (Story of Vernon and Irene Castle)
  - My memories of Vernon Castle (Story of Vernon and Irene Castle)
- Charteris, Leslie
  - Angels of doom (The saint strikes back)
  - The million pound day (Saint in London)
- Clarke, Donald Henderson
  - Housekeeper's daughter
- Clifford, Charles L.
  - The real glory
- Cohen, Lester
  - Sweepings (Three sons)
- Collison, Wilson
  - Dark dame (Maisie)
- Denison, Muriel
  - Susannah of the Mounties
- D'Erzell, Catalina
  - La inmaculada
- Dickens, Charles
  - A Christmas carol
- Douglas, Lloyd C.
  - Disputed passage
- Doyle, Sir Arthur Conan
  - Hound of the Baskervilles
- Dumas, Alexandre
  - Man in the iron mask
  - The three musketeers
- Du Maurier, Daphne
  - Jamaica Inn
- Dupuy-Mazuel, H.
  - The chess player of Vilna (Devil is an empress)
- Edmonds, Walter D.
  - Drums along the Mohawk
- Edwards, James G.
  - Mystery of the white room
- Eliot, George
  - Mill on the Floss
- Feuchtwanger, Lion
  - The Oppermanns (Oppenheim family)
- Foote, John Taintor
  - The look of eagles (Kentucky)
- Giono, Jean
  - Regain (Harvest)
  - Un de baumugnes (Heartbeat)
- Gorky, Maxim
  - Autobiography (On his own)
- Grey, Zane
  - Heritage of the desert
  - Rangle River

- Harding, Bertita
  - The phantom crown (Juarez)
- Haycox, Ernest
  - Trouble shooter (Union Pacific)
- Hillman, Gordon Malherbe
  - The great man votes
- Hilton, James
  - Goodbye, Mr Chips
  - We are not alone
- Hoover, J. Edgar
  - Persons in hiding
  - Persons in hiding (Undercover doctor)
- Kaus, Gina
  - The sisters Klee (The affair Lafont)
- Keene, Carolyn
  - Nancy Drew series (Nancy Drew, detective)
  - Nancy Drew Series (Nancy Drew, reporter)
- Kipling, Rudyard
  - Gunga Din [poem]
- Lake, Stuart N.
  - Frontier marshal
- Latimer, Jonathan
  - The dead don't care (Last warning)
- London, Jack
  - Mutiny of the Elsinore
  - Romance of the Redwoods
  - Wolf call
- McNeile, H. C. (Sapper)
  - Bulldog Drummond and the Oriental mind (Bulldog Drummond's bride)
  - The final count (Arrest Bulldog Drummond)
  - Temple tower (Bulldog Drummond's secret police)
- Mason, A. E. W.
  - Four feathers
- Mayer, Edwin Justus
  - Exile express
- Millhauser, Bertram and Dix, Beulah Marie
  - They made me a criminal
- Mitchell, Margaret
  - Gone with the wind
- Mowery, William Byron
  - Heart of the North
- Neumann, Alfred
  - Tragedie imperiale (Rasputin)
- Nord, Pierre
  - Double crime in the Maginot Line
- Odlum, Jerome
  - Dust be my destiny
  - Each dawn I die
- O'Flaherty, Liam
  - The puritan
- Orlan, Pierre Mac
  - Port of shadows
- Parkhill, Forbes
  - Stand up and fight
- Rawson, Clayton
  - Death from a top hat (Miracles for sale)
- Remarque, Erich Maria
  - All quiet on the western front
- Roche, Arthur Somers
  - Penthouse (Society lawyer)
- Rosny, J. H.
  - Dans les rue (Song of the streets)
- Sabatini, Rafael
  - Prisoner of Corbal
- Saunders, John Monk
  - Flight commander (Dawn patrol)
- Shelley, Mary Wollstonecraft
  - Frankenstein (Son of Frankenstein)
- Sidney, Margaret
  - Five little peppers and how they grew
- Smith, Thorne
  - Topper takes a trip
- Stong, Phil
  - Career
- Swanson, Neil H.
  - The first rebel (Allegheny uprising)
- Tolstoy, Leo
  - Kreutzer sonata
- Turnbull, Margaret
  - Looking after Sandy (Bad little angel)
- Turrou, Leon G.
  - Nazi spies in America (Confessions of a Nazi spy)
- Twain, Mark
  - Adventures of Huckleberry Finn
  - Tom Sawyer, detective
- Vance, Louis Joseph
  - Lone wolf spy hunt
- Van Dine, S. S.
  - Gracie Allen murder case
- Verne, Jules
  - Captain Grant's children
- Very, Pierre
  - Les disparus de St Agil (Boys' school)
- Walton, Francis
  - Women in the wind
- Watkin, Lawrence Edward
  - On borrowed time
- Wharton, Edith
  - The old maid
- Woodward, W. E.
  - Evelyn Prentice (Stronger than desire)
- Wren, Percival Christopher
  - Beau Geste
- Wylie, Philip
  - Death makes a decree (Charlie Chan in Reno)

DANCE DIRECTORS

- Ballanchine, George
  - On your toes
- Belcher, Ernest
  - Little princess
- Berkeley, Busby
  - Broadway serenade
- Castle, Nicholas
  - Boy friend
  - Little princess
- Connolly, Bobby
  - Honolulu
  - The wizard of Oz
- De Marco, Tony
  - Shining hour
- Felix, Seymour
  - Broadway serenade
- Floyd, Frank
  - Gone with the wind
- Harak, Buddy
  - Exile express
- King, George
  - Dancing co-ed
  - Idiot's delight
- King, Matty
  - Swing, sister, swing
- Larkin, Eddie
  - Blondie meets the boss
- Lee, Sammy
  - Honolulu
- Prinz, Eddie
  - Gone with the wind
- Prinz, LeRoy
  - Artists and models abroad
  - The great Victor Herbert
  - Magnificent fraud
  - Man about town
  - Paris honeymoon
  - St Louis blues
  - Sudden money
  - Zaza
- Rasch, Albertina
  - Sweethearts
- Robel, David
  - Allegheny uprising
- Sawyer, Geneva
  - Boy friend
  - Little princess

DIRECTORS

- Allegret, Marc
  - The curtain rises
  - Heart of Paris
  - Orage
- Amy, George
  - Kid nightingale
- Archainbaud, George
  - Boy trouble
  - Night work
  - Some like it hot
  - Thanks for the memory
- Arnshtam, L.
  - Friends
- Arvedson, Ragnar
  - Happy cavaliers
- Asquith, Anthony
  - Pygmalion
- Auer, John H.
  - Calling all Marines
  - Forged passport
  - Orphans of the street
  - S.O.S. tidal wave
  - Smuggled cargo
  - Thou shalt not kill
- Bacon, Lloyd
  - A child is born
  - Espionage agent
  - Indianapolis speedway
  - Oklahoma kid
  - Wings of the navy
- Badger, Clarence
  - Rangle River
- Baggot, King
  - Tumbleweeds
- Banks, Monty
  - Shipyard Sally
  - Smiling along
- Barsha, Leon
  - Manhattan shakedown
  - Murder is news
  - Special inspector
- Barton, Charles
  - Behind prison gates
  - Five little peppers and how they grew
- Beal, Scott E.
  - Convicts at large
- Beaudine, William
  - Torchy Blane in Chinatown
- Beebe, Ford
  - Oklahoma frontier
- Bennett, Spencer
  - Across the plains
  - Oklahoma terror
  - Riders of the frontier
- Benoit-Levy, Jean
  - Youth in revolt
- Berger, Ludwig
  - Three waltzes
- Berkeley, Busby
  - Babes in arms
  - Comet over Broadway
  - Fast and furious
  - They made me a criminal
- Berne, Josef
  - Mirele Efros
- Bernhardt, Kurt
  - Crossroads
- Blake, Ben K.
  - Two sisters
- Borzage, Frank
  - Disputed passage
  - Shining hour
- Botelier, Arcady
  - El capitan adventurero
- Brahm, John
  - Let us live
  - Rio
- Brenon, Herbert
  - Housemaster
- Bretherton, Howard
  - Boys' reformatory
  - Danger flight
  - Irish luck
  - Navy secrets
  - Sky patrol
  - Star reporter
  - Tough kid
  - Undercover agent
- Brignone, Guido
  - Per uomini soli
- Brower, Otto
  - Stop, look and love
  - Too busy to work
  - Winner take all
- Brown, Alan
  - The movies march on
- Brown, Clarence
  - Idiot's delight
  - The rains came
- Browning, Tod
  - Miracles for sale

DIRECTORS—*Continued*

- Bucquet, Harold S.
  - Calling Dr Kildare
  - On borrowed time
  - Secret of Dr Kildare
- Bulgakov, Leo
  - Marusia
- Burger, Hans
  - Crisis
- Butler, David
  - East side of heaven
  - Kentucky
  - That's right—you're wrong
- Buzzell, Edward
  - At the circus
  - Honolulu
- Cabanne, Christy
  - Legion of lost flyers
  - Mutiny on the Blackhawk
  - Smashing the spy ring
  - Tropic fury
- Camerini, Mario
  - Il Signor Max
- Cammage, Maurice
  - Bouquets from Nicholas
- Capra, Frank
  - Mr Smith goes to Washington
- Carne, Marcel
  - Bizarre bizarre
  - Port of shadows
- Carstairs, John Paddy
  - Saint in London
- Cenzato, Giovanni
  - Ho perduto mio marito
- Chenal, Pierre
  - L'alibi
- Cheng, Y. C.
  - Fight to the last
- Clemens, William
  - Dead end kids on dress parade
  - Devil's Island
  - Nancy Drew and the hidden staircase
  - Nancy Drew, detective
  - Nancy Drew, reporter
  - Nancy Drew, trouble shooter
- Clifton, Elmer
  - California frontier
- Cline, Edward F.
  - Peck's bad boy with the circus
- Coleman, C. C. Jr
  - Flight to fame
  - Homicide bureau
  - Missing daughters
  - My son is a criminal
  - Outpost of the Mounties
  - Spoilers of the range
- Collins, Lewis D.
  - Fugitive at large
  - Hidden power
  - Strange case of Dr Meade
  - Trapped in the sky
  - Whispering enemies
- Conway, Jack
  - Lady of the tropics
  - Let freedom ring
- Cortez, Ricardo
  - Chasing danger
  - The escape
  - Heaven with a barbed wire fence
- Cromwell, John
  - In name only
  - Made for each other
- Cukor, George
  - The women
  - Zaza
- Cummings, Irving
  - Hollywood cavalcade
  - Story of Alexander Graham Bell
- Curtiz, Michael
  - Daughters courageous
  - Dodge City
  - Four wives
  - Private lives of Elizabeth and Essex
  - Sons of liberty
- Czinner, Paul
  - Stolen life
- Dawn, Norman
  - Taku
- De Mille, Cecil B.
  - Land of liberty
  - Union Pacific
- Decoin, Henri
  - Mademoiselle ma mere
- Del Ruth, Roy
  - Here I am a stranger
  - Star maker
  - Tail spin
- Deming, Norman
  - Riders of the Black River
  - Taming of the West
- Diamant-Berger, Henri
  - La vierge folle
- Diege, Samuel
  - Ride 'em, cowgirl
  - Singing cowgirl
  - Water rustlers
- Dieterle, William
  - Juarez
- Dmytryk, Edward
  - Television spy
- Donovan, Frank
  - Five times five
- Donskoi, Mark
  - On his own
- Douglas, Gordon
  - Zenobia
- Dovzhenko, Alexander
  - Shors
- Dreville, Jean
  - Devil is an empress
  - A man and his wife
- Dupont, E. A.
  - Hell's kitchen
- Duvivier, Julien
  - End of a day
  - Escape from yesterday
- Dwan, Allan
  - Frontier marshal
  - The gorilla
  - The three musketeers
- Eason, B. Reeves
  - Blue Montana skies
  - Mountain rhythm
- Eisenstein, Sergei
  - Alexander Nevsky
- Elter, Marco
  - Allergi masnadieri
- Elvey, Maurice
  - Return of the frog
  - Spy of Napoleon
- Enright, Ray
  - Angels wash their faces
  - Going places
  - Naughty but nice
  - On your toes
- Ermler, Friedrich
  - The great citizen
- Farrow, John
  - Five came back
  - Full confession
  - Reno
  - The saint strikes back
  - Sorority house
  - Women in the wind
- Fenton, Leslie
  - Stronger than desire
  - Tell no tales
- Fleming, Victor
  - Gone with the wind
  - The wizard of Oz
- Flood, James
  - Off the record
- Florey, Robert
  - Death of a champion
  - Disbarred
  - Hotel Imperial
  - Magnificent fraud
- Ford, John
  - Drums along the Mohawk
  - Stagecoach
  - Young Mr Lincoln
- Forde, Eugene
  - Honeymoon's over
  - Inspector Hornleigh
- Forde, Walter
  - Forbidden music
  - Inspector Hornleigh on holiday
  - Phantom strikes
- Foster, Norman
  - Charlie Chan at Treasure Island
  - Charlie Chan in Reno
- Fraiser, Harry
  - Lure of the wasteland
- Freeland, Thornton
  - The gang's all here
  - Over the moon
- Fric, Mac
  - The world is ours
- Friedman, David
  - Convicts at large
- Gallone, Carmine
  - Scipio Africanus
- Gambino, Domenico M.
  - Lotte nell 'ombra
- Gance, Abel
  - That they may live
- Gandera, Felix
  - Double crime in the Magi-not Line
- Garnett, Tay
  - Eternally yours
  - Trade winds
- Garrett, Otis
  - Exile express
  - Mystery of the white room
  - Witness vanishes
- Gasnier, Louis
  - La inmaculada
- Genina, Augusto
  - Under a kiss of fire
- Godfrey, Peter
  - Lone wolf spy hunt
- Goodwins, Leslie
  - Almost a gentleman
  - The day the bookies wept
  - Girl from Mexico
  - Mexican spitfire
  - Sued for libel
- Goulding, Edmund
  - Dark victory
  - Dawn patrol
  - The old maid
  - We are not alone
- Green, Alfred E.
  - Duke of West Point
  - Gracie Allen murder case
  - King of the turf
  - Ride a crooked mile
  - 20,000 men a year
- Green, Joseph
  - A brivele der mamen
  - Mamele
- Griffith, Edward H.
  - Cafe society
  - Honeymoon in Bali
- Grinde, Nick
  - Federal man-hunt
  - King of Chinatown
  - Man they could not hang
  - Million dollar legs
  - Scandal sheet
  - Sudden money
  - A woman is the judge
- Grune, Karl
  - Prisoner of Corbal
- Guichard, Charles
  - Kreutzer sonata
- Guitry, Sacha
  - Champs-Elysées
  - Indiscretions
- Gutman, D.
  - Captain Grant's children
- Hackenschmied, Alexander
  - Crisis
- Haley, Earl
  - Gentleman from Arizona
- Hall, Alexander
  - Amazing Mr Williams
  - Good girls go to Paris
  - Lady's from Kentucky
  - There's that woman again
- Halperin, Victor
  - Torture ship
- Harlan, Richard
  - Cuando canta la ley
- Hathaway, Henry
  - The real glory
- Hawks, Howard
  - Only angels have wings
- Herman, Al
  - Down the Wyoming trail
  - Man from Texas
  - Rollin' westward
  - Song of the buckaroo
  - Sundown on the prairie
- Hildebrand, Weyler
  - Rena, rama sanningen
- Hill, Robert
  - Drifting westward
  - Overland mail
  - Wild horse canyon
- Hill, Sinclair
  - Bombs over London

- Hillyer, Lambert
  - Convict's code
  - Girl from Rio
  - Should a girl marry?
- Hitchcock, Alfred
  - Jamaica Inn
  - Lady vanishes
- Hively, Jack
  - Panama lady
  - The spellbinder
  - They made her a spy
  - Three sons
  - Two thoroughbreds
- Hogan, James
  - Arrest Bulldog Drummond
  - Bulldog Drummond's bride
  - Bulldog Drummond's secret police
  - Grand jury secrets
  - $1,000 a touchdown
- Holmes, Ben
  - Little Orphan Annie
- Howard, David
  - Arizona legion
  - Fighting Gringo
  - Legion of the lawless
  - Renegade ranger
  - Timber stampede
  - Trouble in Sundown
- Howard, George
  - Rookie cop
- Howard, Leslie
  - Pygmalion
- Howard, William K.
  - Back door to heaven
- Hugon, Andre
  - Heroes of the Marne
- Humberstone, H. Bruce
  - Charlie Chan in Honolulu
  - Pack up your troubles
- Hurst, Brian Desmond
  - Prison without bars
- Ivanov, A. G.
  - Soviet border
- James, Allen
  - Trigger Smith
- Jaque, Christian
  - Boys' school
- Jason, Leigh
  - Career
  - Flying Irishman
- Johnson, Raymond K.
  - Code of the fearless
  - Daughter of the tong
  - In old Montana
- Kahn, Richard
  - Bronze buckaroo
- Kane, Joseph
  - Arizona kid
  - Frontier pony express
  - In old Caliente
  - In old Monterey
  - Rough riders' round-up
  - Saga of Death Valley
  - Shine on harvest moon
  - Southward ho
  - Wall Street cowboy
- Kanin, Garson
  - Bachelor mother
  - The great man votes
  - Next time I marry
- Keighley, William
  - Each dawn I die
  - Yes, my darling daughter
- Kellino, Roy
  - I met a murderer
- Kenton, Erle C.
  - Escape to paradise
  - Everything's on ice
  - Little tough guys in society
- King, George
  - Demon barber of Fleet Street
- King, Henry
  - Jesse James
  - Stanley and Livingstone
- King, Louis
  - Persons in hiding
  - Tom Sawyer, detective
  - Undercover doctor
- Kirsanoff, Dimitri
  - First film concert
- Kline, Herbert
  - Crisis
- Korda, Zoltan
  - Four feathers
- Koster, Henry
  - First love
  - Three smart girls grow up
- Kozintsev, Gregory
  - New horizons
- La Cava, Gregory
  - Fifth Avenue girl
- Lamont, Charles
  - Inside information
  - Little accident
  - Long shot
  - Panama patrol
  - Pride of the navy
  - Unexpected father
- Landers, Lew
  - Annabel takes a tour
  - Bad lands
  - Conspiracy
  - Fixer Dugan
  - Girl and the gambler
  - Pacific liner
  - Twelve crowded hours
- Lanfield, Sidney
  - Hound of the Baskervilles
  - Second fiddle
- Lang, Walter
  - Little princess
- Langan, John
  - Nancy Drew, reporter
- Lederman, D. Ross
  - Adventure in Sahara
  - North of Shanghai
  - Racketeers of the range
- Lee, Norman
  - Wanted by Scotland Yard
- Lee, Rowland V.
  - Son of Frankenstein
  - Sun never sets
  - Tower of London
- Leeds, Herbert I.
  - Chicken wagon family
  - Cisco kid and the lady
  - City in darkness
  - Mr Moto in Danger Island
  - Return of the Cisco kid
- Leisen, Mitchell
  - Artists and models abroad
  - Midnight
- Leonard, Robert Z.
  - Broadway serenade
- Levering, Joseph
  - Frontiers of '49
  - In early Arizona
  - Law comes to Texas
  - Lone star pioneers
- Levin, Moissaye
  - Amangeldy
- L'Herbier, Marcel
  - First film concert
  - Rasputin
- Litvak, Anatole
  - Confessions of a Nazi spy
- Lloyd, Frank
  - Rulers of the sea
- Lockwood, Roy
  - Mutiny of the Elsinore
- Lubin, Arthur
  - The big guy
  - Big town czar
  - Call a messenger
  - Mickey, the kid
  - Risky business
  - Secrets of a nurse
- Lubitsch, Ernst
  - Ninotchka
- Ludwig, Edward
  - Coast guard
- Lynn, Henry
  - Mothers of today
- McCarey, Leo
  - Love affair
- McCarey, Raymond B.
  - Outside these walls
  - Torchy runs for mayor
- MacDonald, David
  - Dead men tell no tales
  - This man is news
- MacDonald, Frank
  - Death goes North
  - First offenders
  - Flirting with fate
  - Jeepers creepers
  - They asked for it
- McDonough, Joe
  - Pirates of the skies
- McGann, William
  - Blackwell's Island
  - Everybody's hobby
  - Pride of the bluegrass
  - Sweepstakes winner
- Machaty, Gustav
  - Within the law
- McLeod, Norman Z.
  - Remember?
  - Topper takes a trip
- Malasomma, Nunzio
  - Eravamo sette sorelle
- Mamoulian, Rouben
  - Golden boy
- Marcharet, A.
  - Concentration camp
- Marin, Edwin L.
  - A Christmas carol
  - Fast and loose
  - Maisie
  - Society lawyer
- Marshall, George
  - Destry rides again
  - You can't cheat an honest man
- Marten, Alexander
  - Without a home
- Marton, Andrew
  - School for husbands
- May, Joe
  - House of fear
  - Society smugglers
- Mayo, Archie
  - They shall have music
- Meins, Gus
  - Covered trailer
  - His exciting night
  - My wife's relatives
  - Mysterious Miss X
  - Should husbands work?
- Milestone, Lewis
  - All quiet on the western front
  - Night of nights
- Moguy, Leonide
  - The affair Lafont
  - Forty little mothers
- Molander, Gustaf
  - En kvinnas ansikte
- Monkman, Noel
  - Typhoon treasure
- Morse, Terry
  - Adventures of Jane Arden
  - No place to go
  - On trial
  - Smashing the money ring
  - Waterfront
- Murphy, Dudley
  - Main Street lawyer
  - . . . One third of a nation
- Murphy, Ralph
  - Our neighbors, the Carters
- Musso, Jeff
  - The puritan
- Mycroft, Walter C.
  - Black limelight
- Nelson, Sam
  - Konga, the wild stallion
  - The man from Sundown
  - North of the Yukon
  - Parents on trial
  - Rio Grande
  - Texas stampede
  - Thundering West
  - West of Santa Fe
  - Western caravans
- Neumann, Kurt
  - All women have secrets
  - Ambush
  - Island of lost men
  - Unmarried
- Newfield, Sam
  - Fighting renegade
  - Flaming lead
  - Outlaw's paradise
  - Six-gun rhythm
  - Texas wildcats
  - Trigger pals
- Nichols, George Jr
  - Man of conquest
- Nigh, William
  - I am a criminal
  - Mr Wong in Chinatown
  - Mutiny in the big house
  - Mystery of Mr Wong
  - Streets of New York
- Noy, Wilford
  - Father O'Flynn

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- Nugent, Elliott
  - Cat and the canary
  - Never say die
- O'Connor, Frank
  - Mystic circle murder
- O'Donovan, Harry
  - Ireland's border line
- Olsson, Gunnar
  - Du gamla, du fria
- Ophuls, Max
  - First film concert
- Ozep, Fedor
  - Betrayal
- Pagnol, Marcel
  - Harvest
  - Heartbeat
- Palmeri, Amleto
  - Il corsaro nero
- Pehrson, Emil A.
  - Baldevins Brollop
  - Skanör-Falsterbo
- Petrov, Vladimir
  - Conquests of Peter the Great
- Pichel, Irving
  - The great commandment
- Poh, Richard
  - Sable Cicada
- Pommer, Erich
  - The beachcomber
- Popkin, Leo C.
  - One dark night
  - Reform school
- Potter, H. C.
  - Blackmail
  - Story of Vernon and Irene Castle
- Powell, Michael
  - U-boat 29
- Rapper, Irving
  - Off the record
- Ratoff, Gregory
  - Barricade
  - Day-time wife
  - Elsa Maxwell's hotel for women
  - Intermezzo: a love story
  - Rose of Washington Square
  - Wife, husband and friend
- Ray, Albert
  - Desperate trails
- Ray, Bernard B.
  - Smoky trails
- Raymond, Jack
  - A royal divorce
- Reed, Carol
  - Climbing high
- Reed, Jay Theodore
  - What a life
- Reed, Theodore
  - I'm from Missouri
- Reinert, Emil
  - Treachery on the high seas
- Renoir, Jean
  - Marseillaise
- Riesner, Charles F.
  - Winter carnival
- Roach, Hal
  - Captain Fury
  - Housekeeper's daughter
- Rogell, Albert S.
  - For love or money
  - Hawaiian nights
  - Last warning
  - Laugh it off
- Romm, Mikhail
  - Lenin in 1918
- Rosen, Phil
  - Ex-champ
  - Missing evidence
- Roshal, Gregory
  - Oppenheim family
- Rosmer, Milton
  - The challenge
- Ruggles, Wesley
  - Invitation to happiness
- St Clair, Malcolm
  - Everybody's baby
  - Jones family in Hollywood
  - Quick millions
- Salkow, Sidney
  - Fighting thoroughbreds
  - Flight at midnight
  - She married a cop
  - Storm over Bengal
  - Street of missing men
  - Woman doctor
  - Zero hour
- Sandrich, Mark
  - Man about town
- Santell, Alfred
  - Our leading citizen
- Santley, Joseph
  - Family next door
  - Spirit of Culver
  - Swing, sister, swing
  - Two bright boys
- Schertzinger, Victor
  - The Mikado
- Schunzel, Reinhold
  - Ice follies of 1939
- Schuster, Harold D.
  - Exposed
  - One hour to live
  - Swing that cheer
- Scott, Sherman
  - Beasts of Berlin
- Scotto, Aubrey
  - Gambling ship
  - I was a convict
- Sedgwick, Edward
  - Beware spooks
  - Burn 'em up O'Connor
- Seiler, Lewis
  - Dust be my destiny
  - Heart of the North
  - Hell's kitchen
  - Kid from Kokomo
  - King of the underworld
  - You can't get away with murder
- Seiter, William A.
  - Allegheny uprising
  - Susannah of the Mounties
  - Thanks for everything
- Seitz, George B.
  - Hardys ride high
  - Out West with the Hardys
  - 6,000 enemies
  - Thunder afloat
- Selander, Lesley
  - Heritage of the desert
  - Range war
  - Renegade trail
  - Silver on the sage
- Seymour, Harry
  - Torchy in Chinatown
- Sherman, George
  - Colorado sunset
  - Cowboys from Texas
  - Kansas terrors
  - Mexicali rose
  - New frontier
  - Night riders
  - Red river range
  - Rovin' tumbleweeds
  - Santa Fe stampede
  - Three Texas steers
  - Wyoming outlaw
- Sherman, Vincent
  - Return of Dr X
- Simon, S. Sylvan
  - Dancing co-ed
  - Four girls in white
  - Kid from Texas
  - These glamour girls
- Sinclair, Robert B.
  - Dramatic school
  - Joe and Ethel Turp call on the president
- Skoglund, Gunnar
  - Fram for framgang
- Sloane, Paul H.
  - Geronimo
- Smith, Noel
  - Code of the secret service
  - Cowboy quarterback
  - Private detective
  - Secret service of the air
  - Torchy plays with dynamite
- Snody, Robert R.
  - The Middleton family
- Stahl, John M.
  - When tomorrow comes
- Staub, Ralph
  - Western jamboree
- Steiner, Ralph
  - The city
- Stevens, George
  - Gunga Din
- Stevenson, Robert
  - Ware case
- Stoloff, Ben
  - Lady and the mob
- Stone, Andrew L.
  - The great Victor Herbert
  - Say it in French
- Strayer, Frank R.
  - Blondie
  - Blondie brings up baby
  - Blondie meets the boss
  - Blondie takes a vacation
- Sutherland, Edward A.
  - Flying deuces
- Taurog, Norman
  - Girl downstairs
  - Lucky night
- Thiele, William
  - Bad little angel
  - Bridal suite
- Thorpe, Richard
  - Adventures of Huckleberry Finn
  - Tarzan finds a son
- Tinling, James
  - Boy friend
- Tom, Konrad
  - Mamele
- Torres, Miguel C.
  - Juarez and Maximilian
- Tourneur, Jacques
  - Nick Carter, master detective
  - They all come out
- Tourneur, Maurice
  - Avec le sourire
- Townley, Jack
  - Home on the prairie
- Trauberg, Leonid
  - New horizons
- Trivas, Victor
  - Song of the streets
- Tryon, Glenn
  - Beauty for the asking
- Trystan, Leon
  - Neighbors
- Tuttle, Frank
  - I stole a million
  - Paris honeymoon
- Ulmer, Edgar G.
  - Cossacks in exile
  - The light ahead
- Vajda, Ladislaus
  - Wings over Africa
- Van Dyke, W. S. II
  - Andy Hardy gets spring fever
  - Another thin man
  - It's a wonderful world
  - Stand up and fight
  - Sweethearts
- Van Dyke, Willard
  - The city
- Vassiliev, D. I.
  - Alexander Nevsky
- Venturini, E. D.
  - Llano kid
- Vidor, Charles
  - Blind alley
  - Romance of the Redwoods
  - Those high grey walls
- Von Sternberg, Josef
  - Sergeant Madden
- Vorhaus, Bernard
  - Fisherman's wharf
  - Meet Dr Christian
  - Way down South
- Waggner, George
  - Ghost town riders
  - Honor of the West
  - Mystery plane
  - Phantom stage
  - Stunt pilot
  - Wolf call
- Wahlberg, Gideon
  - Send home no 7
- Walker, Norman
  - Torpedoed
- Wallace, Richard
  - The under-pup
- Wallen, Sigurd
  - Familjen Andersson
  - Med folket för fosterlandet
- Walsh, Raoul
  - Roaring twenties
  - St Louis blues

- Watson, William
  - Heroes in blue
- Watt, Nate
  - Law of the pampas
- Webb, Harry S.
  - Feud of the range
  - Mesquite buckaroo
  - Port of hate
- Weel, Arne
  - Livet paa hegnsgaard
- Weinstock, V.
  - Captain Grant's children
- Wellman, William A.
  - Beau Geste
- Werker, Alfred
  - Adventures of Sherlock Holmes
  - It could happen to you
  - News is made at night
- Whale, James
  - Man in the iron mask
- Whelan, Tim
  - Clouds over Europe
  - Mill on the Floss
- Wilbur, Crane
  - Man who dared
- Wilcox, Herbert
  - Nurse Edith Cavell
- Wolfson, P. J.
  - Boy slaves
- Wood, Sam
  - Goodbye, Mr Chips
- Wyler, William
  - Wuthering Heights
- Young, Harold
  - Code of the streets
  - Forgotten woman
  - Hero for a day
  - Newsboys' home
  - Sabotage
- Yutkevich, Sergei
  - Man with the gun

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- Acres, Harry
  - Saint in London
- Addinsell, Richard
  - The beachcomber
- Allan, Fleming
  - Ghost town riders
  - Wolf call
- Amfitheatrof, D.
  - Fast and furious
- Ansell, Eric
  - I met a murderer
- Arcos, Pilar
  - La inmaculada
- Arlen, Harold
  - Babes in arms
  - Love affair
  - The wizard of Oz
- Arnaud, Leo
  - Broadway serenade
- Auric, George
  - L'Alibi
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- Axt, Dr William
  - Kid from Texas
  - Tell no tales
  - Within the law
- Bakaleinikoff, Constantin
  - Fast and furious
  - Gentleman from Arizona
  - Meet Dr Christian
- Bang, Poul
  - Livet paa hegnsgaard
- Bennett, Russell
  - Annabel takes a tour
  - Fifth Avenue girl
- Berlin, Irving
  - Second fiddle
- Biondi, Remo
  - Some like it hot
- Bonanova, Fortunio
  - La inmaculada
- Borel-Clerc
  - Avec le sourire
- Boutelje, Phil
  - The great Victor Herbert
  - Magnificent fraud
- Brown, Nacio Herb
  - Babes in arms
- Buddie, William
  - Bridal suite
- Bullock, Walter
  - Little princess
  - The three musketeers
  - Wife, husband and friend
- Burke, Johnny
  - East side of heaven
  - Star maker
- Burleigh, Cecil
  - La inmaculada
- Buttolph, David
  - Elsa Maxwell's hotel for women
  - The gorilla
  - The three musketeers
  - Wife, husband and friend
- Carbonara, Gerard
  - Geronimo
- Carmichael, Hoagy
  - St Louis blues
  - Say it in French
  - Thanks for the memory
- Carter, Desmond
  - Over the moon
- Cherkose, Edward
  - Escape to paradise
  - My wife's relatives
- Choate, Ted
  - Rollin' westward
- Chudnow, David
  - Beasts of Berlin
  - Panama patrol
- Churchill, Frank
  - Fisherman's wharf
- Cicognini, Alessandro
  - Il corsaro nero
- Clare, Sidney
  - Pack up your troubles
  - Stop, look and love
- Cobb, Will D.
  - Star maker
- Cochran, Dorcas
  - Smoky trails
- Collins, Anthony
  - Allegheny uprising
  - Nurse Edith Cavell
- Colombo, Alberto
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- Conrad, Con
  - Story of Vernon and Irene Castle
- Coslow, Sam
  - St Louis blues
  - Society lawyer
- Dallin, Jacques
  - L'Alibi
- Davis, Jimmie
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- DeSylva, B. G.
  - Love affair
- Deutsch, Adolph
  - Kid from Kokomo
  - Off the record
- Donaldson, Walter
  - Broadway serenade
- Drake, Milton
  - Everything's on ice
  - Singing cowgirl
  - Water rustlers
- Drigo, Riccardo
  - Let freedom ring
- Dunayevsky, J.
  - Captain Grant's children
- Edens, Roger
  - Babes in arms
  - Ice follies of 1939
  - Society lawyer
- Edwards, Gus
  - Star maker
- Eisler, Hanns
  - The 400 million
  - Song of the streets
- Ellstein, Abe
  - A brivele der mamen
  - Mamele
- Emer, Michael
  - Crossroads
- Espino, Ponce
  - Time in the sun
- Felix, Lorenzo Reyes Jr
  - La inmaculada
- Feuer, Cy
  - Calling all Marines
  - Covered trailer
  - Fighting thoroughbreds
  - Flight at midnight
  - Forged passport
  - Frontier pony express
  - I was a convict
  - Jeepers creepers
  - Mickey, the kid
  - My wife's relatives
  - Mysterious Miss X
  - Pride of the navy
  - S.O.S. tidal wave
  - She married a cop
  - Shine on harvest moon
  - Should husbands work?
  - Smuggled cargo
  - Southward ho
  - Storm over Bengal
  - Thou shalt not kill
  - Woman doctor
  - Zero hour
- Findlay, Hal
  - Long shot
- Forbes, Lou
  - Gone with the wind
  - Intermezzo: a love story
  - Little Orphan Annie
  - Made for each other
- Forbstein, Leo F.
  - Angels wash their faces
  - Confessions of a Nazi spy
  - Dark victory
  - Dodge City
  - Four wives
  - Going places
  - Kid from Kokomo
  - King of the underworld
  - Naughty but nice
  - Off the record
  - Private lives of Elizabeth and Essex
  - Roaring twenties
  - They made me a criminal
  - We are not alone
  - Yes, my darling daughter
  - You can't get away with murder
- Forrest, Chet
  - Broadway serenade
  - Girl downstairs
  - Let freedom ring
  - Sweethearts
  - These glamour girls
- Franklin, Arthur
  - Cafe society
  - Paris honeymoon
  - St Louis blues
  - Some like it hot
- Freed, Arthur
  - Babes in arms
- Freed, Ralph
  - Flight at midnight
  - Rio
  - She married a cop
- Friedhofer, Hugo
  - Topper takes a trip
- Gluskin, Lud
  - Everything's on ice
  - Housekeeper's daughter
  - Man in the iron mask
- Gordon, Mack
  - Rose of Washington Square
  - Tail spin
  - Thanks for everything
- Gray, Allan
  - Prisoner of Corbal
- Guion, David W.
  - Rollin' westward
- Guizar, Tito
  - Cuando canta la ley
- Gutmann, Arthur
  - Bridal suite
- Hageman, Richard
  - Rulers of the sea
  - Stagecoach
- Hanley, James
  - Rose of Washington Square
- Harburg, E. Y.
  - Babes in arms
  - The wizard of Oz
- Harford, Frank
  - Riders of the frontier
  - Song of the buckaroo
- Harling, W. Frank
  - Stagecoach
- Hart, Lorenz
  - Babes in arms
- Harvan, Jaroslav
  - Crisis
- Hatley, Marvin
  - Captain Fury
  - Topper takes a trip
  - Zenobia

MUSIC—*Continued*

- Hauser, Armando
  - Wife, husband and friend
- Heifetz, Vladimir
  - Mirele Efros
- Henderson, Charles
  - Spirit of Culver
  - Swing, sister, swing
- Herbert, Victor
  - The great Victor Herbert
  - Sweethearts
- Heymann, Werner R.
  - Ninotchka
- Hollander, Frederick
  - Destry rides again
  - Disputed passage
  - Invitation to happiness
  - Island of lost men
  - Man about town
  - Midnight
  - Zaza
- Honegger, Arthur
  - Harvest
  - Pygmalion
- Howe, William
  - Fisherman's wharf
- Hughes, Langston
  - Way down South
- Ibert, Jacques
  - Heroes of the Marne
- Janis, Elsie
  - Dark victory
- Janssen, Werner
  - Eternally yours
  - Winter carnival
- Jaubert, Maurice
  - End of a day
- Jezek
  - The world is ours
- Johnson, Hall
  - Fugitive at large
  - Way down South
  - Zenobia
- Joos, Theodore
  - Star reporter
- Jurman, Walter
  - The great commandment
- Kabalevsky, A.
  - Shors
- Kahn, Gus
  - Bridal suite
  - Broadway serenade
  - Honolulu
- Kalmer, Bert
  - Story of Vernon and Irene Castle
- Kay, Edward
  - Girl from Rio
  - Mystery of Mr Wong
  - Streets of New York
  - Wolf call
- Kaylin, Samuel
  - Boy friend
  - Charlie Chan at Treasure Island
  - Charlie Chan in Honolulu
  - Chasing danger
  - Chicken wagon family
  - City in darkness
  - Everybody's baby
  - Frontier marshal
  - Heaven with barbed wire fence
  - Honeymoon's over
  - News is made at night
  - Pack up your troubles
  - Quick millions
  - Winner take all
- Kemp, Ramiro Gomez
  - La inmaculada
- Kent, Walter
  - Ride 'em, cowgirl
  - Singing cowgirl
  - Water rustlers
- Koehler, Ted
  - Love affair
- Korngold, Erich Wolfgang
  - Juarez
  - Private lives of Elizabeth and Essex
- Koshetz, Alexander
  - Marusia
- Kosma
  - Marseillaise
- Kraashaur, Raoul
  - Mountain rhythm
- Kriukov, Nikolai
  - Lenin in 1918
  - Oppenheim family
- Krumgold, Sigmund
  - Our neighbors, the Carters
- Krupa, Gene
  - Some like it hot
- Lane, Burton
  - Cafe society
  - Flight at midnight
  - St Louis blues
  - She married a cop
  - Some like it hot
- Lange, Arthur
  - Let freedom ring
- Lange, Johnny
  - Down the Wyoming trail
  - Rollin' westward
  - Six-gun rhythm
  - Song of the buckaroo
  - Trigger pals
- Lattes, Marcel
  - Avec le sourire
- Lava, William
  - My wife's relatives
  - New frontier
  - Night riders
- Leipold, John
  - Disputed passage
  - Flying deuces
  - Geronimo
  - Stagecoach
- Lenoir, Jean
  - Double crime in the Maginot Line
- Lipstone, Louis R.
  - Heritage of the desert
- Loesser, Frank
  - Cafe society
  - Destry rides again
  - Gracie Allen murder case
  - Hawaiian nights
  - Heritage of the desert
  - Island of lost men
  - Man about town
  - St Louis blues
  - Some like it hot
  - Zaza
- Ludig, Edwin E.
  - The Middleton family
- Macdonald, Ballard
  - Rose of Washington Square
- McHugh, Jimmy
  - Rio
- Malneck, Matty
  - Gracie Allen murder case
  - Hawaiian nights
  - Man about town
  - St Louis blues
- Mannheimer, Albert
  - Kid from Texas
- Manuel, Roland
  - Escape from yesterday
- Marvin, Frankie
  - Mountain rhythm
- Mathieson, Muir
  - The beachcomber
- Maxwell, Elsa
  - Elsa Maxwell's hotel for women
- Meinardi, Helen
  - Say it in French
- Menendez, Nilo
  - Escape to paradise
  - La inmaculada
- Mercer, Johnny
  - Going places
  - Naughty but nice
- Merlin, Milton
  - Kid from Texas
- Meyer, Abe
  - Convict's code
  - Fisherman's wharf
  - I am a criminal
- Meyers, Farlan
  - Fisherman's wharf
- Milhaud, Darius
  - Rasputin
- Mockbridge, Cyril J.
  - Adventures of Sherlock Holmes
  - Hound of the Baskervilles
  - Return of the Cisco kid
- Monaco, James V.
  - East side of heaven
  - Star maker
- Morros, Boris
  - Ambush
  - Artists and models abroad
  - Boy trouble
  - Cafe society
  - Disbarred
  - Never say die
  - Paris honeymoon
  - Persons in hiding
  - Ride a crooked mile
  - St Louis blues
  - Say it in French
  - Silver on the sage
  - Stagecoach
  - Sudden money
  - Thanks for the memory
  - Tom Sawyer, detective
  - Unmarried
- Morton, Arthur
  - The day the bookies wept
- Muse, Clarence
  - Way down South
- Neal, Boyd
  - Prisoner of Corbal
- Newman, Alfred
  - Beau Geste
  - The real glory
  - They shall have music
  - Wuthering Heights
- Newman, Charles
  - Fisherman's wharf
  - Flirting with fate
- Nielsen, Carl
  - Livet paa hegnsgaard
- Nolan, Bob
  - The man from Sundown
  - North of the Yukon
  - Rio Grande
  - Spoilers of the range
  - Thundering West
  - West of Santa Fe
  - Western caravans
- Noriega, Nenette
  - Cuando canta la ley
- Orlebeck, Lester
  - Wall Street cowboy
- Paul, Edward
  - Flying deuces
- Pellis, Bert
  - Rollin' westward
- Perisch, George
  - Exile express
- Pizzetti, Ildebrado
  - Scipio Africanus
- Pokrass, Samuel
  - Little princess
  - The three musketeers
  - Wife, husband and friend
- Porter, Lew
  - Down the Wyoming trail
  - Rollin' westward
  - Six-gun rhythm
  - Trigger pals
- Powell, Edward
  - Topper takes a trip
- Previn, Charles
  - Big town czar
  - Code of the streets
  - East side of heaven
  - Family next door
  - First love
  - For love or money
  - Forgotten woman
  - Gambling ship
  - Inside information
  - His exciting night
  - Little accident
  - Rio
  - Risky business
  - Society smugglers
  - Son of Frankenstein
  - Spirit of Culver
  - Sun never sets
  - Three smart girls grow up
  - Tower of London
  - When tomorrow comes
- Prokofiev, Sergei
  - Alexander Nevsky
- Pye, Merrill
  - Broadway serenade
  - Honolulu
- Raab, Leonid
  - Broadway serenade
- Rabinowitsh, Max
  - Four wives

- Rainger, Ralph
  - Artists and models abroad
  - Never say die
  - Paris honeymoon
  - Thanks for the memory
- Rathaus, Karol
  - Let us live
- Redner, L. H.
  - Down the Wyoming trail
- Reesen, Emil
  - Livet paa hegnsgaard
- Rene, Leon
  - Let freedom ring
- Rene, Otis
  - Let freedom ring
- Revel, Harry
  - Rose of Washington Square
  - Tail spin
  - Thanks for everything
- Ritter, Tex
  - Song of the buckaroo
- Robin, Leo
  - Artists and models abroad
  - Never say die
  - Paris honeymoon
  - St Louis blues
  - Thanks for the memory
- Robison, Carlson
  - Down the Wyoming trail
  - Song of the buckaroo
- Rodgers, Richard
  - Babes in arms
- Roemheld, H.
  - Nancy Drew, reporter
  - You can't get away with murder
- Rose, Freddie
  - Mountain rhythm
- Rosoff, Charles
  - Smoky trails
- Ruby, Herman
  - Story of Vernon and Irene Castle
- Rudnicky, Anthony
  - Cossacks in exile
- Rumshinsky, Joseph
  - Two sisters
- Ruthven, Ormond
  - Kid from Texas
- Salter, Hans J.
  - Call a messenger
  - The great commandment
- Samuels, Walter G.
  - Flirting with fate
- Sanucci, Frank
  - Lure of the wasteland
  - Mesquite buckaroo
  - Mystery plane
  - Riders of the frontier
  - Rollin' westward
  - Song of the buckaroo
- Sauveplane
  - Marseillaise
- Sawtell, Paul
  - Legion of the lawless
  - Mexican spitfire
- Schvarts, L.
  - On his own
- Schwartz, Lev
  - Concentration camp
- Scotto, Vincent
  - Under a kiss of fire
- Setaro, Andrea
  - Cat and the canary
- Sherman, Al
  - Ride 'em, cowgirl
  - Singing cowgirl
  - Water rustlers
- Shostakovich, Dmitri
  - Friends
  - New horizons
- Shuken, Leo
  - Flying deuces
  - Stagecoach
- Silvers, Louis
  - Hollywood cavalcade
  - Jesse James
  - Kentucky
  - Little princess
  - Stanley and Livingstone
  - Susannah of the Mounties
  - Tail spin
- Skinner, Frank
  - Rio
  - Son of Frankenstein
  - Spirit of Culver
  - Sun never sets
  - Swing, sister, swing
- Snell, David
  - Andy Hardy gets spring fever
  - Blackmail
  - Burn 'em up O'Connor
  - Calling Dr Kildare
  - Dancing co-ed
  - Secret of Dr Kildare
  - Stronger than desire
  - These glamour girls
  - Thunder afloat
  - The women
- Sooter, Rudy
  - Rollin' westward
- Spencer, Tim
  - The man from Sundown
  - Spoilers of the range
  - Western caravans
- Spoliansky, Michael
  - Over the moon
- Steiner, Max
  - Dark victory
  - Dawn patrol
  - Dodge City
  - Four wives
  - Gone with the wind
  - They made me a criminal
  - We are not alone
- Stoll, Georgie
  - Babes in arms
  - Honolulu
  - Ice follies of 1939
  - Society lawyer
  - The wizard of Oz
- Stoloff, M. W.
  - Amazing Mr Williams
  - Blind alley
  - Blondie brings up baby
  - Blondie meets the boss
  - Blondie takes a vacation
  - Golden boy
  - Good girls go to Paris
  - Homicide bureau
  - Lady and the mob
  - Let us live
  - Lone wolf spy hunt
  - Man they could not hang
  - Missing daughters
  - Mr Smith goes to Washington
  - North of the Yukon
  - Outside these walls
  - Scandal sheet
  - Smashing the spy ring
  - Texas stampede
  - There's that woman again
- Stone, Gregory
  - Ride a crooked mile
- Stothart, Herbert
  - Broadway serenade
  - Idiot's delight
  - Sweethearts
  - The wizard of Oz
- Straus, Oscar
  - Forbidden music
  - Three waltzes
- Strauss, Johann Jr
  - Three waltzes
- Strauss, Johann Sr
  - Three waltzes
- Stryker, Fred
  - Everything's on ice
  - Song of the buckaroo
- Styne, Jule
  - Pack up your troubles
  - Stop, look and love
- Susskind, H. W.
  - Crisis
- Szajewiez
  - Without a home
- Tarin, Carlos
  - Time in the sun
- Terr, Max
  - Fisherman's wharf
- Tillman, Floyd
  - Down the Wyoming trail
- Tiomkin, Dimitri
  - Mr Smith goes to Washington
- Toch, Ernst
  - Cat and the canary
- Tours, Frank
  - Almost a gentleman
  - Beauty for the asking
  - Boy slaves
  - Duke of West Point
  - King of the turf
- Toye, Geoffrey
  - The Mikado
- Verdun, Henry
  - That they may live
- Walsh, Raoul
  - St Louis blues
- Ward, Edward
  - Andy Hardy gets spring fever
  - Bad little angel
  - Blackmail
  - Broadway serenade
  - Dancing co-ed
  - Maisie
  - Nick Carter, master detective
  - Remember?
  - 6,000 enemies
  - Society lawyer
  - Stronger than desire
  - These glamour girls
  - Thunder afloat
  - The women
- Warren, Harry
  - Going places
  - Honolulu
  - Naughty but nice
- Waxman, Franz
  - Adventures of Huckleberry Finn
  - A Christmas carol
  - Dramatic school
  - Honolulu
  - Ice follies of 1939
  - Shining hour
- Webb, Roy
  - Arizona legion
  - Bachelor mother
  - Bad lands
  - Fighting Gringo
  - Five came back
  - Fixer Dugan
  - Flying Irishman
  - Girl from Mexico
  - Love affair
  - Panama lady
  - Racketeers of the range
  - Renegade ranger
  - Reno
  - Rookie cop
  - The saint strikes back
  - Sorority house
  - Sued for libel
  - They made her a spy
  - Three sons
  - Timber stampede
  - Trouble in Sundown
  - Two thoroughbreds
- Webster, Paul
  - Everything's on ice
  - Fisherman's wharf
- Whitley, Ray
  - Trouble in Sundown
- Wiener, Jean
  - Escape from yesterday
- Wright, Bob
  - Broadway serenade
  - Girl downstairs
  - Let freedom ring
  - Sweethearts
  - These glamour girls
- Young, Victor
  - Escape to paradise
  - Everything's on ice
  - Fisherman's wharf
  - Flirting with fate
  - Heritage of the desert
  - Man about town
  - Way down South
- Zahler, Lee
  - Frontiers of '49
  - Hidden power
- Zandenat, Ricardo
  - Betrayal

PLAYS (Adapted)

- Akins, Zoë
  - The old maid
- Anderson, Maxwell
  - Elizabeth the Queen (Private lives of Elizabeth and Essex)
- Arent, Arthur
  - . . . One third of a nation

PLAYS (Adapted)—*Continued*

- Artemowsky, Semen
  - Zaporozhetz Za Dunayem (Cossacks in exile) [operetta]
- Axelson, Mary McDougal
  - Life begins (A child is born)
- Bancroft, George Pleydell
  - Ware case
- Bataille, Henri
  - La vierge folle
- Bennett, Dorothy and White, Irving
  - Fly away home (Daughters courageous)
- Bernstein, Henri
  - Venin (Orage)
- Berton, Pierre and Simon, Charles
  - Zaza
- Biro, Lajos
  - Hotel Imperial
- Boothe, Clare
  - The women
- Brewer, George Emerson Jr and Bloch, Bertram
  - Dark victory
- Delf, Harry
  - The family upstairs (Stop, look and love)
- Dell, Floyd and Mitchell, Thomas
  - Little accident
- Deval, Jacques
  - Say it in French
- Eis, E. and O., Kaus, Gina and Wilhelm, Hans
  - Prison sans barreaux (Prison without bars)
- Fallon, Thomas F.
  - Last warning (House of fear)
- Ferber, Edna and Kaufman, George S.
  - Minick (No place to go)
- Flournoy, Richard
  - Beware spooks
- Gilbert, W. S. and Sullivan, Arthur
  - The Mikado [operetta]
- Gillette, William
  - Sherlock Holmes (Adventures of Sherlock Holmes)
- Goldsmith, Clifford
  - What a life
- Gordin, Jacob
  - Mirele Efros
- Guitry, Sacha
  - The great illusionist (Eternally yours)
  - Indiscretions
- Hackett, Albert and Goodrich, Frances
  - Up pops the devil (Thanks for the memory)
- Hay, Ian
  - Housemaster
- Herbert, Victor, De Gressac, Fred, Smith, Harry D., and Smith, Robert B.
  - Sweethearts [operetta]
- Jackson, Frederick
  - School for husbands
- Kaus, Gina and Fodor, Ladislaus
  - City in darkness
- Kavanaugh, Katharine
  - His exciting night
- Kelly, George
  - The torchbearers (Too busy to work)
- Lawes, Lewis E., and Finn, Jonathan
  - Chalked out (You can't get away with murder)
- Lazarus, Milton
  - Whatever goes up (Sudden money)
- Leoncavallo, Ruggiero
  - Zaza [opera]
- Lindsay, Howard and Robinson, Bertrand
  - Your Uncle Dudley (Too busy to work)
- Luchaire, Julien
  - Youth in revolt
- McGuire, William A.
  - Six cylinder love (Honeymoon's over)
- Mack, Willard
  - The dove (Girl and the gambler)
- Mapes, Victor and Collier, William Sr
  - The Hottentot (Going places)
- Marchand, Leopold and Muller, Hans
  - Trois valses (Three waltzes)
- Nicholson, Kenyon
  - Waterfront
- Odets, Clifford
  - Golden boy
- Osborne, Paul
  - On borrowed time
- Potter, H. C.
  - What's a fixer for? (Fixer Dugan)
- Raine, Norman Reilly and Butler, Frank
  - Hangman's whip (Island of lost men)
- Reed, Mark
  - Yes, my darling daughter
- Rice, Elmer
  - On trial
- Rodgers, Richard and Hart, Lorenz
  - Babes in arms
- Rodgers, Richard, Hart, Lorenz and Abbott, George
  - On your toes
- Shaw, George Bernard
  - Pygmalion
- Sherry, Gordon
  - Black limelight
- Sherwood, Robert E.
  - Idiot's delight
- Spence, Ralph
  - The gorilla
- Staritsky, M.
  - Marusia
- Storer-Clouston, J.
  - His first offense (Bizarre bizarre)
- Strock, Ralph
  - Wanted by Scotland Yard
- Szekely, Hans and Egyed, Zoltan
  - School of drama (Dramatic school)
- Veiller, Bayard
  - Within the law
- Verne, Jules
  - Captain Grant's children
- Verneuil, Louis
  - Avec le sourire
  - Mademoiselle ma mere
- Voskovec and Werich
  - Heads or tails (The world is ours)
- Warwick, James
  - Blind alley
- Werfel, Franz
  - Maximilian and Juarez (Juarez)
- Willard, John
  - Cat and the canary
- Winter, Keith
  - Shining hour

SCREEN WRITERS

- Aakjaer, Jeppe
  - Livet paa hegnsgaard
- Abbott, George
  - All quiet on the western front
- Achard, Marcel
  - L'alibi
  - Heart of Paris
  - Orage
- Ackland, Rodney
  - Smiling along
- Adams, Frank R.
  - Trade winds
- Adamson, Ewart
  - Long shot
- Ahearn, Thomas
  - Swing that cheer
- Akins, Zoe
  - Zaza
- Altschuler, Alice
  - Mickey, the kid
  - Sabotage
  - Woman doctor
- Anderson, Doris
  - Beauty for the asking
- Anderson, Maxwell
  - All quiet on the western front
- Andrews, Robert D.
  - I was a convict
  - Mutiny in the big house
  - Streets of New York
- Anthony, Joseph
  - The spellbinder
- Anthony, Stuart
  - Saga of Death Valley
  - Tom Sawyer, detective
- Arnoux, Alexander
  - Song of the streets
- Arnshtam, L.
  - Friends
- Arthur, Art
  - Day-time wife
  - Thanks for everything
- Atteberry, Duke
  - I'm from Missouri
- Atwater, Gladys
  - Five little peppers and how they grew
- Austin, Edward R.
  - Death goes North
- Austin, Guy K.
  - Rookie cop
- Avery, Stephen Morehouse
  - Rio
- Baker, Graham
  - Eternally yours
- Baker, Melville
  - Joe and Ethel Turp call on the president
- Baldwin, Earl
  - Off the record
- Barker, Ambrose
  - Convicts at large
- Bart, Jean
  - Juarez and Maximilian
- Bartlett, Sy
  - Amazing Mr Williams
- Beal, Scott E.
  - Convicts at large
- Beebe, Ford
  - Oklahoma frontier
  - Riders of the Black River
- Bein, Albert
  - Boy slaves
- Belden, Charles
  - Charlie Chan in Honolulu
  - Kid nightingale
  - Torchy plays with dynamite
- Belgard, Arnold
  - Zenobia
- Bennison, Andrew
  - Desperate trails
- Benoit-Levy, Jean
  - Youth in revolt
- Bercovici, Leonardo
  - Chasing danger
- Beresford, Harry
  - Long shot
- Bernauer, Rudolf
  - Forbidden music
- Berne, Josef
  - Mirele Efros
- Berthels, Ted
  - Du gamla, du fria
- Bibal, Robert
  - Double crime in the Maginot Line
- Biberman, Herbert
  - King of Chinatown
- Bigelow, Joe
  - Annabel takes a tour
- Binyon, Claude
  - Invitation to happiness
- Birinski, Leo
  - Full confession
- Biro, Lajos
  - Over the moon
- Blanchon, J. H.
  - Boys' school
- Blankfort, Michael
  - Blind alley
- Bleiman, M.
  - The great citizen

- Blum, Edwin
  - Adventures of Sherlock Holmes
- Boehm, David
  - Peck's bad boy with the circus
- Bogle, Charles, pseud of Fields, W. C.
  - You can't cheat an honest man
- Bohem, Endre
  - Blackmail
  - Four girls in white
  - Little Orphan Annie
  - Television spy
- Bolshintsov, M.
  - The great citizen
- Bolton, Whitney
  - Spirit of Culver
- Boylan, Malcolm Stuart
  - Lady's from Kentucky
  - St Louis blues
- Brackett, Charles
  - Midnight
  - Ninotchka
  - What a life
- Brand, Max
  - Calling Dr Kildare
  - Secret of Dr Kildare
- Brecher, Irving
  - At the circus
- Bren, J. Robert
  - Five little peppers and how they grew
- Breslow, Lou
  - Hollywood cavalcade
  - It could happen to you
  - Pack up your troubles
  - 20,000 men a year
- Brice, Monte
  - Boy trouble
  - Night work
- Bricker, George
  - King of the underworld
  - They made her a spy
  - Torchy Blane in Chinatown
- Bright, John
  - Back door to heaven
- Brockway, William W.
  - Everybody's hobby
- Brown, George Carleton
  - Thou shalt not kill
- Brown, Karl
  - Man they could not hang
  - A woman is the judge
- Brown, Rowland
  - Lady's from Kentucky
- Bruce, George
  - Duke of West Point
  - King of the turf
  - Man in the iron mask
- Brush, Katharine
  - Honeymoon in Bali
- Buchman, Harold
  - Forgotten woman
  - Hero for a day
  - North of Shanghai
  - Outside these walls
- Buchman, Sidney
  - Mr Smith goes to Washington
- Buckingham, Tom
  - Spirit of Culver
- Buckley, Harold
  - Nick Carter, master detective
- Bucknall, Nathalie
  - Five little peppers and how they grew
  - Four girls in white
- Buckner, Robert Henry
  - Angels wash their faces
  - Dodge City
  - Espionage agent
  - Oklahoma kid
  - You can't get away with murder
- Buffington, Adele
  - Beauty for the asking
- Burbridge, Betty
  - Colorado sunset
  - Kansas terrors
  - New frontier
  - Night riders
  - Red river range
  - Rovin' tumbleweeds
  - Santa Fe stampede
  - Three Texas steers
  - Wyoming outlaw
- Burnet, Dana
  - The great commandment
- Burnford, Paul
  - Time in the sun
- Burton, Val
  - Two bright boys
- Busch, Niven
  - Angels wash their faces
  - Off the record
- Butler, David
  - East side of heaven
  - That's right—you're wrong
- Butler, Frank
  - Never say die
  - Paris honeymoon
  - Star maker
- Butler, Hugo
  - Adventures of Huckleberry Finn
  - A Christmas carol
  - Society lawyer
- Cady, Jerry
  - Five came back
  - Full confession
  - Sued for libel
  - Two thoroughbreds
  - Winner take all
- Caesar, Arthur
  - Star maker
- Cain, James M.
  - Stand up and fight
  - When tomorrow comes
- Callaghan, George
  - Long shot
- Campbell, Alan
  - Sweethearts
  - Trade winds
- Carole, Joseph
  - Scandal sheet
- Carroll, Richard
  - Five came back
- Carson, Richard
  - Beau Geste
- Carter, Harrison
  - Calling all Marines
- Caven, Taylor
  - Should husbands work?
- Cavett, Frank
  - Rulers of the sea
- Chanslor, Roy
  - One hour to live
- Chapin, Robert
  - Blondie brings up baby
  - Blondie takes a vacation
  - Everybody's baby
- Chodorov, Jerome
  - Conspiracy
  - Juarez and Maximilian
- Clork, Harry
  - Flirting with fate
- Cobb, Irvin S.
  - Our leading citizen
- Coen, Franklin
  - Exposed
  - Fighting thoroughbreds
  - Forged passport
- Cohen, Bennett R.
  - North of the Yukon
  - Renegade ranger
  - Riders of the Black River
  - Thundering West
  - West of Santa Fe
  - Western caravans
- Cohen, Samuel H.
  - Two sisters
- Coldeway, Anthony
  - Devil's Island
  - Pacific liner
  - Smashing the money ring
- Cole, Lester
  - The big guy
  - I stole a million
  - Secrets of a nurse
  - Winter carnival
- Collins, Richard
  - Rulers of the sea
- Collison, Wilson
  - There's that woman again
- Companeez, J.
  - L'alibi
  - Betrayal
- Condon, Charles
  - Mystic circle murder
- Conselman, William
  - East side of heaven
  - Smiling along
  - That's right—you're wrong
- Cooper, Olive
  - Annabel takes a tour
  - Mysterious Miss X
  - Orphans of the street
  - She married a cop
- Cooper, Willis
  - Son of Frankenstein
- Coppel, Alec
  - Over the moon
- Cormack, Bartlett
  - The beachcomber
- Corrigan, Lloyd
  - Boy trouble
  - Night work
- Cowan, Sada
  - Stop, look and love
- Cram, Mildred
  - Love affair
- Crouse, Russel
  - Artists and models abroad
  - The great Victor Herbert
- Cunningham, Jack
  - Union Pacific
- Curran, Charles
  - Adventures of Jane Arden
  - Heroes in blue
- Dalrymple, Ian
  - Clouds over Europe
- Darling, Scott
  - Mr Wong in Chinatown
  - Mystery of Mr Wong
  - Stunt pilot
- Daves, Delmer
  - Love affair
  - $1,000 a touchdown
- De Benedetti, Aldo
  - Eravamo sette sorelle
- DeLeon, Walter
  - Cat and the canary
  - Union Pacific
  - Zenobia
- DeMille, William
  - Captain Fury
- DeMond, Albert
  - Women in the wind
- Denis, Susan
  - Taku
- De Peyret-Chappuis, Charles
  - La vierge folle
- De Wolf, Karen
  - Blondie brings up baby
  - Blondie takes a vacation
  - Everybody's baby
  - Saga of Death Valley
- Dickey, Marcel
  - Outlaw's paradise
- Dickins, Stafford
  - Dead men tell no tales
- Dinneen, Joseph F.
  - Let us live
- Dix, Marion
  - Climbing high
  - Forbidden music
- Dixon, Peter
  - Down the Wyoming trail
- Dolan, Frank
  - Street of missing men
- Donoghue, Frank
  - Espionage agent
- Doria, Luciano
  - Per uomini soli
- Douglas, Gordon
  - Housekeeper's daughter
- Dovzhenko, Alexander
  - Shors
- Drake, Oliver
  - Arizona legion
  - Cowboys from Texas
  - Fighting Gringo
  - Racketeers of the range
  - Renegade ranger
  - Trouble in Sundown
- Drake, William
  - Adventures of Sherlock Holmes
  - The three musketeers
- Drinkwater, John
  - Mill on the Floss
- Drummond, Reed
  - The Middleton family
- Duff, Warren
  - Each dawn I die
  - Espionage agent
  - Oklahoma kid
- Duffy, Albert
  - Beware spooks
  - Blind alley
  - Coast guard

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- Duffy, Jesse
  - Riders of the frontier
- Du Garde Peach, L.
  - Forbidden music
- Dunne, Philip
  - The rains came
  - Stanley and Livingstone
- Duvivier, Julien
  - End of a day
  - Escape from yesterday
- Dymow, Ossip
  - Mirele Efros
- Edwards, Edgar
  - Manhattan shakedown
  - Murder is news
  - Special inspector
- Edwards, Gus
  - Star maker
- Edwards, James G.
  - Mystery of the white room
- Eisenstein, Sergei
  - Alexander Nevsky
- Eliscu, Edward
  - His exciting night
  - Little tough guys in society
- Elkins, Saul
  - Off the record
  - Pride of the navy
- Elliott, Gertrude
  - Torpedoed
- Ellis, Robert
  - Chasing danger
  - City in darkness
  - The escape
  - Susannah of the Mounties
  - Too busy to work
- Emmett, Robert
  - Across the plains
  - Drifting westward
  - Man from Texas
  - Overland mail
  - Trigger Smith
  - Wild horse canyon
- English, Richard
  - Million dollar legs
- Englund, Ken
  - Artists and models abroad
  - Good girls go to Paris
  - There's that woman again
- Epstein, Julius J.
  - Daughters courageous
  - Four wives
- Epstein, Marie
  - Youth in revolt
- Epstein, Philip G.
  - Daughters courageous
  - Four wives
  - There's that woman again
- Ermler, Friedrich
  - The great citizen
- Ettlinger, Don
  - Shipyard Sally
- Eunson, Dale
  - All women have secrets
- Evarts, Hal G.
  - Tumbleweeds
- Faulkner, Virginia
  - Bridal suite
- Felton, Earl
  - Calling all Marines
  - Orphans of the street
  - Smuggled cargo
  - Society smugglers
- Fenton, Frank
  - Saint in London
- Ferdinand, Roger
  - A man and his wife
- Fergusson, Harvey
  - Stand up and fight
- Ferris, Walter
  - Little princess
  - Magnificent fraud
  - Susannah of the Mounties
- Fessier, Michael
  - Angels wash their faces
  - Espionage agent
  - Wings of the navy
- Fields, Herbert
  - Honolulu
- Fields, Joseph A.
  - Girl and the gambler
  - Girl from Mexico
  - Mexican spitfire
  - Two thoroughbreds
- Finn, H. Jonathan
  - Angels wash their faces
  - Smashing the money ring
- Fitzgerald, Edith
  - Within the law
- Fitz-Richard, Arthur
  - Sun never sets
- Fitzsimons, Cortland
  - Death of a champion
- Flavin, J. Edward
  - First offenders
- Flick, Pat C.
  - His exciting night
- Flournoy, Richard
  - Beware spooks
  - Blondie
  - Blondie brings up baby
  - Blondie meets the boss
  - Blondie takes a vacation
- Foote, John Taintor
  - Broadway serenade
  - Kentucky
- Ford, Corey
  - Remember?
  - Topper takes a trip
  - Winter carnival
  - Zenobia
- Forrest, Hal
  - Sky patrol
- Fort, Garrett
  - Panama lady
  - Twelve crowded hours
  - Zero hour
- Fortune, Jan
  - Man of conquest
- Foster, Lewis R.
  - Million dollar legs
  - Night work
  - Some like it hot
  - Sudden money
  - Tom Sawyer, detective
- Francis, Owen
  - Pack up your troubles
  - 20,000 men a year
- Franklin, Dean
  - Code of the secret service
- Franklin, Paul
  - Blue Montana skies
  - Home on the prairie
  - The man from Sundown
  - Spoilers of the range
  - Timber stampede
- Fuchs, Daniel
  - The day the bookies wept
- Fuller, Sam
  - Adventure in Sahara
  - Federal man-hunt
- Fullman, S.
  - Prisoner of Corbal
- Furthman, Jules
  - Only angels have wings
- Gabriel, Gilbert
  - Hotel Imperial
  - Magnificent fraud
- Gallaher, Don
  - Mystic circle murder
- Gallone, Carmine
  - Scipio Africanus
- Gambino, Domenico M.
  - Lotte nell 'ombra
- Gamet, Kenneth
  - Devil's Island
  - Everybody's hobby
  - Nancy Drew and the hidden staircase
  - Nancy Drew, detective
  - Nancy Drew, reporter
  - You can't get away with murder
- Gance, Abel
  - That they may live
- Gandera, Felix
  - Double crime in the Maginot Line
- Garnett, Tay
  - Trade winds
- Garrett, Oliver H. P.
  - Four feathers
  - . . . One third of a nation
- Gates, Harvey
  - Meet Dr Christian
  - Navy secrets
- Gatzert, Nate
  - Frontiers of '49
  - In early Arizona
  - Law comes to Texas
  - Lone star pioneers
- Geiger, Miriam
  - Woman doctor
- Geraghty, Gerald
  - Arizona kid
  - Blue Montana skies
  - In old Caliente
  - In old Monterey
  - Mexicali rose
  - Mountain rhythm
  - Southward ho
  - Wall Street cowboy
  - Western jamboree
- Geraghty, Maurice
  - Silver on the sage
- Gibbons, Eliot
  - Flight at midnight
- Gibney, Sheridan
  - Disputed passage
- Giler, Berne
  - Legion of the lawless
- Gilliat, Sidney
  - Inspector Hornleigh on holiday
  - Jamaica Inn
  - Lady vanishes
  - Phantom strikes
- Goldbeck, Willis
  - Calling Dr Kildare
  - Secret of Dr Kildare
- Golden, Ray
  - The three musketeers
- Goldman, Harold
  - Girl downstairs
- Goodrich, Frances
  - Another thin man
  - Society lawyer
- Gordon, Homer
  - In old Montana
- Gordon, Leon
  - Society lawyer
- Gottlieb, Alex
  - Ex-champ
  - Gambling ship
  - Inside information
  - Mystery of the white room
- Gozzano, Sam
  - The scorched earth
- Granet, Bert
  - Annabel takes a tour
  - The day the bookies wept
  - Fixer Dugan
- Grant, James Edward
  - Miracles for sale
  - There's that woman again
- Grant, Morton
  - His exciting night
  - Rookie cop
  - Timber stampede
- Grayson, Charles
  - For love or money
  - Hawaiian nights
  - Newsboys' home
  - Swing, sister, swing
  - Unexpected father
- Green, George
  - Spirit of Culver
- Greene, Eve
  - Little accident
- Grey, John
  - Hawaiian nights
- Griffin, Eleanor
  - St Louis blues
  - Street of missing men
- Grossman, F. Maury
  - Swing that cheer
- Gruber, Frank
  - Death of a champion
- Gruzdev, I.
  - On his own
- Guiol, Fred
  - Gunga Din
- Guitry, Sacha
  - Champs-Elysées
  - Indiscretions
- Guitton, Jean
  - Forty little mothers
- Hackett, Albert
  - Another thin man
  - Society lawyer
- Haislip, Harvey
  - Thunder afloat
- Haley, Earl
  - Gentleman from Arizona
- Hall, Jane
  - These glamour girls

- Hall, Norman S.
  - Blue Montana skies
  - Boys' reformatory
  - Frontier pony express
  - Wall Street cowboy
- Hamilton, Harry
  - Main Street lawyer
- Hammett, Dashiell
  - Another thin man
- Hanline, Maurice
  - Four wives
- Harari, Robert
  - Day-time wife
- Harmon, Francis S.
  - Land of liberty
- Harper, Pat
  - Western jamboree
- Harris, Ray
  - Story of Alexander Graham Bell
- Harrison, Joan
  - Jamaica Inn
- Hartman, Don
  - Never say die
  - Paris honeymoon
  - Star maker
- Hartmann, Edmund L.
  - Big town czar
  - Ex-champ
  - Last warning
  - Two bright boys
- Hawks, Howard
  - Indianapolis speedway
  - Only angels have wings
- Hay, Ian
  - Return of the frog
- Hayward, Lillie
  - Disbarred
  - King of Chinatown
  - Television spy
  - Unmarried
- Hecht, Ben
  - Gunga Din
  - It's a wonderful world
  - Lady of the tropics
  - Let freedom ring
  - Wuthering Heights
- Heerman, Victor
  - Golden boy
- Hellinger, Mark
  - Comet over Broadway
  - Roaring twenties
- Hellman, Sam
  - Frontier marshal
  - Here I am a stranger
  - Stanley and Livingstone
  - The three musketeers
- Hertz, David
  - Blackmail
  - Stronger than desire
- Herzig, Sig
  - Going places
  - Indianapolis speedway
  - They made me a criminal
- Higgins, John C.
  - They all come out
- Hildebrand, W.
  - Familjen Andersson
- Hill, Ethel
  - Little princess
- Hilton, James
  - We are not alone
- Hoerl, Arthur
  - California frontier
  - Panama patrol
  - Ride 'em, cowgirl
  - Singing cowgirl
  - Water rustlers
- Hoffenstein, Samuel
  - Bridal suite
- Hoffman, Charles
  - Annabel takes a tour
- Hoffman, Joseph
  - Boy friend
  - Jones family in Hollywood
  - Pride of the navy
  - Quick millions
- Hoffman, Leonard
  - Heaven with a barbed wire fence
  - Honeymoon's over
- Hoffman, Renaud
  - Our neighbors, the Carters
- Hogan, Michael
  - Nurse Edith Cavell
- Holmes, Brown
  - Hollywood cavalcade
- Horman, Arthur T.
  - Behind prison gates
  - Call a messenger
  - Code of the streets
  - For love or money
  - Missing evidence
  - My son is a criminal
  - Smashing the spy ring
  - Society smugglers
  - They asked for it
- Horwin, Jerry
  - Rose of Washington Square
  - Sun never sets
- Houser, Lionel
  - First love
  - Forgotten woman
  - Girl from Mexico
  - Sabotage
  - Tell no tales
- Houston, Norman
  - Heritage of the desert
  - In old Caliente
- Howard, Sidney
  - Gone with the wind
- Howard, William K.
  - Back door to heaven
- Hughes, Langston
  - Way down South
- Hugon, Andre
  - Heroes of the Marne
- Hume, Cyril
  - Tarzan finds a son
- Hunter, G. R.
  - The Middleton family
- Hunter, Ian
  - Escape to paradise
  - Fisherman's wharf
  - Meet Dr Christian
- Hunyady, Sandor
  - Girl downstairs
- Huston, John
  - Juarez
- Hyland, Frances
  - Charlie Chan in Reno
  - Cisco kid and the lady
  - Everybody's baby
  - Winner take all
- Ivanov, A. G.
  - Soviet border
- Ivanov, V.
  - Amangeldy
- Jackson, Felix
  - Bachelor mother
  - Destry rides again
  - Girl downstairs
  - Three smart girls grow up
- Jackson, Frederick
  - Say it in French
  - School for husbands
- Jacobs, Harrison
  - Heritage of the desert
  - I am a criminal
  - Law of the pampas
  - Renegade trail
- Jacoby
  - Betrayal
- Jacoby, Michael
  - Smuggled cargo
- James, Rian
  - The gorilla
  - Housekeeper's daughter
- James, Walter
  - Convicts at large
- Jamieson, Hazel
  - Reform school
- Jarrett, Dan
  - Flirting with fate
- Jarrico, Paul
  - Beauty for the asking
- Jeanson, Henri
  - The curtain rises
- Jennings, Talbot
  - Rulers of the sea
- Jerome, Mark
  - Invitation to happiness
- Jeske, George
  - The day the bookies wept
- Jevne, Jack
  - Captain Fury
  - Topper takes a trip
- Johnson, Earl
  - Rookie cop
- Johnson, Nunnally
  - Jesse James
  - Rose of Washington Square
  - Wife, husband and friend
- Johnson, Raymond
  - In old Montana
- Johnson, Robert Lee
  - Taming of the West
- Johnston, Agnes Christine
  - All women have secrets
  - Hardys ride high
  - Out West with the Hardys
- Jones, Grover
  - Captain Fury
  - Lucky night
  - The under-pup
  - Unmarried
- Josephson, Julien
  - The rains came
  - Stanley and Livingstone
- Juttke, R.
  - L'alibi
- Kahn, Gorden
  - Ex-champ
  - Mickey, the kid
  - Newsboys' home
  - S.O.S. tidal wave
- Kahn, Richard
  - Bronze buckaroo
- Kandel, Aben
  - Rio
- Kanin, Michael
  - Panama lady
- Kapler, A.
  - Lenin in 1918
- Katz, Lee
  - Blackwell's Island
  - Code of the secret service
  - Heart of the North
  - Kid nightingale
  - Man who dared
  - No place to go
  - Return of Dr X
  - Waterfront
  - Women in the wind
- Katz, Wilbur
  - Blackwell's Island
- Kaufman, Charles
  - Exposed
- Kaufman, Wolfe
  - Sued for libel
- Kaus, Gina
  - The affair Lafont
- Keaton, Buster
  - Jones family in Hollywood
  - Quick millions
- Kedrowsky, Vladimir
  - Marusia
- Kellino, Pamela
  - I met a murderer
- Kellino, Roy
  - I met a murderer
- Kelly, Burt
  - Swing, sister, swing
- Kelso, Edmund
  - Sundown on the prairie
- Kennedy, Margaret
  - Stolen life
- Kent, Robert E.
  - Charlie Chan in Reno
- Kenyon, Curtis
  - Thanks for everything
- Kern, James V.
  - That's right—you're wrong
- Kilpatrick, Tom
  - Whispering enemies
- Kimble, Lawrence
  - Adventures of Jane Arden
  - No place to go
  - Off the record
- King, Hugh
  - Flight at midnight
- Kirwan, Patrick
  - The challenge
- Kist, Andrei
  - Marusia
- Klein, Wally
  - Indianapolis speedway
  - Oklahoma kid
- Kobler, John
  - Forgotten woman
- Koch, C.
  - Marseillaise
- Kofka, Hans
  - Crossroads
- Kohn, Ben G.
  - Pirates of the skies
- Kohn, Grauman
  - Heaven with a barbed wire fence
- Koselka, Fritz
  - Forbidden music
- Kozintsev, Gregory
  - New horizons

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- Krafft, John W.
  - Convict's code
  - I am a criminal
- Kraike, Michel
  - Call a messenger
- Kraly, Hans
  - Broadway serenade
- Krasna, Norman
  - Bachelor mother
- Krause, Kay
  - Private detective
- Krims, Milton
  - Confessions of a Nazi spy
  - We are not alone
- Krumgold, Joseph
  - Main Street lawyer
- Kuller, Sid
  - The three musketeers
- Kurnitz, Harry
  - Fast and furious
  - Fast and loose
- La Barba, Fidel
  - Susannah of the Mounties
- La Blanche, Ethel
  - Exile express
  - Flirting with fate
- Landis, Adrian
  - Everything's on ice
- Langdon, Harry
  - Flying deuces
- Langley, Noel
  - The wizard of Oz
- Lardner, Ring Jr
  - Meet Dr Christian
- Larkin, John
  - Charlie Chan at Treasure Island
  - News is made at night
  - Rose of Washington Square
- Lasky, Jesse Jr
  - Union Pacific
- Latimer, Jonathan
  - Lone wolf spy hunt
- Launder, Frank
  - Lady vanishes
- Lauren, S. K.
  - Our neighbors, the Carters
- Lawrence, Vincent
  - Lucky night
- Lawson, John Howard
  - They shall have music
- Lederer, Charles
  - Broadway serenade
  - Within the law
- Lee, Connie
  - Mexicali rose
- Lee, Leonard
  - Street of missing men
- Lee, Robert N.
  - Tower of London
- Legrand, H. Andre
  - Kreutzer sonata
- Lehman, Gladys
  - Blondie brings up baby
  - Good girls go to Paris
  - There's that woman again
  - Those high grey walls
- Lengyel, Melchoir
  - Ninotchka
- Lennon, Thomas
  - Secrets of a nurse
- Leo, Maurice
  - Going places
- Leonidov, G.
  - Captain Grant's children
- Leshchenko, N.
  - Conquests of Peter the Great
- Leslie, Dudley
  - Black limelight
  - Housemaster
- Levering, Joseph
  - Riders of the frontier
- Levien, Sonya
  - Drums along the Mohawk
- Lewis, Cecil
  - Pygmalion
- Lewis, H. Clyde
  - Fisherman's wharf
- Lewis, Herbert C.
  - Escape to paradise
- Lindorm, Eric
  - Med folket för fosterlandet
- Lindsay, Howard
  - Artists and models abroad
- Lipman, William R.
  - Island of lost men
  - Persons in hiding
  - Television spy
  - Undercover doctor
- Lipscomb, W. P.
  - Pygmalion
  - Sun never sets
- Lipton, Lew
  - Broadway serenade
- Littleton, Scott
  - Torchy plays with dynamite
- Lively, Robert
  - The great Victor Herbert
- Lively, William
  - Federal man-hunt
  - Fighting renegade
- Loeb, Lee
  - Forged passport
  - Hawaiian nights
- Logan, Helen
  - Chasing danger
  - City in darkness
  - The escape
  - Susannah of the Mounties
  - Too busy to work
- London, Pauline
  - Tell no tales
- Long, Hal
  - Stanley and Livingstone
- Loos, Anita
  - The women
- Lorentz, Pare
  - The city
- Lowe, Sherman
  - Everything's on ice
- Lowell, James B.
  - They asked for it
- Ludwig, William
  - Blackmail
  - Hardys ride high
  - Out West with the Hardys
  - Stronger than desire
- Lundquist, T.
  - Familjen Andersson
- Lustig, H. G.
  - Heart of Paris
- Lustig, Jean
  - Orage
- Lynge, Fleming
  - Livet paa hegnsgaard
- Lynn, Hilary
  - Hollywood cavalcade
- MacArthur, Charles
  - Gunga Din
  - Wuthering Heights
- McCall, Mary C., Jr
  - Dramatic school
  - Maisie
- McCarey, Leo
  - Love affair
- McCarthy, John
  - Conspiracy
- McCarthy, Mary C.
  - Irish luck
- Macaulay, Richard
  - Kid from Kokomo
  - Naughty but nice
  - On your toes
  - Roaring twenties
- McCleod, John P.
  - Typhoon treasure
- McConville, Bernard
  - Arizona legion
  - Racketeers of the range
  - Timber stampede
- McCoy, Horace
  - Island of lost men
  - Persons in hiding
  - Television spy
  - Undercover doctor
- MacDonald, Philip
  - Blind alley
- MacDougall, Roger
  - This man is news
- MacFadden, Hamilton
  - Honeymoon's over
- McGowan, Dorrell
  - Jeepers creepers
  - Missing evidence
  - My wife's relatives
  - Rovin' tumbleweeds
  - Smashing the spy ring
  - Trouble in Sundown
- McGowan, Jack
  - Babes in arms
- McGowan, Stuart E.
  - Jeepers creepers
  - My wife's relatives
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  - Trouble in Sundown
- McGuire, William Anthony
  - Risky business
- McKenzie, Aeneas
  - Juarez
  - Private lives of Elizabeth and Essex
- MacKinnon, Allan
  - This man is news
- McLeod, Norman Z.
  - Remember?
- McNutt, William Slavens
  - Unmarried
- Mahoney, Wilkie C.
  - Some like it hot
- Maibaum, Richard
  - Amazing Mr Williams
  - Coast guard
  - Lady and the mob
- Makin, W. J.
  - Return of Dr X
- Malleson, Miles
  - A royal divorce
- Malloy, Doris
  - Mickey, the kid
- Mankiewicz, Herman J.
  - It's a wonderful world
- Mannheimer, Albert
  - Dancing co-ed
  - Kid from Texas
- Manning, Bruce
  - First love
  - Three smart girls grow up
- March, Joseph Moncure
  - Flirting with fate
  - Woman doctor
- Marchand, Leopold
  - Three waltzes
- Marcharet, A.
  - Concentration camp
- Marks, Clarence E.
  - Fighting thoroughbreds
  - Spirit of Culver
- Markson, Ben
  - I was a convict
  - Pride of the navy
- Marlow, Brian
  - Beware spooks
  - Unmarried
- Marquand, John W.
  - Mr Moto in Danger Island
- Martell-Dreyfus, N.
  - Marseillaise
- Martin, Al
  - Peck's bad boy with the circus
- Maschwitz, Eric
  - Goodbye, Mr Chips
- Mason, Grace Sartwell
  - Honeymoon in Bali
- Mason, James
  - I met a murderer
- Mason, Sarah Y.
  - Golden boy
- Maxwell, Elsa
  - Elsa Maxwell's hotel for women
- Mayer, Edwin Justus
  - Midnight
  - Rio
- Meehan, John
  - Eternally yours
- Meinardi, Helen
  - Next time I marry
- Melford, Austin
  - Mill on the Floss
  - School for husbands
- Melick, Weldon
  - Escape to paradise
- Melson, Charlie
  - Flirting with fate
- Meltzer, Lewis
  - Golden boy
  - Those high grey walls
- Menard, Wilman
  - 6,000 enemies
- Merlin, Milton
  - Burn 'em up O'Connor
  - Kid from Texas
- Merton, Roger
  - Down the Wyoming trail
- Miller, Alice D. G.
  - On borrowed time

Miller, Frank
  Father O'Flynn
Miller, Seton I.
  Dawn patrol
Millhauser, Bertram
  Nick Carter, master detective
  6,000 enemies
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  House of fear
  Mr Moto in Danger Island
Milton, Beaufoy
  Mutiny of the Elsinore
Moffitt, John C.
  I'm from Missouri
  Our leading citizen
  Ride a crooked mile
  St Louis blues
Moguy, Leonid
  The affair Lafont
Molander, Gustav
  Intermezzo: a love story
Monkman, Noel
  Typhoon treasure
Montaigue, Josef
  Range war
Mooney, Martin
  Mutiny in the big house
  Undercover agent
Moore, Daniel
  Flight at midnight
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  Rollin' westward
  Six-gun rhythm
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  Shining hour
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March 27, 1939; June 26, 1939; September 25, 1939; and December 25, 1939. (In a few instances, reference is made to issues of 1936, 1937 and 1938 when films have appeared in those years. For example: Mill on the Floss has appeared in the quarterly March issue of 1937 and the quarterly December issue of 1939.)

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Fighting Gringo (RKO) Sept 25
Fighting Renegade (Vic-Ka) Sept 25
Fighting Thoroughbreds (Rep) Mar 27
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First Love (Univ) Dec 25
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Fisherman's Wharf (RKO) Mar 27
Five Came Back (RKO) June 26, Sept 25
Five Little Peppers and How They Grew (Col) Sept 25, Dec 25
Five Times Five (RKO-Pathé) Sept 25
Fixer Dugan (RKO) June 26
Flaming Lead (Colo-SR) Dec 25
Flight at Midnight (Rep) Sept 25
Flight to Fame (Col) Mar 27
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Flying Deuces (RKO-Morros) Dec 25
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The Gorilla (Fox) June 26
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Hawaiian Nights (Univ) Sept 25, Dec 25
Heart of Paris (Tri-N) Mar 27
Heart of the North (War) Mar 27
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Hell's Kitchen (War) Sept 25
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Hollywood Cavalcade (Fox) Dec 25
Home on the Prairie (Rep) Mar 27
Homicide Bureau (Col) Mar 27
Honeymoon in Bali (Par) Dec 25
Honeymoon's Over (Fox) Dec 25
Honolulu (MGM) Mar 27
Honor of the West (Univ) Sept 25
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I Have Lost My Husband See Ho perduto mio marito
I Met a Murderer (GN-Gamma) Dec 25
I Stole a Million (Univ) Sept 25
I Was a Convict (Rep) Mar 27, June 26
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In Early Arizona (Col) Mar 27
In Name Only (RKO) Sept 25
In Old Caliente (Rep) Sept 25
In Old Montana (Spect-SR) June 26
In Old Monterey (Rep) Sept 25
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Invitation to Happiness (Par) June 26
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It Could Happen to You (Fox) June 26, Sept 25
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Joe and Ethel Turp Call on the President (MGM) Dec 25
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Kansas Terrors (Rep-Grey) Dec 25
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King of the Turf (Small-UA) Mar 27, June 26
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Lady and the Mob (Col) Mar 27
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Lady Vanishes (GB) Dec 26 '38, Mar 27
Lady's From Kentucky (Par) June 26
Land of Liberty (MPPDA) Sept 25
Last Warning (Univ) Dec 26 '38, Mar 27
Laugh It Off (Univ) Dec 25
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Law of the Pampas (Par-Sher) Dec 25
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Lenin in 1918 (Mos-Amk) Sept 25
Let Freedom Ring (MGM) Mar 27, June 26
Let Us Live (Col) Mar 27, June 26
The Light Ahead (Carm-Ul) Dec 25
Little Accident (Univ) Dec 25
Little Orphan Annie (Par) Dec 26 '38, Mar 27
Little Princess (Fox) Mar 27, June 26
Little Tough Guys in Society (Univ) Dec 26 '38, Mar 27
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Llano Kid (Sher-Par) Dec 25
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Lone Wolf Spy Hunt (Col) Mar 27
Long Shot (FA-GN) Mar 27
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Love Affair (RKO) Mar 27, June 26
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Made for Each Other (UA) Mar 27
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Man of Conquest (Rep) June 26
Man They Could Not Hang (Col) Sept 25, Dec 25
Man Who Dared (War) June 26
Man With the Gun (Amk) Mar 27
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PRODUCERS' ABBREVIATIONS

A—Audio
AB—Associated British
Acad—Academy
Ace—Ace
Acme—Acme
AF—Associated Features
AFA—AFA
AFE—Atlas Film Exchange
Aga—Aga
d'Aguiar—d'Aguiar
Ajax—Ajax
Al—Alliance
Alal—Alalaya
Amb—Ambassador
Amk—Amkino
AP—Advance Pictures
Apex—Apex
Arc—Arcadia
Arg—Argyle
Asher—Asher
Astor—Astor
Astra—Astra
Atl—Atlantic
Atlas—Atlas
Avr—Avramenko

B&D—British & Dominions
Ban—Banner
Bav—Bavaria
Be—Beacon
Beau—Beaumont
B Emp—British Empire
Best—Best Films
BF—Broadcast Films
B-FN—British-First National
BIP—British International Pictures
Bishop—Bishop
BL—British Lion
Box O—Box Office Productions
B-T—Burroughs-Tarzan
Bu—Butcher
Bul—Bulgakov
Burr—Burr

C&M—Carr & McLane Productions
Caes—Caesar
Cap—Capitol
Capi—Capitani
Carm—Carmel
Cas—Casino
Cath—Cathedral Films
Cel—Celebrity
Cen Fil—Centrala Filmow
CF—Collective Film
CFC—Chinese Film Company
CGF—Cine Grand Films
Chest—Chesterfield
Ci—Cinemart
CIA—CIA
Cin-P—Cines Pittaluga
Cine Lux—Cine Lux
Cineas-P—Cineas Paris
Cip—Cipar Films
Civic—Civic Films
Coast—Coast Pictures
Col—Columbia
Colo—Colony
Com—Commodore
Comm—Commonwealth
Comp F—Compagnie Française
Con—Concord
Conn—Conn
Cor—Coronet
Coro—Coronado
Cos—Cosmopolitan
Credo—Credo
Cres—Crescent
Crit—Criterion

Dar—Darmour
Dawn—Norman Dawn
Deka—Deka
Den—Denham
Dim—Dimeco
Disney—Walt Disney
Div—Diversion
DM—Douglas MacLean
Dublin—Dublin Films
DuW—DuWorld

Ec F—Eclair Films
Ed—Educational
E-F—Elekta-Films
Emp—Empire
EN-F—European News-Film
Equity—Equity
Eron—Eron
Esp—Esperia Films
ET—Elite Tonfilm
Eu—Eureka
Eur—Europa
Exc—Excelsior

FA—Fine Arts
F Al—Film Alliance
F-Am—Franco-American
F C—Film Coordinating Committee
FCA—Foreign Cinema Arts
FCC—French Cinema Center
FD—First Division
F-F—France-Film
FFE—French Film Exchange
Fil—Filippine Films
F Mar—Films Marquis
FMP—French Motion Picture
FN—First National
Fo F—Forst Film
Fox—Twentieth Century-Fox
Foy—Foy
F-P—Forrestier-Parant
FR—Fanchon Royer
Fr A—Franco American
Frank—L. Frank
Fron—Frontier Films
Futter—Futter
FV—Films Victoria

G—Goldwyn
Ga—Gallic Films
Gains—Gainsborough
Gamma—Gamma
Gand—Gandera
Gar—Garrison
Garf—Garfield
GB—Gaumont British
Gen—General Films
GFS—General Foreign Sales
GK—Garrett Klement
G-Ka—Green-Kalich
Globe—Globe
GN—Grand National
Go—Goldenwest
Gol—Golgotha
GP—Gabriel Pascal
Gr—Greenfilm
Gra—Graphic
Grey—Harry Grey
Gros—Grosvenor
Guar—Guaranteed

Ha—Hammer
Hak—Hakim
Hall—Hallmark
Hi—Hirliman
Hoff—Hoffberg
Hsin—Hsin Hwa
Hu—Andre Hugon

I-C—Inter-Continent
I-G—Inter-Gloria
Im—Imperadio
Imp—Imperial
Imper—Imperator
IN—Irish National
Int—International
Inv—Invincible
It-UFA—Italia-UFA

Je—Jewell
J G—Jose Guererro
Ju—Juno Films

K—Kraska
Ka—Katzman
Kass—Frank Kassler
Kendis—Kendis
Kiev—Kiev Film Studios
Kor—Korda
Krel—Krellberg

Lane—Al Lane Pictures
LC—L'Alliance Cinematographique
Le—Lenauer International Films
Leff—Leff
Len—Lenfilm
Lesser—Sol Lesser
LF—London Films
Lib—Liberty
Libk—Libkow
Lin—Lincoln Productions
Loew—David L. Loew
LP—Le Pelletier
Lux—Lux

Mal—Malvina
Mal-Bro—Malcolm-Browne
Malm—Malmar
Mas—Mascot
May—Mayflower
M-B—Mayer-Burstyn
MDP—Million Dollar Productions
Me—Menenti
Mel—Melody
Merit—Merit
Met—Metropolis
Metr—Metropolitan
MF—Milo Films
MFC—Modern Film Corporation
MGM—Metro-Goldwyn-Mayer
Min—B. V. Mindenburg
M-Kl—Arthur Mayer-Herbert Kline
Mod—Modern
Mon—Monogram
Mond—Mondial
Morros—Boris Morros
Mos—Mosfilm
MPPDA—Motion Picture Producers and Distributors of America
MT—March of Time
MTP—Modern Talking Pictures

N—National
NC—New Century
NM—Nuovo Mondo
Nord—Nordisk
NP—National Provincial

O—O'Neill
O'Don—Harry O'Donovan
Ol—Olympic
Orion—Orion
Oxf—Oxford Group

P—Pacific
Pagnol—Pagnol
Pal—Palestine Pictures
Par—Paramount
Paris—Paris Films
Pathé—Pathé Cinema
Pax—Pax Films
PE—Productions Escalmel
Pearson—Pearson
Peer—Peerless
Pen—Pennant
Perc—Perceval
PF—Panhelenic Film
Pied—Piedmont
Pine—Pinebrook
Prin—Principal
Prod—Producers Pictures
Prog—Progress
Pul—Pullini
Pur—Puritan

Ray—Bernard B. Ray
Rec—Record
Reg—Regina
Regal—Regal
Rel—Reliable
Relia—Reliance
Ren—Renard
Rep—Republic
Rialto—Rialto
RKO—RKO Radio
Roach—Roach
RP—Raoul Ploquin
Rule—A. L. Rule

Sack—Sack
San—Sandberg
Sel—Select
S-E-L-F—S-E-L-F
Selig—Selig
Seton—Marie Seton
SFI—Svensk Film Industri
Sher—Sherman
SI—Selznick International
Small—Small
Soc—Societe des Artistes
SP—Studios Photosonor
Spec P—Special Pictures
Spect—Spectrum
Sphinx—Sphinx Film
SR—State Rights
Stan—Standard
Star—Star Film
Starr—Irving Starr
STP—Scandinavian Talking Pictures
Su—Suomi
Sunray—Sunray Films
Sup—Supreme
Sven—Svenskfilm
Sw P—Swiss Praesens
Syn—Syndicate

T—Toeplitz
Thom—Thomfilms
Times—Times
Tobis—Tobis
Tor—Miguel C. Torres
Tower—Tower Pictures
Trans—Trans-Continental Films
Treas—Treasure
Trek—Trekalog
Treo—Treo Exchange
Tri-N—Tri National
Tu—Tusherer
Twick—Twickenham

UA—United Artists
UB—Udif Bercholz
UFA—UFA Films
Ukr—Ukrainfilm
Ul—Ultra Films
Unity—Unity
Univ—Universal
UP—United Players

VB—Van Beuren
Vedis—Vedis Films
Vic—Victory
Vit—Vitaphone
VP—Via Pathé

Wain—Wainwright
Walch—Walch Film Corporation
Wan—Wanger
WAP—Warsaw Art Players
War—Warner
Warw—Warwick
Webb—Webb
Wechster—Wechster
Wel—Weldon
Wil—Wilcox
WK—Willis Kent
Wood—Woodard
Wor—World
Wor AP—World Advance Pictures

Zimb—Zimbalist

DIRECTORY OF PRODUCERS

Alliance. Alliance Films Corp, 1270 6th Av, N.Y.
Amkino. Amkino Corp, 723 7th Av, N.Y.
Artcinema. Artcinema Associates, Inc, 729 7th Av, N.Y.
Associated British. Associated British Picture Corp, Ltd, Film House, Wardour St, London, W. 1
Atlantic. Atlantic Pictures Corp, 1501 Broadway, N.Y.
Atlas. Atlas Pictures, Inc, 4376 Sunset Dr, Hollywood, Calif.
Audio. Audio Productions, Inc, 35-11 35th Av, Long Island City, N.Y.
Avramenko. Avramenko Film Co, Ltd, 112 W 48th St, N.Y.

Beacon. Beacon Films, Inc, 729 7th Av, N.Y.
Beaumont. Beaumont Pictures, Inc, 846 E 6th St, Los Angeles, Calif.
Best. Best Film Co, Inc, 723 7th Av, N.Y.
Bray. Bray Pictures Corp, 729 7th Av, N.Y.
British & Dominions. British & Dominions Film Corp, Ltd, Film House, 142 Wardour St, London, W. 1
British international. British International Pictures, Ltd, Boreham Wood, Elstree, Hertfordshire, Eng.
Burroughs-Tarzan. Burroughs-Tarzan Enterprises, Inc, 1270 6th Av, N.Y.; 8476 Sunset Blvd, Hollywood, Calif.

Capitani. Capitani-Films, Via XX, Settembre 3, Rome
Capitol. Capitol Film Productions, Ltd, 293 Regent St, London, W. 1
Celebrity. Celebrity Productions, Inc, 723 7th Av, N.Y.; 9713 Santa Monica Blvd, Hollywood, Calif.
Chesterfield. Chesterfield Motion Pictures Corp, 1540 Broadway, N.Y.; 6331 Hollywood Blvd, Hollywood, Calif.
Columbia. Columbia Pictures Corp, 729 7th Av, N.Y.; 1438 N Gower St, Hollywood, Calif.
Commodore. Commodore Pictures Corp, 1600 Broadway, N.Y.
Crescent. Crescent Pictures Corp, Talisman Studios, 4516 Sunset Blvd, Hollywood, Calif.
Criterion. Criterion Film Productions, Ltd, 28 Brook St, London, W. 1

Danubia. Danubia Pictures, Inc, 729 7th Av, N.Y.
Darmour. Larry Darmour Productions, 5823 Santa Monica Blvd, Hollywood, Calif.
Deka. Deka-Film, Berlin SW. 68, Hedemannstrasse 13
Disney. Walt Disney Productions, Ltd, 2719 Hyperion Av, Los Angeles, Calif.; 1270 6th Av, N.Y.
Diversion. Diversion Pictures, Inc, 1501 Broadway, N.Y.
Dublin. Dublin Film Co, 723 7th Av, N.Y.
DuWorld. DuWorld Pictures, Inc, 729 7th Av, N.Y.

Eastern service. Eastern Service Studios, 35-11 35th Av, Long Island City, N.Y.
Empress. Empress Pictures, Inc, 218 W 49th St, N.Y.
Esperia. Esperia Film Co, 1560 Broadway, N.Y.

Film Alliance. Film Alliance of the United States, Inc, 1270 6th Av, N.Y.
Fine arts. Fine Arts Pictures. 7250 Santa Monica Blvd, Hollywood, Calif.
First national. See Warner
Fox. See 20th century-Fox
Franco-American. Franco-American Film Corp, 66 5th Av, N.Y.
French cinema center. French Cinema Center, Inc, 35 W 45th St, N.Y.
French motion picture. French Motion Picture Corp, 126 W 46th St, N.Y.
Frontier. Frontier Films, 250 W 57th St, N.Y.
Futter. Futter Corp, Ltd, 1426 N Beachwood Dr, Hollywood, Calif.; 1501 Broadway, N.Y.

Gainsborough. Gainsborough Studios, Poole St, Islington, N. 1., London
Gallic. Gallic Films, Inc, 1270 6th Av, N.Y.
Garrison. Garrison Film Dist Co, 1600 Broadway, N.Y.
Gaumont British. Gaumont British Picture Corp, Ltd, 142-150 Wardour St, London, W. 1
General film. General Film Distributors, Ltd, 127-133 Wardour St, London, W. 1
General foreign sales. General Foreign Sales Corp, 729 7th Av, N.Y.
Goldwyn. Samuel Goldwyn, Inc, 7210 Santa Monica Blvd, Hollywood, Calif; 729 7th Av, N.Y.
Grand national. Grand National Pictures, Inc, 1270 6th Av, N.Y.; 7250 Santa Monica Blvd, Hollywood, Calif.
Guaranteed. Guaranteed Pictures Co, Inc, 729 7th Av, N.Y.

Hoffberg. J. H. Hoffberg Co, Inc, 729 7th Av, N.Y.

Ideal. Ideal Pictures Corp, 1600 Broadway, N.Y.
Imperial. Imperial Pictures, Inc, 729 7th Av, N.Y.
Inspiration. Inspiration Pictures, Inc, 729 7th Av, N.Y.
Invincible. See Chesterfield

Lenauer. Lenauer International Films, Inc, 202 W 58th St, N.Y.
Lenfilm. Lenfilm, Leningrad, U.S.S.R.
Libkow. Libkow Film, Marszalkowska 94, Warsaw
London film. London Film Productions, Ltd, Denham Studios, Denham, Middlesex, Eng.

MGM. Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y.; 7350 Washington Blvd, Culver City, Calif.
Major. Major Pictures Corp, 1040 N Las Palmas Av, Hollywood, Calif.; 2 W 45th St, N.Y.
Malmar. Malmar Productions, 244 W 49th St, N.Y.
Mascot. Mascot Pictures Corp, 1776 Broadway, N.Y.
Mayer. Mayer & Burstyn, 1481 Broadway, N.Y.
Mayflower. Mayflower Pictures Corp, Ltd, 115 Chancery Lane, London, W.C. 2; 1270 6th Av, N.Y.
Metropolis. Metropolis Pictures Corp, 154 W 55th St, N.Y.
Metropolitan. Metropolitan Pictures Corp, 5106 Hollywood Blvd, Hollywood, Calif.
Million dollar productions. Million Dollar Productions, Inc, 1564 Broadway, N.Y.
Modern. Modern Film Corp, 729 7th Av, N.Y.
Monogram. Monogram Pictures Corp, 1270 6th Av, N.Y.; 4516 Sunset Blvd, Hollywood, Calif.
Morros. Boris Morros Productions Inc, 1010 N Las Palmas Av, Hollywood, Calif.
Moscow film studios. See Amkino

New star. New Star Films, Inc, 1560 Broadway, N.Y.
Nuovo mondo. Nuovo Mondo Motion Pictures, Inc, 630 9th Av, N.Y.

Odessco. Odessco Productions, Inc, Eastern Service Studios, 35-11 35th Av, Long Island City, N.Y.; 1501 Broadway, N.Y.
Olympic. Olympic Pictures Corp, 1600 Broadway, N.Y.
Orlob. Harold Orlob, 630 6th Av, N.Y.

Paramount. Paramount Pictures, Inc, 1501 Broadway, N.Y.; 5451 Marathon St, Hollywood, Calif.
Pax. Pax Films, Inc, 723 7th Av, N.Y.
Pioneer. Pioneer Pictures, Inc, 1041 N Formosa Av, Los Angeles, Calif.
Principal. Principal Productions, Inc, RKO Bldg, Radio City, N.Y.; 5255 Clinton Av, Hollywood, Calif.

RKO. RKO Radio Pictures, Inc, 1270 6th Av, N.Y.; 780 N Gower St, Hollywood, Calif.
Regal. Regal Distributing Corp, 729 7th Av, N.Y.
Reliable. Reliable Pictures Corp, 565 5th Av, N.Y.; 6066 Sunset Blvd, Hollywood, Calif.
Reliance. Reliance Pictures, Inc, 1501 Broadway, N.Y.
Renard. Fred O. Renard, 220 W 42nd St, N.Y.
Republic. Republic Pictures Corp, 1776 Broadway, N.Y.; 4024 Radford Av, N Hollywood, Calif.
Roach. Hal Roach Studios, Inc, 8822 Washington Blvd, Culver City, Calif.; 1540 Broadway, N.Y.
Roma. Roma Film Co, 630 9th Av, N.Y.

Scandinavian talking pictures. Scandinavian Talking Pictures, Inc, 220 W 42nd St, N.Y.
Selznick international. Selznick International Pictures, Inc, 9336 Washington Blvd, Culver City, Calif.; 630 Fifth Av, N.Y.
Sherman. Harry Sherman Productions, Inc, 1040 N Las Palmas Av, Hollywood, Calif.; 1270 6th Av, N.Y.
Spectrum. Spectrum Pictures Corp, 729 7th Av, N.Y.
Sphinx. Sphinx Films Corp, 1501 Broadway, N.Y.
Standard. Standard Pictures Productions, Inc, 7250 Santa Monica Blvd, Hollywood, Calif.
Sunray. Sunray Films, Inc, 220 W 42nd St, N.Y.
Supreme. Supreme Pictures Corp, 1501 Broadway, N.Y.; 1509 N Vine St, Hollywood, Calif.
Swiss-Praesens. Praesens Film A. G., Zurich, Switzerland
Syndicate. Syndicate Pictures Corp, RKO Building, Radio City, N.Y.

Talisman. Talisman Pictures Corp, 4516 Sunset Blvd, Hollywood, Calif.
Thomfilms. Thomfilms, Inc, 1270 6th Av, N.Y.
Tower. Tower Pictures, Inc, 729 7th Av, N.Y.
Trekalog. Trekalog Films, Inc, 1270 6th Av, N.Y.
Treo. Treo Film Exchange, 630 9th Av, N.Y.
Tri-national. Tri-National Films, Inc, 250 W 57th St, N.Y.
20th century-Fox. 20th Century-Fox Film Corp, 444 W 56th St, N.Y.; 1714 N Western Av, Hollywood, Calif.
Twickenham. Twickenham Film Studios, Ltd. 111 Wardour St, London, W. 1

UFA. UFA Films, Inc, 729 7th Av, N.Y.
United artists. United Artists Corp, 729 7th Av, N.Y.; 1041 N Formosa Av, Los Angeles, Calif.
Universal. Universal Pictures Corp, 1250 6th Av, N.Y.; Universal City, Calif.

Van Beuren. Van Beuren Corp, 580 5th Av, N.Y.
Vedis. Vedis Films Inc, 1270 6th Av, N.Y.
Victory. Victory Pictures Corp, 1509 N Vine St, Hollywood, Calif.

Wanger. Walter Wanger Productions, Inc, 1045 N Formosa Av, Los Angeles, Calif.; 729 7th Av, N.Y.
Warner. Warner Brothers Pictures, Inc, 321 W 44th St, N.Y.; 5842 Sunset Blvd, Hollywood, Calif.
Warsaw. Warsaw Film Co, 723 7th Av, N.Y.
Wilcox. Herbert Wilcox Productions, Ltd, Denham Studios, Denham, Middlesex, Eng.
World. World Pictures Corp, 729 7th Av, N.Y.

OUTSTANDING FILMS OF THE YEAR

This is the season when many groups gather their "Ten Best" selections of various types. The editor has attempted to select the ten best films of the year on a basis of the opinions of some 47 critics in the three separate fields of 1) audience evaluation; 2) newspapers and periodicals; and 3) the trade paper division. This is a difficult undertaking because it must be remembered that the audience suitability ratings by the special reviewing organizations are chiefly to pass on questions of morality and propriety; while magazines and newspapers wish to inform the adult patron of artistic and entertainment qualities; and the purpose of the trade paper reviews is to inform the exhibitor of probable commercial value. Sometimes there is a wide gulf between these groups, but in general, the following ten may be said to have gained the highest critical appreciation. The ten are given in alphabetical order. Others crowd closely after and they are included in a supplemental list which follows:

TEN BEST AMERICAN FILMS

BABES IN ARMS
DARK VICTORY
DRUMS ALONG THE MOHAWK
GOODBYE, MR CHIPS (filmed in England by MGM)
JUAREZ
LOVE AFFAIR
MR SMITH GOES TO WASHINGTON
NINOTCHKA
STAGECOACH
WUTHERING HEIGHTS

NOTE:—GONE WITH THE WIND appeared too late to be generally reviewed. Undoubtedly, however, it would have been included on the list of ten best.

SECOND LIST

BACHELOR MOTHER
DESTRY RIDES AGAIN
GOLDEN BOY
IDIOT'S DELIGHT
INTERMEZZO: A LOVE STORY
RULERS OF THE SEA
THEY SHALL HAVE MUSIC
WE ARE NOT ALONE
WIZARD OF OZ
THE WOMEN

TEN BEST FOREIGN FILMS

ALEXANDER NEVSKY
END OF A DAY
FOUR FEATHERS
HARVEST
HEART OF PARIS
LADY VANISHES
THE MIKADO
PORT OF SHADOWS
PYGMALION
STOLEN LIFE

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Eternally Yours (UA-Wan) 95-99min (20 + 1 —) 32

Everybody's Hobby (War) 54min (6 + 4 —) 33

Everything's on Ice (RKO-Lesser) 65min (13 + 9 —) 34

Fast and Furious (MGM) 70-73min (12 + 11 —) 34

The Fight for Peace (Warw-Mon) 63-70min (15 + 3 —) 35

First Film Concert (Wor-Soc) 52min (3 + 3 —) 35

First Love (Univ) 84min (33 + 3 —) 36

Five Little Peppers and How They Grew (Col) 55-58min (8 + 1 —) 37

Flaming Lead (Colo-SR) 57 min (2 + 1 —) 37

Flying Deuces (RKO-Morros) 65-67min (16 + 12 —) 38

Four Wives (War) 110min (10 + 4 —) 39

Full Confession (RKO) 72min (18 + 6 —) 39

Gentlemen From Arizona (Mon-Go) 71min (2 + 1 —) 40

Geronimo (Par) 88min (12 + 3 —) 40

Ghost Town Riders (Univ) 53 min (2 + 2 —) 41

Golden Boy (Col) 98min (36 + 1 —) 41

Gone With the Wind (SI-MGM) 220min (4 +) 41

Goose Step See Beasts of Berlin

The Great Commandment (Cath) 85min (12 +) 41

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The Great Victor Herbert (Par) 84-96min (22 + 3 —) 42

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Heaven With a Barbed Wire Fence (Fox) 60min (7 + 4 —) 45

Here I Am a Stranger (Fox) 80-82min (12 + 5 —) 45

Hero for a Day (Univ) 65min (7 + 5 —) 46

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Marseillaise (Wor-FC) 130min (6 + 4 —) 63

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MOTION PICTURE REVIEW DIGEST

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Motion Picture Review Digest

Devoted to the Valuation of Current Motion Pictures

January 1, 1940

BALALAIKA. MGM 102min D 29 '39

Cast: Nelson Eddy. Ilona Massey. Charlie Ruggles. Frank Morgan. Lionel Atwill. C. Aubrey Smith. Joyce Compton. Dalies Frantz

Director: Reinhold Shunzel

Music: Herbert Stothart. Dr William Axt. Gus Kahn. Bob Wright. Chet Forrest

Screen writers: Leon Gordon. Charles Bennett. Jacques Deval

Operetta. Based on the play of same title by Eric Maschwitz, George Potsford and Bernard Grun. Nelson Eddy portrays a Cossack officer who falls in love with Miss Massey, cafe entertainer in St. Petersburg in 1914. She is a revolutionary and he posing as a voice student, obtains a leading role for her in the opera. When war is declared they lose sight of each other until they meet later in Paris when the former Russian nobility is forced into menial work.

Audience Suitability Ratings

"Excellent. Glorious music and excellent acting highlight this love story. Mature-family." DAR

+ + **Fox W Coast Bulletin** D 16 '39

"Adults."

Nat Legion of Decency D 21 '39

Newspaper and Magazine Reviews

"This musical romance about a handsome singing Cossack and a beautiful contralto revolutionist would have been much better had it skipped trying to interpret the Russian Revolution. . . 'Balalaika' is an uneven mixture throughout. It is delightful musically, and stodgy in its story. The sets and costumes are gorgeous, but the dialogue is frequently dull. The players are excellent, but the direction is awkward. I am afraid we must call it a mixed blessing." Jessie Zunser

+ — **Cue** p55 D 16 '39

"Screen operetta has rarely seemed more synthetic, Slavic or sluggish than it does in 'Balalaika.' It invades the never-never land of impromptu arias, fancy-dress posturings and chorus singing with a vengeance. . . The net result is what can only be described as dull diversion. The point is that the screen's liasion with light opera is as awkward here as it has almost invariably been." Howard Barnes

— + **N Y Herald Tribune** p22 D 15 '39

"It is tantamount to waving a papal bull before the Red flag of the Daily Worker. The picture is long on formula and short on originality and nine out of ten sequences have been blue-printed before. But if that is true, and we must admit it is, Reinhold Schunzel, its director, has framed his sequences almost as beautifully as he has framed his revolution. . . Quite a handsome Christmas show." Frank S. Nugent

+ **N Y Times** p33 D 15 '39

"It is a cumbersome, unedited thing. I felt that matters of great historic import rather overwhelmed Miss Ilona throughout, though Mr. Eddy didn't bat an eye at the fall of empire." John Mosher

New Yorker p61 D 23 '39

"This is a stereotyped and laggard musical. . . Except for the comedy of Charles Ruggles and Frank Morgan, and some effective musical sequences, the film is chiefly distinguished by the personality, acting, and singing of the Hungarian-born Ilona Massey in her first role since her screen debut in 'Rosalie' two years ago."

+ — **Newsweek** p29 D 25 '39

"Nelson really does a fine job and you couldn't expect to find him in better voice. Miss Massey is a Discovery and a pretty important one. Frantz is exciting at the piano. You'll like this."

+ **Photoplay** p59 Ja '40

Trade Paper Reviews

"Lavish musical has fine tempo, tuneful music and audience-pleasing cast and story."

+ **Film Daily** p4 D 15 '39

Reviewed by Charles S. Aaronson

+ **Motion Pict Daily** p4 D 15 '39

" 'Balalaika' is a sumptuously produced operetta, in the opulent Metro-Goldwyn-Mayer tradition. With Nelson Eddy and a new personality looker, Ilona Massey, topping the cast, it has enough marquee values, in addition to the production investiture, to carry it nicely for strong business. . . It has a number of factors to negate its chances for socko reception. For one thing, the Russe idiom is by no means popular right now, no matter how you serve the caviar. . . But forgetting any Romanoff or Stalinesque analogies, it's a fetching neo-Cinderella theme."

+ **Variety** p14 D 20 '39

"The picture is elegantly produced, directed with spirit and played with credit to its gifted cast. Coming after a lull in filmusicals, it should be well received here among the more discriminating audiences as a melodic treat. It may, unfortunately, encounter some popular resistance because of its coincidence with present world affairs through its Russian story material. The treatment itself is politically innocuous, taking no issue, even in the mild musical manner, with internal Russian matters, but political sympathies in this country have been somewhat affected by the Russ-Fin war, started after the picture was well under way."

+ **Variety (Hollywood)** p3 D 14 '39

CHARLIE McCARTHY, DETECTIVE.
Universal 77min D 22 '39

Cast: Edgar Bergen. "Charlie McCarthy." "Mortimer Snerd." Robert Cummings. Constance Moore. John Sutton. Louis Calhern. Edgar Kennedy

Director: Frank Tuttle

Music: Sam Lerner. Ben Oakland. Eddie Cherkose. Jacques Press

Original story: Robertson White. Darrell Ware

Screen writers: Edward Eliscu. Harold Shumate. Richard Mack

Edgar Bergen portrays an entertainer at a night club who is invited to the home of a publisher for a party. The publisher is murdered and Bergen solves the killing.

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

Newspaper and Magazine Reviews

"It is a murder melodrama which contains so many slapdash complications that it is full of knotholes. . . The people who put this one together must have done it with an egg-beater, for every ingredient—including cheese—is mixed into it without discrimination. The result is a nondescript omelette which steams with serious melodrama at moments, floats on the wings of love at times, but finally flattens out in a welter of slapstick foolery." Bosley Crowther

— + **N Y Times** p29 D 25 '39

Trade Paper Reviews

"It's a Bergen-McCarthy-Snerd field day: should click easily."

+ **Film Daily** p7 D 20 '39

"Whatever boxoffice reaction 'Charlie McCarthy, Detective,' is able to generate depends on the ability of Edgar Bergen and his wooden stooge to carry this inadequate script and inept direction. Picture will have to struggle as top half of the dualers. It won't assist the screen progress of Bergen and his pal. They are burdened with a second-rate story which is not lifted on the directing side. Charlie's monologs with Bergen are naturally the high spots of the picture, but aside from those appearances yarn is a trite and poorly done cops-and-robbers theme, which, in its attempts to be serious, becomes laughable."

— + **Variety** p47 D 20 '39

CITADEL OF SILENCE. Imperial-Film alliance 91min D 24 '39

Cast: Annabella. Pierre Renoir. Bernard Lancret. Robert Le Vigan

Director: Marcel L'Herbier

Music: Arthur Honegger. Darius Milhaud

Screen writer: T. H. Herbert

Melodrama. Filmed in France with English subtitles. Based on a novel of same title by T. H. Herbert. The film concerns Poland of 1913. Annabella, a Polish patriot, attempts to assassinate a Russian duke and escapes. She marries a prison governor in order to be near her imprisoned friends and her lover.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency D 21 '39

"Mature. Polish liberty is the theme and is movingly handled despite a weak story full of unlikely coincidences."

+ — **Wkly Guide** D 16 '39

Newspaper and Magazine Reviews

"It is an interesting treatment of prison life. . . Annabella amazes all skeptics by her excellent acting. She is sure of herself and the language she speaks, and is really a fine actress in her native French environment."

+ **N Y Herald Tribune** p17 D 25 '39

"This tale of the lovely and burningly patriotic Viana Wolonska has moments when it becomes a stirring Polonaise, an encouraging reminder that even under the heel of the tyrant, there is always such a land as Poland. . . 'Citadel of Silence,' though in French, is a prison picture, which might conceivably have been produced by the Warner Frères. As such it is bound to suffer from diminished novelty, even though the prison, in this case, is a period prison." Ben R. Crisler

+ — **N Y Times** p29 D 25 '39

IL DOTTOR ANTONIO. Itala films 103min

Cast: Ennio Cerlesi. Maria Gambarelli. Lambetto Picasso. Tina Zucchi

Director: Enrico Guazzoni

Historical romance. Based on the novel of same title by Giovanni Ruffini. Filmed in Italy without English subtitles. A revolutionary leader falls in love with the daughter of an Englishman. She saves him from prison and they escape together.

Newspaper and Magazine Reviews

"The period background is first rate, as are the scenes of street battles, meetings of the 'Carbonari' and sentimental incidents. Enrico Guazzoni directed this entertaining picture." H. T. S.

+ **N Y Times** p35 D 7 '39

Trade Paper Reviews

"Dramatic story of love and revolt has popular Italian players in cast."

+ **Film Daily** p8 D 15 '39

DOUBLE DEAL. Argus-International 55-60min

Cast: Monte Hawley. Jeni Le Gon. Eddie Thompson. Florence O'Brien

Director: Arthur Dreifus

Music: Shelton Brooks. Peter Tinturin. Harry Tobias

Screen writer: Arthur Hoerl

Melodrama. The cast is all-Negro and the film was produced primarily for houses patronized by Negroes. The story concerns a robbery in which a murder was committed and details the effects of that crime upon the innocent and guilty. Much of the action takes place in a night club.

Trade Paper Reviews

"Entertaining gangster melodrama ably directed has all-Negro cast."

+ **Film Daily** p6 D 14 '39

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p6 D 13 '39

" 'Double Deal' achieves an effect beyond its modest production budget as a whole, overcoming a few minor faults along the way, and should find a good reception among theatres catering to the colored trade exclusively. Considering short shooting schedule picture is creditably turned out in all departments and has the added entertainment value of songs and dances delivered competently by its two leading ladies."

+ **Variety (Hollywood)** p3 N 21 '39

ENTENTE CORDIALE. Max Glass D 24 '39

Cast: Victor Francen. Gaby Morlay. Arlette Marchal. Jean Perier. Jean Toulout

Director: Marcel L'Herbier

Historical drama. Based on the book, Edward VII and his Time by Andre Maurois. Filmed in France with English subtitles. This is primarily a biography of Edward VII who cemented friendly relations between England and France—traditional enemies. Previously Germany had been England's ally.

Newspaper and Magazine Reviews

"The Edwardian era has received handsome historical reconstruction in 'Entente Cordiale.' . . Obviously it is filled with overtones for the present fate of Europe, as well as being a carefully documented celebration of a past epoch which already has become infinitely remote. The continuity might have been smoother, but this Gallic film does remarkably well what it sets out to do." Howard Barnes

+ **N Y Herald Tribune** p8 D 26 '39

"It has quite enough wit, good characterization and pertinent content to justify its twin-opening yesterday at the Fifth Avenue Playhouse and the Fifty-fifth Street Playhouse. Although it moves as ponderously as Edward VII himself . . . its speech is amusing and frequently impudent, it is happily free of that besetting sin of the historical film: self-consciousness, and we confess our thorough enjoyment of it for all its transparency of purpose. That the entente cordiale was not entirely a holy alliance is much less to the point here than that it has provided an amusing historical film." Frank S. Nugent

+ **N Y Times** p23 D 26 '39

EVERYTHING HAPPENS AT NIGHT.

20th century-Fox 76-78min D 22 '39

Cast: Sonja Henie. Ray Milland. Robert Cummings. Maurice Moscovich. Leonid Kinskey. Alan Dinehart. Fritz Feld

Director: Irving Cummings

Screen writers: Art Arthur. Robert Harari

Romantic drama. Two newspaper men are sent to a small town in Switzerland to find a Nobel Peace prize winner whom the world believes murdered. Sonja Henie is the daughter of the scientist and both reporters fall in love with her.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency D 21 '39

"Family."
Wkly Guide D 16 '39

Newspaper and Magazine Reviews

"The new offering is in no sense a Sonja Henie picture. As a matter of fact, Miss Henie plays a subsidiary part in a bright, unpretentious show, which makes far less of winter sports than it does of the old newspaper film gags and a touch of melodrama along the lines of 'The Lady Vanishes.' To my mind, this relegating of the foremost skater of our day to an inconspicuous assignment is all to the good. She never learned the first thing about acting in her meteoric screen career. . . The result, thanks to good script writing and smart direction, is a film which makes the most of its potentialities."
+ **N Y Herald Tribune** p12 D 16 '39

"Dismissing its implausibilities—and using a 10-ton snow plow for the purope—we suggest it is not good Henie, although Mr. Milland and Mr. Cummings are diligently lighthearted, and we suggest that Twentieth Century-Fox summon a repairman: the refrigerator for keeping Miss Henie on ice seems finally to have collapsed of nervous exhaustion." Frank S. Nugent
+ — **N Y Times** p12 D 16 '39

Trade Paper Reviews

"Gay romantic comedy with neat dramatic twist should please all types of audiences."
+ **Film Daily** p5 D 18 '39

"Sonja Henie's latest film, 'Everything Happens at Night,' is mild entertainment and will need strong support. Miss Henie's prowess as a skater has been sacrificed in an effort to transform her into a dramatic actress. She is only permitted to do one skating number, which is excellently staged by Nick Castle. It is questionable whether the audiences will be satisfied with only one opportunity to see Miss Henie perform on skates."
— + **Hollywood Reporter** p3 D 16 '39

Reviewed by Charles S. Aaronson
Motion Pict Daily p5 D 18 '39

"In 'Everything Happens at Night' a few inconsequential things occur during the day, but at no time does very much happen that is of interest. The only bright spot in the whole 76 minutes is Sonja Henie's 'Blue Danube' waltz and conga skating routine. Posted as a Christmas-week release, this one will need more than holiday hypo to put it across. And Fox's Nordic star will need better material than assigned her here to keep from slipping badly."
— + **Variety** p47 D 20 '39

"Running light on story, and holding Sonja Henie's skating to a minimum, 'Everything Happens at Night' must depend upon the splendid portrayals turned in by its principals and supporting players as its main bid for box office coin. Aimed as a forward step in 20th-Fox's campaign to eventually take Miss Henie off silver runners entirely, and advance her as a dramatic actress, 'Everything' succeeds right up to the limits of its script possibilities."
+ **Variety (Hollywood)** p3 D 16 '39

GOLDEN KEY.

Mosfilm-Amkino D 20 '39

Cast: A. Shagin. S. Martinson. G. Uvarov. O. Shaganova-Obratsova

Director: Alexander Ptushko

Music: Lev Schvartz

Fantasy. Based on a story of same title by Alexei Tolstoy and on the character of Pinocchio. Filmed in Russia with English subtitles. The director uses puppets in the cast. The story concerns a little wooden boy who goes through many adventures and finally steals a golden key from a wicked puppet master.

Newspaper and Magazine Reviews

"It is a delightful and engaging fantasy. The director brings his tiny marionettes to the screen again so cleverly that one almost believes that he is visiting the land of make-believe. These little wooden dolls, carefully and deftly manipulated, appear so realistic that it is impossible to differentiate between the animate and inanimate actors. . . It is a pleasant fantasy, certain to be enjoyed by young and old alike."
+ **N Y Herald Tribune** p17 D 21 '39

"It is not a picture which can compare, either in charm or in fanciful inventiveness, with the work being done by our own animated cartoonists; it is not even in a class with Director Alexander Ptushko's earlier puppet creation, 'The New Gulliver.' But, considering some of the less gentle things which have been coming out of Russia lately, it is certainly to be commended for the docile note it strikes this Christmas season." Bosley Crowther
+ — **N Y Times** p29 D 21 '39

GONE WITH THE WIND.

Selznick-international-MGM 220min D 19 '39

Cast: Clark Gable. Vivien Leigh. Leslie Howard. Olivia de Havilland. Thomas Mitchell. Ann Rutherford. Laura Hope Crews. Ona Munson

Director: Victor Fleming

Dance directors: Frank Floyd. Eddie Prinz

Music: Max Steiner. Lou Forbes

Screen writer: Sidney Howard

Historical drama. Filmed in Technicolor. Based on the novel of same title by Margaret Mitchell. The most talked of and longest picture ever produced, being three years in the making, finally comes to the screen. It will be shown on a road show basis at raised prices with a fifteen minute intermission between parts. It is a tale of the aristocratic South of the days before the war between the states, during that war, through the burning of Atlanta, the vicious carpetbagger era and on to reconstruction of the ruined State of Georgia. Clark Gable is Rhett Butler, a blockade runner; Vivien Leigh is the fiery Scarlett O'Hara; Thomas Mitchell is Gerald, her father; Leslie Howard is the dreamer, John Wilkes, beloved of Scarlett; Olivia de Havilland is the gentle Melanie, wife of Wilkes.

SEE ALSO issue of December 25, 1939

Audience Suitability Ratings

"Excellent. A cinematic triumph, in every phase of production. One's attention is held every moment of the four hours' entertainment. Adults." DAR
+ + **Fox W Coast Bulletin** D 16 '39

Newspaper and Magazine Reviews

"It is a monumental motion picture. Produced with an almost reckless prodigality and acted with great skill and feeling, it is an undeniably impressive show. Without question it is destined to rank among the major history-making events of the cinema, for it is certain to smash all sorts of box-office records. At the same time it strikes me that its chief distinction is its sheer size and that its principal appeal resides in the fact that it is a remarkably faithful transcription of an enormously popular book. . . For more than half the film this adherence to the original has resulted in a vivid and powerful screen drama.

From the period of reconstruction on, however, it seems to me that the production suffers for its very fidelity. To my mind, the last hour or two of this screen Gargantua finds it tiresome as well as long. . . I believe 'Gone With the Wind' is wanting in both the emotional intensity and the cumulative dramatic impact which I consider prerequisites of really great screen achievements. There are memorable passages of terror, passion, high courage and anguish in the film, but the burden of feeling becomes dissipated rather than being made the heart-shaking core of a profound artistic adventure." Howard Barnes

+ **N Y Herald Tribune** p13 D 20 '39

"It is pure narrative, as the novel was, rather than great drama, as the novel was not. By that we would imply you will leave it, not with the feeling you have undergone a profound emotional experience, but with the warm and grateful remembrance of an interesting story beautifully told. Is it the greatest motion picture ever made? Probably not, although it is the greatest motion mural we have seen and the most ambitious film-making venture in Hollywood's spectacular history. . . We felt cheated, so ungrateful are we, when the battles outside Atlanta were dismissed in a subtitle and Sherman's march to the sea was summed up in a montage shot. . . Miss Leigh's Scarlett has vindicated the absurd talent quest that indirectly turned her up. She is so perfectly designed for the part by art and nature that any other actress in the role would be inconceivable. . . 'It' has arrived at last, and we cannot get over the shock of not being disappointed; we had almost been looking forward to that." Frank S. Nugent

+ + **N Y Times** p31 D 20 '39

"It ranks as one of the foremost films in screen history. After the intermission the film becomes a drama of persons rather than people and, in accenting Scarlett's battle against the world and her ruthless domination of everything about her loses its epic quality. Nevertheless, in its magnificent production, its superb Technicolor, and in the power and integrity of a story that combines a vivid personal narrative with such superlative screen spectacle as the burning of Atlanta by the Yankee troops and its evacuation 'Gone With the Wind' is a triumph for Selznick and everyone concerned."

+ + **Newsweek** p26 D 25 '39

"The burning of Atlanta, the great 'boom' shots of the Confederate wounded lying in the streets and the hospital after the Battle of Atlanta are spectacle enough for any picture, and unequaled. For almost four hours the drama keeps audiences on the edge of their seats with few let-downs. There are unforgettable climaxes. . . There are few comic concessions. . . There is sumptuous satire in the sets of the barbaric mansion. . . In contrast, sudden lyrical shots lighten the cinemagnificence. Technicolor (using a new process) has never been used with more effective restraint than in 'Gone With the Wind.' "

+ + **Time** p32 D 25 '39

Trade Paper Reviews

"In attempting to convey on paper some adequate conception of what David O. Selznick's production of 'Gone With the Wind' actually is like, one is confronted with the discouraging fact that there are no words which can truly portray something which is at one and the same time an overwhelming emotional experience, the peak milestone in motion picture achievement. . . For three hours and 45 minutes, its magic unfolds on the screen, yet the end seems to come too soon. . . The picture is an event, the greatest event to date, in motion picture production. One could speak of it endlessly and still not pay it the tribute which is its due."

+ + **Hollywood Reporter** p3 D 13 '39

"It comes to the screen as one of the truly great films, destined for record-breaking boxoffice business everywhere. The lavishness of its production, the consummate care and skill which went into its making, the assemblage of its fine cast and expert technical staff combine in presenting a theatrical attraction completely justifying the princely investment of $3,900,000. Although its success at theatres is unquestioned, 'Gone With the Wind' starts its public career as a problem child of the boxoffice because of its verbose footage. . . What is actually shown on the screen is the Margaret Mitchell story, starting at page one, chapter one, and continuing to the very end and final bit of dialog. . . Therein lies also the cause for some criticism of the film. In the desire apparently to leave nothing out, Selznick has left too much in. Latter portions of story could stand constructively for some vigorous trimming of repetitious scenes and dialog. As entertainment, the film would benefit from the deletions."

+ + **Variety** p14 D 20 '39

"In some ways the most herculean film task ever undertaken, 'Gone With the Wind' appears finally as one of the screen's major achievements, meriting highest respect and plaudits, and poised for grosses which may be second to none in the history of the business. . . The result amply justifies the vast patience, the confidence, the showman's faith and courage, the time consumed and even the soaring expense."

+ + **Variety (Hollywood)** p3 D 13 '39

GULLIVER'S TRAVELS. Paramount-Fleischer 74-82min D 22 '39

Director: Dave Fleischer

Music: Ralph Rainger. Leo Robin. Sam Timberg. Al Neiburg. Winston Sharples. Victor Young

Singers: Jessica Dragonette. Lanny Ross

Screen writers: Edmond Seward. Dan Gordon. Ted Pierce. Izzy Sparber

Full length cartoon feature in Technicolor. Based on the book of same title by Jonathan Swift. It is not to be confused with the Russian version of Gulliver's Travels made with puppets. The tale concerns the adventures of a shipwrecked sailor who finds himself in the land of the Lilliputians. After causing consternation, he aids the people in their war against neighbors and brings about the marriage of a son and daughter of two kings.

Photoplay Studies devotes an issue to the photoplay appreciation of the Technicolor animated screen version of Gulliver's Travels, prepared by William Lewin. It is obtainable from Educational and Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City.

Film Guide devotes an issue to the cartoon in Technicolor, Gulliver's Travels, prepared by Harold Turney and Richard Lillard. This is obtainable from Film Guide, Taft Building, Hollywood, California.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 21 '39

"A, Y & C: excellent."

+ + **Parents' M** p68 Ja '40

"Family-juvenile. Outstanding. Recommended for libraries."

+ + **Wkly Guide** D 16 '39

Newspaper and Magazine Reviews

"I'm afraid that Gabby, the nervous discoverer of the shipwrecked human, steals the film from Gulliver and does it very neatly. . . This will be conpared to Snow White, of course, and it stands the comparison well. Walt Disney possesses a curious flair for elfish fantastic whimsey. His imagery is something quite apart. Fleischer is more comic-strip-minded. But 'Snow White' had its chilling element of terror. 'Gulliver's Travels' has none of that. It is a kindly fable—and it is done with ingenuity, humor, and a good measure of imagination." Beverly Hills

+ + **Liberty** p47 D 30 '39

"It is a show to enchant children of all ages. It is not in the same league as Walt Disney's unforgettable 'Snow White and the Seven Dwarfs,' but it is a bright and amusing entertainment. . . It demonstrates conclusively that there is a definite place in the cinema for the cartoon program picture. Your pre-adolescent pals and offspring will be delighted by a visit to the Paramount, while you yourself are not likely to suffer any great ennui. . . On the technical side the film is none too expert." Howard Barnes

+ **N Y Herald Tribune** p17 D 21 '39

GULLIVER'S TRAVELS—*Continued*

"It is a fairy tale for children and for children almost exclusively. As such we have no hesitation in recommending the new film as a pleasant and diverting animated picture-book drawn in the brightest Technicolor, happily free from ogres, hobgoblins and other nightmare-breeders, and so broad in its humor that the littlest 4-year-old can scarcely miss its jokes. But, by any other standards than those of the juvenile audience, the film is so far beneath the level of Mr. Disney's famous fantasy that, out of charity, we wish we did not have to make the comparisons demanded by professional responsibility. . . 'Gulliver' lacks the wit, the freshness, the gayety and sparkle, the subtlety, the characterization and, for that matter, the good drawing that are the trademarks of the Disney factory." Frank S. Nugent

+ — **N Y Times** p29 D 21 '39

"You don't get the sense of the finesse and delicacy here which made 'Snow White' one of the great charmers of the screen. This 'Gulliver' is closer to the colloquial, its language and its pranks and antics smack more of the popular and ordinary stage material of the day. . . Actually the picture has sufficient merit of its own, and a persistent Disney reference is a bit futile. . . A number of songs, sung by Lanny Ross and Jessica Dragonette, are interpolated, and the whole thing is smooth, easy, and very pleasantly pretty." John Mosher

+ **New Yorker** p60 D 23 '39

Trade Paper Reviews

"Delightful cartoon feature should appeal to lovers of fantasy regardless of age."

+ **Film Daily** p9 D 21 '39

"That it will be a tremendous success goes without saying. In their making of 'Gulliver,' the Fleischers and their corps of worthy aides somehow have captured an atmosphere so radiant and so full of humor and good cheer, with never a jarring or disagreeable note, that it is a tonic for everyone of every age. . . The Fleischers have given the world a swell Christmas present."

+ + **Hollywood Reporter** p3 D 16 '39

Reviewed by William R. Weaver

+ + **Motion Pict Daily** p1 D 19 '39

"It is an excellent job of animation, audience interest and all around showmanship. While 'Gulliver' may not reach the grosses of 'Snow White' in this country and abroad, it is effective entertainment, enjoyable as much for the elders as the youngsters. . . 'Gulliver' cannot be compared with 'Snow White' from either critical or audience viewpoints. On the entertainment side, [it] is a thoroughly enjoyable package of entertainment for the whole family. It's a fantastic and whimsical tale that can't help but please all those who see it."

+ + **Variety** p14 D 20 '39

"Second elaborate venture into the realm of fantasy via the animated cartoon, 'Gulliver's Travels' offers delightful, novel entertainment for adult and youngster and presents technical marvels to establish the medium as an endless source of amusement. For its box office possibilities, the only previous measure is the pioneer 'Snow White and the Seven Dwarfs.' On the basis of that prosperous predecessor, and with its exploitation possibilities smartly used, it should fare exceedingly well. Grosses in various situations will depend greatly upon individual showmanship and ingenuity in selling its essential charm."

+ + **Variety (Hollywood)** p3 D 16 '39

HUNCHBACK OF NOTRE DAME. RKO 114-117min D 29 '39

Cast: Charles Laughton. Sir Cedric Hardwicke. Thomas Mitchell. Maureen O'Hara. Edmond O'Brien. Alan Marshal. Walter Hampden

Director: William Dieterle

Dance director: Ernst Matray

Music: Alfred Newman

Screen writers: Sonya Levien. Bruno Frank

Drama. Based on the novel of same title by Victor Hugo. A silent version of the film was made by Universal in 1923, starring Lon Chaney. The place is Paris at the close of the fifteenth century. Charles Laughton portrays the hunchback, bell ringer of Notre Dame, who loves a gypsy dancer who has been kind to him. The girl becomes the symbol of the oppressed in their first strivings for democracy.

Photoplay Studies devotes an issue to the discussion of the screen version of The Hunchback of Notre Dame. It is obtainable from Educational and Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City.

Trade Paper Reviews

"Compelling dynamic entertainment should register sensationally at the box-office and add immeasurably to screen's dignity as a fine art."

+ + **Film Daily** p4 D 15 '39

"The sheer immensity of this production of 'Hunchback of Notre Dame' and the majestic manner in which it has been handled mark it as a motion picture of distinction. . . Entirely aside from its story value, this is a production, directorial and photographic masterpiece. As to its story as here told, its classification is difficult. Much of it belongs in the definite horror bracket, much of it is tense, suspensive melodrama, much of it is medieval pageantry, but the horror angle has the definite edge. The picture is almost top heavy with magnitude, resulting in a manner of telling the story which frequently is ponderous and slow, particularly in the early stages."

Hollywood Reporter p3 D 15 '39

Reviewed by Charles S. Aaronson

+ + **Motion Pict Daily** p1 D 15 '39

"Parading vivid and gruesome horror, with background of elaborate medieval pageantry and mob scenes, 'Hunchback of Notre Dame' is a super thriller-chiller. As such, it carries strong dramatic ingredients for mass audience appeal, and will roll up healthy grosses at the ticket windows. From a strictly critical viewpoint, picture has its shortcomings. The elaborate sets and wide production sweep overshadows to a great extent the detailed dramatic motivation of the Victor Hugo tale. While the background is impressive and eye-filling, it detracts many times from the story being unfolded, especially in the first half. Charles Laughton's grotesque makeup as the deformed and imbecilic bellringer of Notre Dame Cathedral is not exactly palatable for patrons sensitively inclined."

+ **Variety** p14 D 20 '39

"A mighty horror tale from the master pen of Victor Hugo—the greatest story of frightfulness ever to be shuddered over by folk all over the world—is reared upon the screen in eloquent and shuddersome magnificence in this RKO production. There is a universal and ageless fascination in the hideous, in the violent contrast to safety and beauty, which Hugo understood and enunciated. And this almost hypnotic appeal is here so powerfully dealt with in the film that heavy grosses and long runs are confidently predictable. . . The picture will stand among the screen classics in its reflection of humanity painfully emerging from the Dark Ages."

+ + **Variety (Hollywood)** p3 D 15 '39

JUDGE HARDY AND SON. MGM 87-90min D 22 '39

Cast: Lewis Stone. Cecilia Parker. Mickey Rooney. Fay Holden. Ann Rutherford. Sara Haden. June Preisser. Maria Ouspenskaya. Henry Hull

Director: George B. Seitz

Music: David Snell

Original story: Carey Wilson

Comedy. Another in the series. The Hardy Family face a crisis when Mrs Hardy becomes seriously ill. Andy, the son, portrayed by Mickey Rooney becomes more thoughtful and aids his father in securing happiness for a broken family who came to the Judge for help.

Newspaper and Magazine Reviews

"That incomparable father-and-son team gets better with each chapter of the 'Hardy' saga."

+ **Photoplay** p59 Ja '40

Trade Paper Reviews

"Reporting on the merits of a Hardy picture becomes routine procedure, like the stamping of 24 karat on ingots of pure gold. This latest development in the life of the irrepressible Andy is no exception and, following in the footsteps of its worthy and ultra-popular predecessors, is a nugget of unadulterated entertainment."
+ **Boxoffice** p29 D 16 '39

"One of the best of the Hardys: should click handsomely at the box-office."
+ **Film Daily** p4 D 15 '39

"MGM continues its consistent quality entertainment in this latest of the issue of the trials and tribulations of the Hardy Family. 'Judge Hardy and Son' maintains the decided lead over the other family series which was set by the initial picture. The story takes on a more serious aspect than many of its predecessors."
+ **Hollywood Reporter** p3 D 12 '39

Reviewed by Walter Selden
+ **Motion Pict Daily** p6 D 19 '39

"This one measures up to the high standard of the 'Hardy' series, both in entertainment factors and boxoffice effectiveness. It's filled with general family wholesomeness, youthful humor and dramatic passages characterizing the series' predecessors."
+ **Variety** p11 D 13 '39

"As strong in entertainment values as any of its predecessors, 'Judge Hardy and Son' offers a decided change of mood and an emotional pitch which to many of the series' steady customers will probably rank it tops. . . It will moisten many an elder and youthful eye."
+ **Variety (Hollywood)** p3 D 12 '39

KATIA. Mayer-Burstyn 90min D 25 '39

Cast: Danielle Darrieux. John Loder. Aime Clairond. Aimos. Marcel Simon. Marie Helene Daste

Director: Maurice Tourneur

Dance director: Boris Skybine

Music: Walberg

Screen writers: Jean-Jacques Bernard. Lucile Decaux

Historical story. Filmed in France with English subtitles. Based on a novel of same title by Princess Marthe Bibesco. The story is based on Czar Alexander II's attachment for a princess and of their morganatic marriage. When on the verge of being crowned Empress, the Czar is assassinated.

Newspaper and Magazine Reviews

" 'Katia,' which might have had the beautiful intensity of a 'Mayerling,' plus a stronger message than a motion picture postcard, goes through all the motions without convincing one that they are real. . . Mlle. Darrieux does her best in trying to make one feel the effects of a great love, but she has little success in making one think that history might have been a bit different had a few members of the Russian court been less deceitful. . . 'Katia' is a pretty-pretty film, with little behind its good looks." Robert W. Dana
+ — **N Y Herald Tribune** p8 D 23 '39

"Since 'Mayerling' Miss Darrieux has been dogged by cruel chance, has become, in fact, merely a fragile and lovely medium through whom to tell sad stories of the deaths of kings, and 'Katia' is a slight and charming example of her romantic-historical mode, a gay comedy, in fact, up to the moment when it becomes tragedy through the cruelly pointless intervention of an assassin's bomb. . . Perhaps the trouble is that Miss Darrieux is much too cute for one to be able to take seriously her professed interest in constitutional monarchy." Ben R. Crisler
+ — **N Y Times** p9 D 23 '39

"It has somewhat the romantic suggestion of 'Mayerling,' a very minor 'Mayerling' with very fancy clothes. . . The picture develops, toward the end especially, some interesting moments of drama. It's inclined, though, to be somewhat evasive and too careful, and is no startler. Nihilists in the loges may just yawn." John Mosher
+ — **New Yorker** p61 D 23 '39

Trade Paper Reviews

" 'Katia' is the best Danielle Darrieux has done in France, and marks up another for production on this side [France]. Unfortunately, team of Miss Darrieux and John Loder sees the feminine half doing most of the pulling. This picture is one of the top French productions this year, and mostly so because of Miss Darrieux. . . She is given almost every chance to demonstrate her ability. And she does commendably. Loder falls short."
+ **Variety** p15 N 16 '38

LAST DESIRE. Lumen films-Transatlantic D 21 '39

Cast: Raimu. Jacqueline Delubac. Pierre Brasseur. Tramel

Director: Jeff Musso

Screen writer: Liam O'Flaherty

Drama. Based on the novel Mr Gilhooley by Liam O'Flaherty. Filmed in France with English subtitles. An elderly man falls in love with a stray street girl. He enshrines her as a symbol of life and then consumed by jealousy when he finds her untrue, he kills both her and himself.

Newspaper and Magazine Reviews

"It is a brooding and bitter character study which shirks none of the tragedy of the original novel. . . It does not entirely succeed, I believe, in recapturing the dramatic savagery and the psychological melodramatics of the book. The subject matter itself is not particularly suited to screen treatment. . . Thanks to the subtly modulated acting and the telling dialogue and scenes which Mr. O'Flaherty has culled from his novel, the film has a number of arresting sequences, but on the whole it is an unrelieved, shadowy and even slight screen drama." Howard Barnes
+ — **N Y Herald Tribune** p13 D 22 '39

"We have no doubt the screen treatment is inferior to the book. It is slow of movement. Although Raimu and Jacqueline Delubac have played the principal roles excellently, neither has been provided opportunity for a fully rounded characterization. . . We prefer to recall a more successful O'Flaherty film. You may have heard of it—'The Informer.' " Frank S. Nugent
— + **N Y Times** p15 D 22 '39

LIGHT THAT FAILED. Paramount 97min F 2 '40

Cast: Ronald Colman. Walter Huston. Muriel Angelus. Dudley Digges. Ida Lupino. Ernest Cossart

Director: William A. Wellman

Screen writer: Robert Carson

Drama. Based on the novel of same title by Rudyard Kipling. Ronald Colman portrays a painter who goes blind. He discovers that a street girl whom he used as a model has destroyed a painting. He returns to the Sudan to fight and die for his country.

Audience Suitability Ratings

"Family. The acting and direction are both very fine. An excellent portrayal of the novel."
+ + **Wkly Guide** D 16 '39

Newspaper and Magazine Reviews

"It is to be recommended for its acting rather than its drama. On the latter score the new offering is singularly jerky. Even with William A. Wellman's crafty staging, there are awkward time lapses in the continuity and unconvincing scenes of supposed motivation. My guess would be that Mr. Wellman took the Kipling yarn too literally and fell into the same errors that the author did in composing his first novel. Nevertheless, the portraits which Ronald Colman, Walter Huston, Dudley Digges and Ida Lupino conceive are so proficient and persuasive that this production

LIGHT THAT FAILED—*Continued*

demonstrates anew that fine acting can go a long way toward redeeming a plot." Howard Barnes
+ — **N Y Herald Tribune** p17 D 25 '39

"It is a letter-perfect edition of Kipling's 'Light That Failed.' . . There is a fine tweedy, tobacco-ey, stout-booted air to it; a directness of approach and clarity of thought which we like to describe (and modestly) as masculine; the comforting impression that the characters, good fellows all, will never concede that it's a woman's world they're living in. . . Mr. Colman has rarely handled a role with greater authority or charm. . . In sum, a sincere, reticent and capitally directed version of a good old book and a great relief from the feminine-film diet." Frank S. Nugent
+ **N Y Times** p29 D 25 '39

MARRIED AND IN LOVE. RKO 60min Ja 19 '40

Cast: Alan Marshal. Barbara Read. Patric Knowles. Helen Vinson

Director: John Farrow

Music director: Roy Webb

Screen writer: S. K. Lauren

Drama. The story concerns a husband who has married a plain wife and then meets his old college love and is forced to decide between the two women.

Trade Paper Reviews

"Sophisticated adult entertainment, splendidly enacted and demonstrating that the recently noticeable improvement in this company's program product is no flash in the pan. . . The expository technique is so well handled and John Farrow's direction so competently develops the theme that it is sure to win the approval of audiences who are a bit tired of formula fare."
+ **Boxoffice** p29 D 16 '39

"In 'Married and in Love,' John Farrow has handed over to RKO one of the most unusual pictures that company, or any other, has ever released. The picture never lacks interest and builds absorbingly to a climax. It is adult drama, directed, written and acted with rare intelligence and occasionally sparkling with brittle sophistication."
+ **Hollywood Reporter** p3 D 9 '39

"Pointing its main appeal at feminine patronage, 'Married and in Love' reaches the screen as a really worthwhile programmer. Built on novel though convincing story lines, and carrying masterful direction and deftly-drawn characterizations by its small cast, feature will provide above-average support for dualers."
+ **Variety (Hollywood)** p3 D 9 '39

MIRACLE ON MAIN STREET. Columbia 78-83min O 29 '39

Cast: Margo. Walter Abel. William Collier, Sr. Wynne Gibson. Jane Darwell

Director: Steve Sekely

Screen writers: Samuel Ornitz. Boris Ingster

Drama. Margo portrays a dancer with a circus sideshow who hides in a church when she has trouble with police. She finds a deserted baby and falls in love with a nearby rancher.

Audience Suitability Ratings

"Mature."
Wkly Guide N 25 '39

Trade Paper Reviews

"There isn't anything new in 'Miracle on Main Street', but it is the old fashioned type of hokum that will entertain family audiences everywhere. . . It has a few heart tugs, a few laughs and a tale that contrives to be always engrossing."
+ **Film Bulletin** p8 D 16 '39

ROLL, WAGONS, ROLL. Monogram 52-58min N 25 '39

Cast: Tex Ritter. Nelson McDowell. Muriel Evans. Nolan Willis

Director: Al Herman

Music: Frank Sanucci

Song: Dorcas Cochran. Charles Rosoff

Screen writers: Victor Adamson. Edmond Kelso. Roger Merton

Western melodrama with music. The story is laid in the days after the Civil War when unscrupulous fur dealers put obstacles in the path of pioneers who sought to settle in Oregon.

Trade Paper Reviews

"Action-crammed Tex Ritter offering ranks with the best Westerns."
+ **Film Daily** p9 D 21 '39

"In addition to being one of the best of the Tex Ritter features, this is the type of film fare which the 'Western' fans eat up, action galore, plenty of villainy, two wild Indian fights, and the whole is wrapped around a sound idea, pleasantly developed."
+ **Hollywood Reporter** p3 D 15 '39

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p4 D 20 '39

"Monogram has developed Tex Ritter into a substantial boxoffice favorite with western cinema devotees. Latest cowboy drama of the wagon trains forcibly shows it. In many respects, this is just another horse opera but the presence of the southern-drawling Tex obviously will mean extra wampum at the wickets for houses that demand western fare."
+ **Variety** p47 D 20 '39

"Plenty of action keeps things on the move in 'Roll, Wagons, Roll' to make it satisfactory fodder for the Saturday matinee trade. Otherwise there's not much to recommend it above the usual Western pattern. Ritter rides and shoots to save the heroine and down the villain in his customary style."
+ **Variety (Hollywood)** p3 D 15 '39

TEVYA. Maymon films 93min D 21 '39

Cast: Maurice Schwartz. Miriam Riselle. Rebecca Weintraub. Paula Lubelska. Leon Liebgold

Director: Maurice Schwartz

Music: Sholem Secunda.

Screen writer: Maurice Schwartz

Drama. Based on the play of same title by Sholem Aleichem. Filmed at Jericho, Long Island, in Yiddish with English subtitles. The scene is the Ukraine and the play relates the story of a milkman and his two daughters. His youngest daughter marries a man of another faith and is disowned. From then miseries descend on the family. When the Czar's edict expelling the Jews adds a new blow, the daughter returns, aids the family and goes along as they seek a new home.

Newspaper and Magazine Reviews

"While the story may be well liked by Yiddish audiences, it is a bit too melodramatic and slow moving to compete with Hollywood's output. . . Maurice Schwartz is magnificent as Tevya; his droll humor and his citing of the Scriptures at opportune moments make some sequences very amusing." E. G.
+ — **N Y Herald Tribune** p13 D 22 '39

"[Maurice Schwartz portrays] a serious character with definitely comical overtones. . . To the purely professional mind, the most amazing technical feature about 'Tevya' is the fact that all of its exteriors were filmed around Jericho, Long Island, for nobody has ever seen a more typically Russian locale, even in Soviet pictures, than the film boasts. . . While Hollywood insists that successful pictures cannot be produced in the East, a picture like 'Tevya' comes along and refutes the argument. . . The author has simply restated the 'Abie's Irish Rose' theme in a semi-serious vein with the difference that in this case the orthodox point of view is triumphant." Ben R. Crisler
+ **N Y Times** p15 D 22 '39

MOTION PICTURE REVIEW DIGEST

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Motion Picture Review Digest

Devoted to the Valuation of Current Motion Pictures

January 8, 1940

BALALAIKA. MGM 102min D 29 '39

Cast: Nelson Eddy. Ilona Massey. Charlie Ruggles. Frank Morgan. Lionel Atwill. C. Aubrey Smith. Joyce Compton. Dalies Frantz

Director: Reinhold Shunzel

Music: Herbert Stothart. Dr William Axt. Gus Kahn. Bob Wright. Chet Forrest

Screen writers: Leon Gordon. Charles Bennett. Jacques Deval

Operetta. Based on the play of same title by Eric Maschwitz, George Potsford and Bernard Grun. Nelson Eddy portrays a Cossack officer who falls in love with Miss Massey, cafe entertainer in St. Petersburg in 1914. She is a revolutionary and he posing as a voice student, obtains a leading role for her in the opera. When war is declared they lose sight of each other until they meet later in Paris when the former Russian nobility is forced into menial work.

SEE ALSO issue of January 1

Audience Suitability Ratings

"Family."
Wkly Guide D 23 '39

Newspaper and Magazine Reviews

"Nelson Eddy, fortunately, sings better than he acts. He never does warm up to stunning Ilona Massey who is lovely to see and to hear." Philip T. Hartung
Commonweal p227 D 29 '39

Trade Paper Reviews

"On the credit side of the ledger 'Balalaika' can record some of the best musical moments of the year, the emergence of director Reinhold Schunzel as a masterful interpreter of music, and the blossoming of Ilona Massey as a star with whom to reckon. On the debit side, list the fact that 'Balalaika's' chief appeal will be to what we used to call 'the carriage trade,' that its Russian theme is unfortunately out of key with the times, that it will have to fight for what it gets at the box office. . . Music lovers will like it, but strictly a class subject."
Box Office Digest p8 D 14 '39

"Nelson Eddy and some stirring musical interludes give this impressively produced and cast operetta its moments of greatness, despite which it remains one of those enigmatic offerings which will probably fail in attaining comparable greatness at the turnstiles; one which the rank and file of customers will be able to take or leave alone according to their individual tastes."
Boxoffice p33 D 23 '39

"Chalk up another hit for MGM. 'Balalaika' is absolutely the tops of any picture this industry has ever had containing the ingredients which MGM has worked into the creation of this show. It has everything for fine entertainment."
+ + **Hollywood Reporter** p3 D 14 '39

CHARLIE McCARTHY, DETECTIVE. Universal 77min D 22 '39

Cast: Edgar Bergen. "Charlie McCarthy." "Mortimer Snerd." Robert Cummings. Constance Moore. John Sutton. Louis Calhern. Edgar Kennedy

Director: Frank Tuttle

Music: Sam Lerner. Ben Oakland. Eddie Cherkose. Jacques Press

Original story: Robertson White. Darrell Ware

Screen writers: Edward Eliscu. Harold Shumate. Richard Mack

Edgar Bergen portrays an entertainer at a night club who is invited to the home of a publisher for a party. The publisher is murdered and Bergen solves the killing.

SEE ALSO issue of January 1

Trade Paper Reviews

"A bumper crop of comedy furnished by Charlie McCarthy, his contemporary, Mortimer Snerd, and their master, Edgar Bergen, so overshadows the weaknesses of this feature that it should prove a satisfactory investment for most ticket buyers. The picture is, in essence, a comedy murder mystery, but a meandering, pointless screenplay and a woefully weak supporting cast restrict it to serving as mere background—and a none too satisfactory one—for the delightful clowning of Bergen and his pair of impish dummies."
+ — **Boxoffice** p33 D 23 '39

"If the exhibitors find nothing else in their stockings for Christmas, Universal's 'Charlie McCarthy, Detective' . . . will more than live up to their expectations of a suitable gift from Hollywood. It is a fast-moving, hokey mystery thriller, with Master McCarthy, the slaphappy sleuth, going to the front at the start with his amusing patter, and maintaining that lead to the finish line."
+ **Hollywood Reporter** p3 D 18 '39

"It will require the full potency of the Bergen-McCarthy entertainment label to make 'Charlie McCarthy, Detective,' pay dividends. That it will do business—and probably very good business in most situations—is to be assumed on the basis of Bergen's vast and enthusiastic audience. But the ventriloquist and his two dummies, Charlie and Mortimer Snerd, carry the burden of the offering almost completely on their own shoulders, from beginning to end—rather pathetically so in that rare talent is put under such severe strain to lug much more than its share of the impost."
+ — **Variety (Hollywood)** p3 D 18 '39

CISCO KID AND THE LADY. 20th century-Fox 73min D 29 '39

Cast: Cesar Romero. Marjorie Weaver. Chris-Pin Martin. George Montgomery. Robert Barrat. Virginia Field. Harry Green

Director: Herbert I. Leeds

Original story: Stanley Rauh

Screen writer: Frances Hyland

Melodrama. Based on the character, Cisco Kid, by O. Henry. This is the first of a new series with Romero taking the place of Warner Baxter. Romero does his good deeds as a border Robin Hood and saves a mine for an orphaned baby.

SEE ALSO issue of December 25, 1939

Audience Suitability Ratings

"Adolescents, 12-16: confused standards; children, 8-12: no."
Motion Pict R p4 D '39

Newspaper and Magazine Reviews

" 'The Cisco Kid and the Lady,' with a vague nod in the general direction of O. Henry, whips up a mildly pleasant tale." Jesse Zunser
+ — **Cue** p54 D 23 '39

"In sum, [it] is good old-fashioned horse opera and good entertainment to boot." T. M. P.
+ **N Y Times** p29 D 25 '39

Trade Paper Reviews

"The 'Cisco Kid' returns to the screen in person of slightly sardonic, tango-dancing Cesar Romero, who plays the role with just the right mien. He is a better selection for the part than Warner Baxter. 'The Cisco Kid and the Lady' is light entertainment with a fair share of laughs and action."
+ **Film Bulletin** p6 D 16 '39

CITY OF CHANCE. 20th century-Fox 56min Ja 12 '40

Cast: Lynn Bari. C. Aubrey Smith. Donald Woods. Amanda Duff. June Gale

Director: Ricardo Cortez

Music director: Samuel Kaylin

Screen writers: John Larkin. Barry Trivers

Drama. A newspaper sob sister goes to a gambling joint to get a story and discovers that the owner is her girlhood sweetheart from Texas. Just before the police come to raid the place, he sells it and they are ready to start a new life.

Trade Paper Reviews

"Fortified with a good screenplay, able direction, a capable cast and careful production, 'City of Chance' comes off as a smart programmer. Its pace is fast and the production values are, noticeably, a shade above the average in this class."
+ **Hollywood Reporter** p3 D 23 '39

"Backgrounded against a gambling house, 'City of Chance' loses its longest possibilities in an over-abundance of conversation. It is a talker that talks itself out of the running, ending up as mere average supporting fare. While the John Larkin-Barry Trivers screen play falls short in the matter of plot, its authors have more than earned their stipend through the quantity of dialog they have injected into it."
+ — **Variety (Hollywood)** p3 D 23 '39

CRASHING THRU. Monogram-Criterion 56-61min O 1 '39

Cast: James Newill. Warren Hull. Jean Carmen. Milburn Stone. Walter Byron

Director: Elmer Clifton

Music: Jack Brooks. Jules Loman

Screen writer: Sherman Lowe

Western melodrama with music. Based on the novel Renfrew Rides the Range by Laurie Yorke Erskine. A brother and sister attempt to highjack a shipment of gold which they believe has been stolen from a mine which they once owned.

Trade Paper Reviews

"It lacks a lot as entertainment. In the action spots, its mounty character will help carry the opening day, after which the flicker will be strictly on its own."
— + **Boxoffice** p19 N 4 '39

"Good action film of the north in the Renfrew mountie series, with plenty of shooting, suspense, agreeable romantic flavor and a fist fight in a cabin among several men that has been very effectively staged."
+ **Variety** p12 D 27 '39

DAYS OF JESSE JAMES. Republic 63min D 20 '39

Cast: Roy Rogers. George 'Gabby' Hayes. Pauline Moore. Donald Barry. Harry Woods

Director: Joseph Kane

Original story: Jack Natteford

Screen writer: Earle Snell

Western melodrama. Roy Rogers and his partner George Hayes trail train robbers and enroll in the Jesse James gang. They find that a banker, and not the notorious brothers, is the thief.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency D 28 '39

"Family."
Wkly Guide D 16 '39

Trade Paper Reviews

"A thoroughly entertaining Western has been made from the further adventures of Jesse James in this offering."
+ **Boxoffice** p33 D 23 '39

"Western set in James era has plenty of fast action."
+ **Film Daily** p4 D 15 '39

Reviewed by Edward Greif
+ **Motion Pict Daily** p6 D 19 '39

" 'Days of Jesse James' as a little means little in this instance. The train robber's activities in this unfolding are incidental to a feud over a bank robbery solution James is supposed to have committed. Its unreeling is interesting enough, though the story and direction leave many loose ends still unraveled at the finale. However, faults aren't so glaring that action fans won't derive satisfaction."
+ — **Variety** p12 D 27 '39

FIGHTING MAD. Criterion 54min

Cast: James Newill. Sally Blane. Benny Rubin. Dave O'Brien

Director: Sam Newfield

Music: Jack Brooks. Betty Laidlaw. Robert Lively

Original story: Laurie Yorke Erskine

Screen writers: George Rosener. John Rathmell

Western melodrama with music. Based on the novel Renfrew Rides Again by Laurie Yorke Erskine. Sally Blane is given some loot from a train robbery and forced to take it to Canada. The gang and the police then search for her.

Trade Paper Reviews

"For weekend bookings, with the children the main target, this is another in the Renfrew Mountie series, and technically below average in all departments. Film has nowhere near the amount of action implied in the title."
— + **Boxoffice** p35 D 23 '39

"The screen tag for this quickie is flagrant over-statement, considering its lukewarm action content. A juvenile picture. The print is dark and spotty, with technical departments either careless, or with too much speed."
— + **Variety** p11 D 13 '39

GONE WITH THE WIND. Selznick-international-MGM 220min D 19 '39

Cast: Clark Gable. Vivien Leigh. Leslie Howard. Olivia de Havilland. Thomas Mitchell. Ann Rutherford. Laura Hope Crews. Ona Munson

Director: Victor Fleming

Dance directors: Frank Floyd. Eddie Prinz

Music: Max Steiner. Lou Forbes

Screen writer: Sidney Howard

Historical drama. Filmed in Technicolor. Based on the novel of same title by Margaret Mitchell. The most talked of and longest picture ever produced, being three years in the making, finally comes to the screen. It will be shown on a road show basis at raised prices with a fifteen minute intermission between parts. It is a tale of the aristocratic South of the days before the war between the states, during that war, through the burning of Atlanta, the vicious carpetbagger era and on to reconstruction of the ruined State of Georgia. Clark Gable is Rhett Butler, a blockade runner; Vivien Leigh is the fiery Scarlett O'Hara; Thomas Mitchell is Gerald, her father; Leslie Howard is the dreamer, John Wilkes, beloved of Scarlett; Olivia de Havilland is the gentle Melanie, wife of Wilkes.

SEE ALSO issues of December 25, 1939 and January 1

Audience Suitability Ratings

"Objectionable in part."
Nat Legion of Decency Ja 4 '40

"Mature. Outstanding. Referred to the Committee on Exceptional Photoplays. Recommended for schools and libraries."
+ + **Wkly Guide** D 23 '39

Newspaper and Magazine Reviews

"Well, it is here, at last, and it is very fine. . . Considered strictly as a visual experience, and the best of a motion picture is still that, it is not only superbly photographed in Technicolor but is replete with scenes and sharply realized moments that will etch themselves into your memory. . . It will be well up on most honor lists of the screen's most striking achievement." John K. Hutchens
+ + **Boston Transcript** p20 D 22 '39

"Adults and mature young people."
Christian Science Monitor p23 D 23 '39

"Running nearly four hours (I've seen dozens of films a quarter its length that seemed twice as long), 'Gone With the Wind' is one of the most spectacular, thrilling, beautifully photographed, and consistently entertaining pictures the screen has seen in years. With only minor changes made necessary by the difference in media, it is an astonishingly faithful cinematic translation of Maggie Mitchell's phenomenal best seller. . . To put it as briefly as possible, 'Gone With the Wind' is a glorious show. You must see it." Jesse Zunser
+ + **Cue** p42 D 23 '39

"Mightiest achievement in the history of the motion picture. Superb entertainment which will hold the close attention of audiences for every minute of its long running time. Study groups and schools must prepare for the showing of this supreme screen masterpiece. . . I wish I had time to write a book about it. To exhibitors everywhere: Get it."
+ + **Hollywood Spectator** p10 D 23 '39

"The excitement of the first half buoys one through the intermission with an optimism that is to be speedily weakened by the tangled, prolix incidents which follow. Here is the feeblest portion of the film, banal and talky relieved only by such spasms of spirit as the episode of Scarlett in her cups at the time of her second husband's demise. . . Technicolor has never made a screen so opulent before. Its ruddy and atmospheric hues contribute, perhaps for the first time in movie history, to the action of the story. . . Hurried or captious persons may compute that out of the four hours, minus some minutes only, of film, there might have been managed one full hour of superior material." John Mosher
+ **New Yorker** p51 D 30 '39

Trade Paper Reviews

"Now it can be told! After the years of anxious waiting, the cymbals can sound, and the multitude can hear from the housetops that David O. Selznick's screen 'Gone With the Wind' is all that they could have hoped for, and probably many, many times more than they could have imagined. . . It's a showman's proposition, to be handled, because of its length, with all the care and preparation worthy of one of those 'once in a lifetime' shows."
+ + **Box Office Digest** p6 D 14 '39

"The film is a monumental job in every department. It is faithful to the voluminous, and overwritten, novel. . . The film is constantly magnificent to look upon. In two parts, its first is by far the more arresting and, as such, outdistances the second considerably and definitely tends to heavily emphasize the over-length of the final portion. As it stands, however, this is a significant and magnificent enterprise."
+ + **Boxoffice** p33 D 23 '39

THE GREAT VICTOR HERBERT. Paramount 84-96min D 29 '39

Cast: Allan Jones. Mary Martin. Walter Connolly. Lee Bowman. Susanna Foster. Judith Barrett. Jerome Cowan

Dance director: LeRoy Prinz

Director: Andrew L. Stone

Music: Victor Herbert

Music director: Phil Boutelje

Original story: Robert Lively. Andrew L. Stone

Screen writers: Russel Crouse. Robert Lively

Biographical film with music. The time is the turn of the century and the plot tells of Victor Herbert who concerned himself with the domestic problems of his actors. Mary Martin and Allan Jones portray two singers who marry and quarrel when their careers move in opposite directions. Walter Connolly portrays Herbert. Twenty-six Victor Herbert melodies are played and sung in the production.

SEE ALSO issue of December 25, 1939

Photoplay Studies devotes an issue to the photoplay appreciation of The Great Victor Herbert, prepared by Dr Osbourne McConathy. It is obtainable from Educational & Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City at fifteen cents per copy or as part of the $2.00 annual subscription.

A Film Guide to the picture, The Great Victor Herbert, prepared by Harold Turney, is obtainable from Film Guide, Taft Building, Hollywood, California at two dollars for twenty different issues. (Special introductory offer: one year, ten to twenty guides, one dollar.)

Audience Suitability Ratings

"It is a picture that wil remain in the minds and hearts of all who see it for a long time. Family." Am Legion Auxiliary

"Music and drama are skillfully blended in this well produced, entertaining picture. Family." Calif Cong of Par & Teachers

"It is not a very plausible or original plot and is a bit drawn out, but the cast is fine and the music so naturally introduced, that any shortcomings may go unnoticed. Family." Calif Fed of Business & Professional Women's Clubs

"The sympathetic, understanding work of the director is an achievement. A truly delightful musical treat for the family." Gen Fed of Women's Clubs (W Coast)

"The story is, at times, slow moving, and the life and character of Victor Herbert are barely touched upon. A musical feast for the family." Nat Council of Jewish Women

"An artistic, entertaining and beautifully executed musical drama, especially appealing to those who lived through the changing years which introduced vaudeville and jazz. Family." S Calif Council of Fed Church Women

"Victor Herbert's well loved music hath charms to soothe the breast of many a middle-aged movie patron who might otherwise be inclined to sigh for the good old days. . . More up-to-date audiences, conditioned to the modern popular technique, will be no less charmed by the melodies, and will be pleased with the fresh voice and appealing personality of Mary Martin, with Allan Jones' smooth tones, and little Susanna Foster's clear B flat above high C. Adolescents: entertaining; children: mature in story. Family." Women's Univ Club, Los Angeles

+ + **Fox W Coast Bulletin** D 9 '39

Newspaper and Magazine Reviews

"In presenting a representative selection of Herbert's songs in a screen operetta, the studio has produced a thoroughly enjoyable exercise in nostalgia and melody. After the stage-and-screen fashion of operettas, the plot of this one isn't up to its score—which would have come as no surprise to Victor Herbert, who had difficulty finding a librettist worthy of his music."

+ **Newsweek** p35 D 18 '39

"Allan Jones and Mary Martin sing Victor Herbert's lilting tunes with freshness and charm. . . It is distinguished for providing Allan Jones the first film part worthy of his silken tenor."

+ **Time** p78 D 18 '39

Trade Paper Reviews

"Andrew L. Stone has given Paramount a beautiful musical production of strong human appeal. . . Here is a picture music lovers will want to see more than once. Of particular appeal to women, the offering should do best in deluxe and family houses."

+ **Film Bulletin** p2 D 16 '39

GULLIVER'S TRAVELS. Paramount-Fleischer 74-82min D 22 '39

Director: Dave Fleischer

Music: Ralph Rainger. Leo Robin. Sam Timberg. Al Neiburg. Winston Sharples. Victor Young

Singers: Jessica Dragonette. Lanny Ross

Screen writers: Edmond Seward. Dan Gordon. Ted Pierce. Izzy Sparber

Full length cartoon feature in Technicolor. Based on the book of same title by Jonathan Swift. It is not to be confused with the Russian version of Gulliver's Travels made with puppets. The tale concerns the adventures of a shipwrecked sailor who finds himself in the land of the Lilliputians. After causing consternation, he aids the people in their war against neighbors and brings about the marriage of a son and daughter of two kings.

SEE ALSO issue of January 1

Photoplay Studies devotes an issue to the photoplay appreciation of the Technicolor animated screen version of Gulliver's Travels, prepared by William Lewin. It is obtainable from Educational and Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City.

Film Guide devotes an issue to the cartoon in Technicolor, Gulliver's Travels, prepared by Harold Turney and Richard Lillard. This is obtainable from Film Guide, Taft Building, Hollywood, California.

Newspaper and Magazine Reviews

"The younger patrons ought to be properly grateful for it. For if the Fleischer Brothers have not turned out a picture in the inspired, or Disney sense, they have at least contrived an hour and a half of bright colors, broad humors and tuneful music. . . The irony of Swift's tale, it seems scarcely necessary to note, is missing."

+ **Boston Transcript** p20 D 22 '39

"Family."

Christian Science Monitor p23 D 23 '39

"Lacking the lovable Disney animals and therefore the charm of 'Snow White', 'Gulliver's Travels' has a gay humor inspired by its little men and their accentuated foibles. . . Director Dave Fleischer might have spared us some of the vapid prince and princess scenes (they are Hollywood ham flavored with the good voices of Jessica Dragonette and Lanny Ross)." Philip T. Hartung

+ **Commonweal** p227 D 29 '39

"It is altogether a bright and amusing fantasy—excellently drawn, beautifully colored, witty and tuneful—ideal Christmas entertainment for youngsters of all ages. . . The real hero is Gabby, the little red-headed Lilliputian Town Crier, a true celluloid brother to Walt Disney's immortal Dopey. You'll love him." Jesse Zunser

+ **Cue** p42 D 23 '39

Trade Paper Reviews

"It will be a welcome Christmas package to both audiences and exhibitors, with its monetary benefits carrying on well into next year as it travels to subsequent runs. The second adventure of the animated cartoon into the feature field can safely be reported as highly successful. . . Will stand up for all the pressure you give it if you choose your spots."

+ **Box Office Digest** p8 D 14 '39

"Whimsy and fantasy in their most fascinating form again come to the screen in this, the industry's second feature-length animated cartoon. Possessing limitless appeal for youngsters and offering almost as much for the adult entertainment taste, there is no reason why the Max Fleischer venture should not enjoy extraordinary patronage; certainly in sufficient volume to establish, once and for all, that this type of successful film fare was not a one-time shot."

+ + **Boxoffice** p33 D 23 '39

HENRY GOES ARIZONA. MGM 66min D 8 '39

Cast: Frank Morgan. Virginia Weidler. Guy Kilbee. George (Slim) Summerville. Douglas Fowley

Director: Edwin L. Marin

Music: David Snell

Screen writers: Florence Ryerson. Milton Merlin

Western melodrama. Based on a short story of same title by W. C. Tuttle. Morgan portrays a broken down vaudevillian who finds he has inherited a ranch in Arizona.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 14 '39

"Family-juvenile."

Wkly Guide D 2 '39

Trade Paper Reviews

"There's a lot of fun for the kiddies in this offering which has Virginia Weidler urging Frank Morgan on to bigger and better things for plenty of mild laughs. In figuring on the laughs, count on neighborhood patronage to accept the spirit of fun and forget the story. . . Although moppet Weidler overacts at times, her fans may not notice it, for upon her small shoulders rests the popularity of the picture."

+ — **Boxoffice** p29 D 16 '39

"It's a little difficult to halt the ponderous Metro strides long enough to get into swing of things and turn out a good Western, so 'Henry Goes Arizona' is only fair, and will see its best takes in the neighborhoods, the action bracket, and the country dates. Generally, the cast gives impression of feeling slightly out of place, and Frank Morgan comes off luckiest, because that's the way he's supposed to feel and play it. . . It is really not a bad little show, but business will be very spotty. For the duals."

+ — **Variety** p11 D 13 '39

HUNCHBACK OF NOTRE DAME.

RKO 114-117min D 29 '39

Cast: Charles Laughton. Sir Cedric Hardwicke. Thomas Mitchell. Maureen O'Hara. Edmond O'Brien. Alan Marshal. Walter Hampden

Director: William Dieterle

Dance director: Ernst Matray

Music: Alfred Newman

Screen writers: Sonya Levien. Bruno Frank

Drama. Based on the novel of same title by Victor Hugo. A silent version of the film was made by Universal in 1923, starring Lon Chaney. The place is Paris at the close of the fifteenth century. Charles Laughton portrays the hunchback, bell ringer of Notre Dame, who loves a gypsy dancer who has been kind to him. The girl becomes the symbol of the oppressed in their first strivings for democracy.

SEE ALSO issue of January 1

Photoplay Studies devotes an issue to the discussion of the screen version of The Hunchback of Notre Dame. It is obtainable from Educational and Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Ja 4 '40

"Family. Outstanding. Splendid entertainment for adults and not too gruesome for older children. Referred to the Committee on Exceptional Photoplays."

+ + **Wkly Guide** D 23 '39

Newspaper and Magazine Reviews

"A feast for those who love to have a thoroughly unpleasant time in a film theatre, but I can see nothing in it for others. Any values it might have for study groups are offset by the strain students would be under while viewing it. Producers should not assume it will repeat the success of the silent version, as the two have little fundamental similarity. Owing to its great cost, the price to exhibitors probably will be too great to assure profitable showing."

— + **Hollywood Spectator** p15 D 23 '39

"It displays Mr. Laughton as a Quasimodo so distorted and misshapen that little of the human being, much less of the actor, survives. The lines themselves (such modernisms as 'to buy protection'), along with a perfunctory plot arrangement, are the weak features of this film, which otherwise is a vivid pictorial drama of fifteenth-century Paris." John Mosher

+ — **New Yorker** p51 D 30 '39

Trade Paper Reviews

"Powerful in dramatic intensity, sweeping in size, it is easily one of the best pictures of this or any year. The solid box office value of its star, Charles Laughton, the money attraction in the immortal classic, and the glorious memories of the silent day version, present a combination that should also make it one of the biggest of money makers, in this or any year. . . Despite its heavy theme, we believe that 'The Hunchback' transcends any minor worries about the present market on horror subjects."

+ + **Box Office Digest** p7 D 14 '39

"Of first importance is the fact that the remake of Victor Hugo's medieval horror melodrama can be definitely pegged as a high grosser. It possesses those ingredients which make for almost universal appeal. On the entertainment side of the ledger will be found mostly assets and one possible liability. The latter is its unavoidable overtone of somberness, which at times becomes gruesome and, to the squeamish, almost repellent."

+ **Boxoffice** p33 D 23 '39

LIGHT THAT FAILED.

Paramount 97min F 2 '40

Cast: Ronald Colman. Walter Huston. Muriel Angelus. Dudley Digges. Ida Lupino. Ernest Cossart

Director: William A. Wellman

Screen writer: Robert Carson

Drama. Based on the novel of same title by Rudyard Kipling. Ronald Colman portrays a painter who goes blind. He discovers that a street girl whom he used as a model has destroyed a painting. He returns to the Sudan to fight and die for his country.

SEE ALSO issue of January 1

Audience Suitability Ratings

"Objectionable in part."

Nat Legion of Decency D 28 '39

Newspaper and Magazine Reviews

"26-year-old Rudyard Kipling's first novel, a sentimental and tearful thing, was an odd mixture of almost maudlin romanticism and rampant British imperialism. The film isn't much different—nor, if I may say so, much better. It's still stilted, still mawkish, still unreal, and, in addition, uneven and badly played. . . Ronald Colman gives a surprisingly inept performance, but that, of course, may be due to the weakness of the lines to which he is committed." Jesse Zunser

— **Cue** p54 D 23 '39

"Kipling's yarns of imperialism rampant seem more than a little dated in these troubled, chaotic times. This story moves casually, almost slowly. The moods are those of another era. But Ronald Colman lends charm, force, and a tragic romanticism to the role of Dick Heldar." Beverly Hills

+ **Liberty** p37 Ja 6 '40

"Something quite thin and tedious has been arranged for Ronald Colman out of Kipling's 'Light That Failed,' which seems just another of those affairs about the Empire and artists who go blind." John Mosher

— + **New Yorker** p51 D 30 '39

Trade Paper Reviews

"This is a very worthy offering, highlighted by brilliant characterizations, fine direction and unusually good scripting. . . Ronald Colman has never given a more able performance than as the army artist."

+ **Film Daily** p6 D 26 '39

"From the standpoint of performance, characterization and the creation and maintenance of atmosphere, this talking version of Rudyard Kipling's somber 'Light That Failed' is a fine effort. It is ultra-British in theme, mood and interpretation, and giving, as it does some firm pats on the back to British soldiery, with an almost all-Briton cast, it should be a big wartime success in the United Kingdom."

+ **Hollywood Reporter** p3 D 20 '39

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p8 D 26 '39

"Present version, carrying advantages of sound and dialog, is productionally fine. Combination of excellent portrayals, vigorous direction and powerful dramatic force, 'Light That Failed' aims particularly for class trade rather than general audiences. Picture will hit good business in the regular runs, catching attention of the carriage trade, literati crowd and the critics. Lacking appeal for the women, picture has to hurdle a substantial obstacle in this respect."

+ **Variety** p12 D 27 '39

"Should there be need of further proof that the talkers have shed the final trace of their swaddling apparel, then that proof is indelibly stamped on Paramount's superb presentation of 'Light That Failed.' No picture ever to flaunt Paramount's banner before the theatre-going millions has surpassed it, while few have even closely approached it in greatness. . . Ronald Colman's top characterizations of the past fade into memory's background when paraded alongside his brilliant portrayal in 'Light.'"

+ + **Variety (Hollywood)** p3 D 20 '39

MONEY TO BURN.

Republic 60-69min

Cast: James Gleason. Lucile Gleason. Russell Gleason. Harry Davenport. Lois Ranson. Tommy Ryan

Director: Gus Meins

Music director: Cy Feuer

Original story: Jack Townley. Taylor Caven

Screen writer: Jack Townley

Comedy. Another in the Higgins Family series. Ma Higgins brings trouble to the family by her craze for radio puzzle contests which cause her husband to lose his job with an advertising firm sponsoring a contest.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency D 28 '39

Trade Paper Reviews

"It is a series of amusing and hokey comedy routines, strung together by a rather flimsy story. The picture garners a great number of laughs in its unfolding, with Harry Davenport, as Grandpa, taking the show away from the starring trio of James, Lucile and Russell Gleason. Similarity in plot to the former films of the series is responsible for telegraphing the outcome of the comedy situations."
+ — **Hollywood Reporter** p3 D 22 '39

"It offers agreeable family entertainment for the neighborhood sectors. Comedy is of the situation brand, broad, and well gagged."
+ **Variety (Hollywood)** p3 D 22 '39

OF MICE AND MEN. United artists-Roach 104-107min Ja 12 '40

Cast: Burgess Meredith. Betty Field. Lon Chaney, Jr. Charles Bickford. Roman Bohnen. Bob Steele. Noah Beery, Jr. Granville Bates

Director: Lewis Milestone

Music: Aaron Copland. Irwin Talbot

Screen writer: Eugene Solow

Drama. Based on the novel and play of same title by John Steinbeck. The film concerns lonely itinerant laborers in California. Lon Chaney, Jr portrays a great hulking moron with the soul of a child. He is cared for by Burgess Meredith. At the ranch Chaney unwittingly causes the death of a woman and is shot by his friend Meredith.

Trade Paper Reviews

"If the reactions of a Santa Barbara preview audience mean anything—and audience reactions always do—Hal Roach has a certain winner in this production. An audience which filled the Fox Arlington theatre sat spellbound through the gripping drama and there were even audible sobs at some of the more affecting scenes. The screenplay follows the book closely, except that some of the language of the novel which gave offense has been censored and there is now nothing in this department at which anyone can cavil. . . Pictorially, the picture is one of the most beautiful ever screened."
+ + **Hollywood Reporter** p3 N 22 '39

"It deserves to stand among the most competently produced and sincerely dramatized screenings of the year. As a piece of pathetic theatre it has seldom if ever been exceeded. . . 'Mice and Men' will delight those who seek something beyond the casual hour's diversion. It deserves to make money, and probably will be strongly enough touted by the discriminating trade to bring in a fair profit on the investment."
+ + **Variety (Hollywood)** p3 D 23 '39

RAFFLES. United artists-Goldwyn 70min D 29 '39

Cast: David Niven. Olivia de Havilland. Dame May Whitty. Dudley Digges. Douglas Walton. Lionel Pape. E. E. Clive

Director: Sam Wood

Music: Victor Young

Screen writers: John Van Druten. Sidney Howard

Comedy drama. Based on the novel The Amateur Cracksman and the play, Raffles, by E. W. Hornung. The film has been previously made in 1917, 1925 and 1930. The story concerns a cricket player and cracksman, David Niven, who embarks on one last crime, that of stealing a necklace in order to get money for the brother of the girl he loves.

Trade Paper Reviews

"An elegantly mounted and thoroughly modern version of the old stage and screen hit, which should burn its niche among the better current releases in both popularity and profits with a bonus of plaudits from those who like a dash of subtlety in their screen entertainment. The story is intelligently written and abounds in brittle dialogue, particularly in its early sequences which set a faster pace than those following."
+ **Boxoffice** p33 D 23 '39

"It has a fine production, which should please all types of audiences. However, the Van Druten-Howard script, written with great charm and excellently dialogued, had a finish that was entirely too abrupt and will have the tendency to leave audiences . . . actually wondering what did happen. . . The picture rates top billing and should account for good business."
+ **Hollywood Reporter** p3 D 19 '39

Reviewed by Walter Selden
+ **Motion Pict Daily** p8 D 26 '39

"It is a moderately interesting tale that will create mild box office reaction. In spots where picture might follow release of 'Gone With the Wind,' name of Olivia de Havilland will add to boxoffice lure; otherwise the starring duo of Niven and De Havilland is lightweight for the marquee. 'Raffles' will struggle for business in key top spots; best groove is for strong supporter attraction."
+ — **Variety** p47 D 20 '39

"That screen perennial, 'Raffles,' is with us again, offering little that is new except for player faces. . . There is little about the offering to excite theatregoers into a dash to the box office. . . Picture's sole bid for favor is in the work of its cast, which stands as another point scored for Sam Wood, its director."
+ — **Variety (Hollywood)** p3 D 19 '39

SONGS AND SADDLES. State rights-Alexander 67min

Cast: Gene Austin. Lynne Berkley. Henry Roquemere

Director: Harry Fraser

Western melodrama with music. The story concerns the underhanded efforts of a local banker to obtain a ranch belonging to a friend of Gene Austin. After many complications, Austin exposes the villain.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Mr 23 '39

Trade Paper Reviews

"Mightly meagre Western program fare that just about shapes up as midweek filler. Taking budgetary limitations into consideration, the yarn drags consistently. There is little of the outdoor action stuff prevalent in most sagebrush dramas. The film is heavy on the dialogue side; attempts at humor are of an elementary nature."
— **Boxoffice** p35 D 23 '39

SOUTH OF THE BORDER. Republic 70-71min D 15 '39

Cast: Gene Autry. Lupita Tovar. Smiley Burnette. June Storey. Mary Lee

Director: George Sherman

Music: Art Wenzel. Michael Carr. Jimmy Kennedy. Johnny Marvin. Gene Autry. Fred Rose. E. G. Nelson

Original story: Dorrell McGowan. Stuart E. McGowan

Screen writers: Betty Burbridge. Gerry Geraghty

Western melodrama with songs. Gene Autry and Smiley Burnette, working for the government, are sent to Mexico, to investigate an uprising during a time of revolution. Autry meets Lupita Tovar whose brother is leading the revolution. He comes back for her and finds she has become a nun for shame over her brother's disgrace.

SOUTH OF THE BORDER—*Continued*

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency D 21 '39

Trade Paper Reviews

"Taking the title from the currently popular song, the producer of this Gene Autry Western has built a varied and colorful story which will probably make it the number one Autry film of the year. . . All in all, it is decidedly not the usual Western but a musical melange of thrills, fair drama and comic opera plot."
+ **Boxoffice** p29 D 16 '39

"Engaging cast and pleasing music will entertain the Autry fans."
+ **Film Daily** p8 D 11 '39

Reviewed by Edward Grief
+ **Motion Pict Daily** p4 D 12 '39

" 'South of the Border' as a song, may be the favorite of two continents, but as a film built somewhat around its lyrics, this Gene Autry is strictly 'B' fodder. The Michael Carr-Jimmy Kennedy title song is the most distinctive feature of the picture, and its frequent reprises make for notable listening. Though Autry's singing of it also lends an able assist, it's insufficient to lift the picture through the shallowness caused by dependence of the story's romance on the lyrics."
— + **Variety** p11 D 13 '39

STRANGER FROM TEXAS. Columbia 54min N 2 '39

Cast: Charles Starrett. Lorna Gray. Dick Curtis. Richard Fiske

Director: Sam Nelson

Original story: Ford Beebe

Screen writer: Paul Franklin

Western melodrama. Starrett goes home to find his father killed and an organized mob fomenting trouble between two factions of ranchers.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency N 16 '39

Trade Paper Reviews

"Charles Starrett changes girls, but little else in his latest assignment. . . It's a complete Western, one with all the action, scraps, gunplay and chase necessary to satisfy."
Boxoffice p35 D 23 '39

"Actionful Western with musical interludes o. k. entertainment for cowboy fans."
+ **Film Daily** p5 D 18 '39

SWANEE RIVER. 20th century-Fox 84min Ja 5 '40

Cast: Don Ameche. Al Jolson. Andrea Leeds. Felix Bressart. Chick Chandler. Russell Hicks

Director: Sidney Lanfield

Music director: Louis Silvers

Screen writers: John Taintor Foote. Philip Dunne

Musical drama. Filmed in Technicolor. This is a cinematic biography of the life of Stephen C. Foster, composer of American folk music. Don Ameche plays the unhappy composer and Al Jolson is E. P. Christy, the "Ethiopian Entertainer." Music heard is "Oh, Susannah", "The Camptown Races", "Old Kentucky Home", "Ring, Ring the Banjo", "Jeannie With the Light Brown Hair", "Old Black Joe", and "Swanee River."

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ja 4 '40

Trade Paper Reviews

"Splendid entertainment with Stephen C. Foster melodies should click big."
+ **Film Daily** p6 D 26 '39

"About the best blending of story and song the sound screen has ever had is shown in the 20th Century-Fox production of 'Swanee River.' This story and song combination, that has been magnificently produced, acted and directed should ring the boxoffice bell in every quarter. It's swell entertainment."
+ + **Hollywood Reporter** p3 D 20 '39

"Beautifully photographed in Technicolor, and parading several of Foster's melodious tunes, picture carries handicap of conventional and slowly-developed dramatic theme lacking in spontaneity. The excellent color and showmanly presentation, however, assist materially to overcome the cumbersome story. With Ameche, Jolson and Andrea Leeds as nominal marquee attractors, picture carries sufficient entertainment factors to sustain it for profitable business in the regular runs."
+ **Variety** p12 D 27 '39

"Stephen C. Foster's music is presented in a production of striking beauty and charm. . . In mood and treatment, 'Swanee River' is comparable to 'Alexander's Ragtime Band,' although the former was keynoted joyously to the tempo of a period, and the latter carries a haunting sadness in its concentration on the man, the tragic fortunes of the troubador-composer. With its obvious exploitability, and aimed as it is for popular appeal with its venerable hokum, the picture can't miss."
+ + **Variety (Hollywood)** p3 D 20 '39

TRIGGER FINGERS. Victory 55min

Cast: Tim McCoy. Ben Corbett. Jill Martin. Joyce Bryant. Carleton Young

Director: Sam Newfield

Screen writer: Basil Dickey

Western melodrama. Another in the Lightning Bill Carson series. McCoy is called in to aid the policing of a lawless territory. He enters disguised as a gypsy who tells fortunes to get fingerprints for checking.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Je 1 '39

Trade Paper Reviews

"Another of the Lightning Bill Carson series, an action picture clouded by an extremely poor print, this opus is for the quickie stands and careless audiences. . . Best audience bet will be the children."
— **Boxoffice** p35 D 23 '39

"Very run-of-mill is 'Trigger Fingers,' a continuation of the adventures of the G-man-mounty series with Tim McCoy as top hand. Print is hard on the eyes, a poor camera job, and some of the incidental clips to build atmosphere on the opening are awful. A minor dualer. Story suffers from all angles—the Basil Dickey script is weak, and Sam Newfield's direction is languid."
— **Variety** p47 D 20 '39

VI TVAA. Scandinavian talking pictures 85min

Cast: Sture Lagerwall. Signe Hasso. Stig Jarrel

Director: Sigurd Bauman

Drama. Filmed in Sweden with English subtitles. Sture Lagerwall portrays an architect who falls in love with another man's wife. With the aid of a kindly teacher, he forgets his infatuation and is happy when his wife has a baby.

Trade Paper Reviews

"It is a triangle which follows familiar patterns. . . It is told pleasantly but is long-winded. Characters are drawn with understanding and there is a constant, human warmth pervading the action."
+ — **Boxoffice** p35 D 23 '39

"Dramatic story with triangle theme thoughtfully done with fine cast."
+ **Film Daily** p8 D 15 '39

MOTION PICTURE REVIEW DIGEST

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Motion Picture Review Digest

Devoted to the Valuation of Current Motion Pictures

January 15, 1940

BARRICADE. 20th century-Fox 71min D 8 '39

Cast: Warner Baxter. Alice Faye. Charles Winninger. Arthur Treacher. Keye Luke

Director: Gregory Ratoff

Original story: Granville Walker

Melodrama. The scene is war-torn China during the siege of an American consulate by Mongolian bandits. Warner Baxter, foreign correspondent, drinks to forget his troubles; Alice Faye is a murderess trying to escape; Charles Winninger, an American consul who refuses to leave his headquarters.

SEE ALSO issue of December 25, 1939

Newspaper and Magazine Reviews

"Interesting to study groups for the intimate acquaintances it gives us with what can happen in China. Rather strong for children, but all right for the rest of us. Not of 'A' class importance and scarcely up to the standard set for such names as Warner Baxter and Alice Faye, but exhibitors have no reason for steering shy of it."

+ — **Hollywood Spectator** p13 D 23 '39

"Strenuous, you can imagine, yet cheery. Like the season." John Mosher

New Yorker p79 D 16 '39

Trade Paper Reviews

"Maybe that fellow Zanuck has set himself too high a standard. 'Barricade' is not 'cream of the bottle' motion picture production. But it is, at least as reconstructed for release, rattling good action stuff, with a picturesque background, a cast of troupers, and many a spot where it will give exceptional satisfaction."

+ — **Box Office Digest** p7 D 14 '39

"For many months 20th Century has been threatening to release this epic. Now it has happened—and we realize how ominous was that threat. Based on the cheapest type of pulp magazine story, it is so hazily developed that the performers and the director must have been in a quandary as to what it is all about. Imagine what doubts the spectator must suffer. The names in the cast will carry this to fair returns in the early runs, but word-of-mouth response will kill it for the subsequents." Frank Leyendecker

— **Film Bulletin** p2 D 16 '39

"Plenty of excitement, adventure and action make 'Barricade' interesting fare for audiences generally. Film has suspense and romance, and little has been overlooked in the composite whole. Script has a rapid pace in some places, but it bogs down slightly in others when there is no distinct action taking place on the screen. However, with a strong name cast to put it over the film should go well at the box office."

+ — **Film Daily** p8 D 14 '39

"After some 16 months of sporadic production, patching and cutting, this picture which has had almost as many titles as it has had periods of retakes, has finally reached the screen in about the shape one would expect of a picture which had been produced, patched and cut over a period of 16 months. It is a curious melange . . . full of glaring inconsistencies, loose ends galore, situations unexplained and unsolved and a few absurdities. . . It may get by as a secondary feature."

— + **Hollywood Reporter** p3 D 9 '39

Reviewed by Charles S. Aaronson

+ — **Motion Pict Daily** p4 D 12 '39

"Inconsequential programmer, despite its several important names, which is by no means up to par for those connected with its production. What it picks up at the box office, will be pure salvage. Picture suffers from half-baked story, inept dialog and lackadaisical playing, for the most part, under direction which plods along with no spirit."

— **Variety (Hollywood)** p3 D 9 '39

BROTHER RAT AND A BABY. Warner-First national 90min Ja 13 '40

Cast: Eddie Albert. Wayne Morris. Priscilla Lane. Jane Wyman. Ronald Reagan. Jane Bryan. Peter B. Good

Director: Ray Enright

Original story: Fred F. Finkelhoffe. John Monks, Jr

Screen writers: Richard Macaulay. Jerry Wald

Comedy. This is a sequel to Brother Rat which was based on a play by Fred F. Finkelhoffe and John Monks, Jr. It features most of the players from the first film. The scene is not wholly the military campus. Wayne Morris tries to get his college pal, Eddie Albert, a job as a coach. Albert's baby causes complications but in the end brings his parents success.

Trade Paper Reviews

"In 'Brother Rat and a Baby' Ray Enright has thrown every motion picture cliche overboard. The picture is so far removed from formula that even Priscilla Lane is seen in hardly more than a bit supporting role. We believe Warners has, in this picture, the most boisterous and rowdy farce comedy that is apt to be delivered to theatres all during 1940. Any comedy that passes it will certainly have to step."

+ **Hollywood Reporter** p3 Ja 2 '40

"Built strictly for laughs—and getting plenty of them—this sequel to 'Brother Rat' offers welcome entertainment contrast to much of the heavy drama and sentimental offerings with which it will have to compete or ride double. . . Played to the hilt by cast of considerable aggregate draw and directed with galloping pace and intent only to provide 90 minutes of breezy entertainment, 'Brother Rat and a Baby' does just that."

+ **Variety (Hollywood)** p3 Ja 2 '40

CAFE HOSTESS. Columbia 63min N 30 '39

Cast: Preston Foster. Ann Dvorak. Douglas Fowley. Wynne Gibson. Arthur Loft

Director: Sidney Salkow

Music director: M. W. Stoloff

Original story: Tay Garnett. Howard Higgin

Screen writer: Harold Shumate

Melodrama. Ann Dvorak portrays a night club hostess who tries to steal the wallet of Preston Foster, handsome sailor. He falls in love with her and finds out she is under domination of the gangster owner of the cafe. After a brawl, the gangster is killed and Miss Dvorak and Foster are free to marry.

Audience Suitability Ratings

"Objectionable in part."
Nat Legion of Decency D 21 '39

Trade Paper Reviews

"This Columbia programmer can be exploited for good grosses in the popular houses. Selling angle is the expose of 'clip joint' shady methods by which customers are 'rolled' and otherwise deprived of their cash, jewelry, etc. The film is a nicely knit, fairly engrossing effort with plenty of action and excitement. Returns will depend on each exhibitor's initiative."
+ — **Film Bulletin** p6 D 30 '39

"This is another one of those trite action melodramas that continually crops up from Columbia's 'C' department. It starts out slowly and ends up the same way. The best that can be said for 'Cafe Hostess' is that it will serve as a filler in the lesser situations."
— **Hollywood Reporter** p3 D 28 '39

"'Cafe Hostess,' dealing with the manipulations of the percentage girls in a gyp joint, is considerably better than the usual run-of-mine material for the secondary spots, thanks to care with the story and competent direction, as well as sound performances by an able cast."
+ **Variety (Hollywood)** p3 D 28 '39

CALLING PHILO VANCE. Warner 63min

Cast: James Stephenson. Margot Stevenson. Henry O'Neill. Edward S. Brophy. Sheila Bromley

Director: William Clemens

Screen writer: Tom Reed

Melodrama. Based on the detective story, The Kennel Murder Case, by S. S. Van Dine. This is the first in a new series of Philo Vance films. This film has been made previously. It involves the illicit sale of American military information to foreign powers.

Trade Paper Reviews

"It is good, fast murder mystery. . . It is well-produced, directed and acted and should fill the niche for which it is intended, comfortably and profitably."
+ **Hollywood Reporter** p3 D 26 '39

"It won't matter much what type of feature splits dualers with 'Calling Philo Vance,' because, by the time Philo has been thoroughly paged, the audience will be exhausted to a point of slumber. When Associate Producer Bryan Foy turned S. S. Van Dine's 'The Kennel Murder Case' over to Tom Reed for scripting, he must have added instructions to 'give it everything.' That Reed has done, with result that the further the piece unfolds on the screen, the more confused become audience minds."
— **Variety (Hollywood)** p3 D 26 '39

CHUMP AT OXFORD. Roach-United artists 63min

Cast: Stan Laurel. Oliver Hardy. Forrester Harvey. Wilfred Lucas

Director: Alfred Goulding

Comedy. Laurel and Hardy, unemployed, obtain work as butler and "maid" at a fashionable dinner party and unwittingly capture a bank bandit. They are rewarded by being sent as students to Oxford. In England, they are hazed by the students until it is discovered that Laurel is actually an English lord. Hardy is forced to serve as his valet.

Audience Suitability Ratings

"One hesitates to recommend anything that ridicules traditions of such a well-known institution as Oxford, or the head of such an institution. Family." Am Legion Auxiliary

"Adults: matter of taste; 14-18 & 8-14: amusing. Family." Calif Cong of Par & Teachers

"Matter of taste." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Family." DAR

"A lively farce for all who enjoy these comedians. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"This Laurel and Hardy picture is not up to their usual standard and is negative of ethical values." Nat Fed of Music Clubs

"An absurd slapstick farce with rather labored comedy effects for the most part, although there are several amusing sequences. Harmless. Family." Nat Soc of New England Women

"Waste of time." S Calif Council of Fed Church Women
Fox W Coast Bulletin S 23 '39

"Enjoyment of this type of entertainment is largely a matter of taste, but Laurel and Hardy fans will welcome their return to the screen in a vehicle which offers opportunity for spontaneous fun. Adolescents, 12-16: amusing; children, 8-12: yes."
Motion Pict R p3 O '39

"General patronage."
Nat Legion of Decency S 28 '39

"A, Y & C: good of kind."
+ **Parents' M** p62 N '39

Trade Paper Reviews

"Laurel and Hardy are not back quite at the peak of their two-reeler form in 'Chump at Oxford' but this sixty-three minute comedy is considerably better than the last half dozen efforts of the team. . . The boys are given their heads in a story that is entirely about them, and they take it to town in a manner that will unquestionably please their loyal following."
+ — **Hollywood Reporter** p4 Ja 2 '40

DESTRY RIDES AGAIN. Universal 90-94min N 29 '39

Cast: Marlene Dietrich. James Stewart. Charles Winninger. Mischa Auer. Brian Donlevy. Irene Hervey. Una Merkel. Samuel S. Hinds

Director: George Marshall

Music: Frederick Hollander. Frank Loesser

Screen writers: Felix Jackson. Henry Myers. Gertrude Purcell

Western melodrama. Based on a novel of same title by Max Brand. Marlene Dietrich is cast as a tough dance hall girl in a wild western town. James Stewart, a peace-loving son of a fighting old-time sheriff, is sent for to clean up the town.

SEE ALSO issue of December 25, 1939

Audience Suitability Ratings

"A & Y: good of kind; C: hardly."
+ **Christian Century** p1618 D 27 '39

"Good. Adults." DAR

"Anyone who likes a rip-roaring, gun-toting, undisguised Western will find 'Destry Rides Again' as exhilarating as fireworks and more fun than a barrel of monkeys. Adolescents: sophisticated; children: no. Mature-family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bulletin** D 9 '39

DESTRY RIDES AGAIN—*Continued*

"Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"There is a 'tongue-in-cheek' atmosphere about the picture, and if one accepts it in that spirit, the picture is good, vigorous entertainment. Adults." Calif Fed of Business & Professional Women's Clubs

"A real Western, lusty, robust, wild and lawless, given unusual significance through fine productions, a notable cast and expert direction. . . The fight of Una Merkel and Marlene Dietrich, though unpleasant, is a bit of realism, as is the march of the women, armed with every conceivable weapon, upon the saloon. Mature." Gen Fed of Women's Clubs (W Coast)

"This super-Western, with its choice cast and careful production, is rip-roaring entertainment though never for a moment convincing. Family." Nat Council of Jewish Women

"An excellent cast wasted on a glorified Western, depicting the degrading side of early western days, with its saloon where gambling, drinking and dance hall women were rampant. Though the ending shows a peaceful town, the sordidness of the early unwholesome scenes predominates. Adults." S Calif Council of Fed Church Women

+ **Fox W Coast Bulletin** D 16 '39

Newspaper and Magazine Reviews

Reviewed by John K. Hutchens

Boston Transcript p20 D 15 '39

"Adults and young people."

Christian Science Monitor p19 D 16 '39

"It is a fast-moving Western you'll love." Beverly Hills

+ **Liberty** p48 Ja 13 '40

" 'Destry Rides Again' is charged with enough buckaroo comedy and sheer animal spirits to keep cinemaudiences chortling even when there is nothing to laugh at. . . As entertainment, Producer Pasternak's Western, with hardly more pretensions than a cow town, is likely to be voted best of the year."

+ + **Time** p76 D 18 '39

Trade Paper Reviews

" 'Destry' is a hit and credit must go to producer Joe Pasternak for letting a completely 'typed' star do something entirely different. Marlene Dietrich plays this 'off the beaten track' role in a way that will delight her old fans and get her a lot of new ones. . . 'Destry' will be popular fare in de luxe and action houses alike."

+ + **Film Bulletin** p4 D 16 '39

EARL OF CHICAGO. MGM 85min Ja 5 '40

Cast. Robert Montgomery. Edward Arnold. Reginald Owen. Edmund Gwenn. E. E. Clive

Director: Richard Thorpe

Screen writers: Charles de Grandcourt. Gene Fowler. Lesser Samuels

Gangster story with comedy and tragedy. Based on a novel of same title by Brock Williams. This film was originally planned as a British production by Metro but when war broke out the cast returned to Hollywood where the film was made. The film starts out as a comedy when Robert Montgomery, a former Chicago bootlegger who has gone into legal distilling, learns he has inherited an Earldom in England. He goes over accompanied by his lawyer, Edward Arnold. Arnold has been jailed for a crime Montgomery committed and for revenge he destroys the Chicago business and knows that Montgomery cannot sell his estate. Montgomery kills Arnold and is convicted by his fellow members of the House of Lords.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Ja 11 '40

"Family. A de luxe gangster picture, smoothly done with Robert Montgomery in a splendid piece of acting. A little too subtle for the average audience."

+ **Wkly Guide** D 30 '39

"This is a decidedly different offering, worthy of special exploitation. It has satire and drama, and although it has not bothered at all with romance, this element is not missed."

Trade Paper Reviews

+ **Film Daily** p10 Ja 3 '40

"So completely different as to defy classification, 'Earl of Chicago' is an absorbing, wholly fascinating picture. It has so many facets of distinction, so much that is striking and unusual, combined with a story which is unflaggingly gripping and unpredictable to its final, impressive climax, that it adds up to a rare screen treat. This is real entertainment, so superbly done that it adds new lustre to everyone connected with it."

+ **Hollywood Reporter** p3 D 27 '39

Reviewed by Walter Selden

+ **Motion Pict Daily** p9 D 29 '39

"It is decidedly unusual in texture—a comedy drama up to a point, and then a sudden swing into ironic tragedy. . . At the boxoffice, 'Earl of Chicago' will enjoy a spotty reception. For audiences looking for the unusual in screen fare, picture will be thoroughly enjoyable. Critics will also point to it with confidence that the producers can turn out the type of pictures they have been requesting, but for general appeal, patrons will generate mixed reactions. . . Montgomery, in handling the title role, turns in a fine performance, although it seems in many spots he endeavors to carry over the moronic grimaces and expressions from his characterization in 'Night Must Fall.' "

Variety p40 Ja 3 '40

"This is a strange and potent combination of travesty and tragedy—a tragic drama of bizarre contrasts, with a long comedy prelude. As such it offers entertainment far off the beaten paths of formula and is the kind of stuff for which Robert Montgomery has strong liking. The combination will have appeal for the average crowd which wants to laugh at broad satire and also for the discriminating patron who relishes psychological explorations and fine acting. Picture should therefore have good prospects, especially in the first runs."

+ **Variety (Hollywood)** p3 D 27 '39

THE FIGHTING 69TH. Warner 90min

Cast: James Cagney. Pat O'Brien. George Brent. Jeffrey Lynn. Alan Hale. Frank McHugh

Director: William Keighley

Screen writers: Norman Reilly Raine. Fred Niblo, Jr. Deah Franklin

War film. It is based on the famous 69th New York Regiment which had a distinguished record during the World War. Woven into the plot is the rejuvenation of a tough and cowardly private who aids his regiment at the cost of his life; the spiritual work of the famous Father Duffy and the work of the regiment itself in France.

Trade Paper Reviews

"Put this down in the book: 'The Fighting 69th' is an outstanding, distinctive war picture, taking rank with the best in the screen's history. Endowed with a closely knit story which hews faithfully to the regimental line, its drama cannily relieved by service comedy, and moving forward as irresistibly as the 69th on many a battlefield, the picture should score brilliantly at the box-office."

+ + **Film Daily** p5 Ja 5 '40

Reviewed by Charles S. Aaronson

+ + **Motion Pict Daily** p3 Ja 5 '40

FOUR WIVES. Warner 110min D 25 '39

Cast: Gale Page. Priscilla Lane. Rosemary Lane. Lola Lane. Claude Rains. Jeffrey Lynn. John Garfield. May Robson

Director: Michael Curtiz

Music: Max Steiner. Max Rabinowitsh

Music director: Leo F. Forbstein

Screen writers: Julius J. Epstein. Philip G. Epstein. Maurice Hanline

Comedy drama. Suggested by the book Sister Act by Fannie Hurst. This is a sequel to Four

Daughters. Priscilla Lane, widow of John Garfield gives birth to his baby. Jeffrey Lynn tries to get her to marry him. Sister Lola adopts a baby and then becomes the mother of twins. Problems of maternity and marriage take up the major part of the film.

SEE ALSO issue of December 25, 1939

Audience Suitability Ratings

"This is an entertaining social drama. . . Children will not be interested. Adults." Am Legion Auxiliary

"Although over-long, it holds the attention because of the excellent acting, dramatic situations, and good comedy relief. It is an intimate (at times too intimate) story. Adults." Calif Cong of Par & Teachers

"Spirited and humorous, with several interesting psychological twists, and the delightful intimate atmosphere make this picture in the popular series appealing. Adults." Calif Fed of Business & Professional Women's Clubs

"A thoroughly enjoyable picturization of an engaging story of loyalty and fine sentiment, enriched by humor and natural gaiety. . . A picture that will be enjoyed by all who see it. Mature." Gen Fed of Women's Clubs (W Coast)

"It is like visiting old friends again to see this absorbing sequel to 'Four Daughters' of the irrepressible, musical Lemp family. Mature-family." Nat Council of Jewish Women

"High standards of good common sense prevail throughout the picture, and a happy ending overcomes disappointments. The drinking in the picture, though not over-emphasized, is a regrettable feature. Too involved for children. Mature." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** D 16 '39

"Family. Full of humor and sentiment and pleasant homey atmosphere, all of it enhanced by a remarkably effective musical score."
+ **Wkly Guide** D 16 '39

Newspaper and Magazine Reviews

"All in all, this witness found it less good than 'Four Daughters,' for the same reasons that almost any sequel is less good than its predecessor. But good enough." John K. Hutchens
+ — **Boston Transcript** p20 Ja 5 '40

"Adults and young people."
Christian Science Monitor p23 D 23 '39

"The sequel that is almost as good as the original. It does not have the charming vignette quality of the first film or anything that compares with the startling entrance and performance of John Garfield." Philip T. Hartung
+ **Commonweal** p227 D 29 '39

"The proposition that because one good story may make a good picture, four stories crammed into it make it four times better, is not susceptible of proof, if you take 'Four Wives' as an unhappy example. The picture is warm and friendly, wholesome and intermittently dramatic; but it is also overlong, confused, and a pretentious cinematic hodgepodge." Jesse Zunser
+ — **Cue** p42 D 23 '39

"This aims for sentimental humanness and domestic intimacy, achieves several moving moments, strains hard at times, drags considerably over numerous slow stretches. It's adult fare, with obstetrics and family frankness its motif." Beverly Hills
+ **Liberty** p47 Ja 13 '40

"The dramatic content of the show is as slim as you might expect in the third rehash of a family problem picture, but it has been exploited to the full. Under Michael Curtiz's expert direction the show has a number of surefire excursions into sentiment which should endear it to those who already have a fondness for the Lemp family." Howard Barnes
+ — **N Y Herald Tribune** p8 D 23 '39

"Sequels so rarely even approximate the quality of their originals that the Warners deserve a special word of commendation this morning for their 'Four Wives.' . . It is a singularly happy film, well-written, well-directed and well-played." Frank S. Nugent
+ **N Y Times** p9 D 23 '39

"Adults, whether blessed with offspring or not, in no mood for major problems can relax with some odds and ends around town." John Mosher
New Yorker p60 D 23 '39

"The new film is another wholesome and entertaining chapter in the lives of that whimsical family, the Lemps. . . Once the Lemps are reestablished in the familiar groove, their admirers will follow the new problems arising from marriage and maternity with considerable interest. And except for the occasional moments when the authors strain for effect and slip into cuteness, the well-balanced cast give the sequel the same sentimental validity that distinguished the original."
+ **Newsweek** p36 D 18 '39

"Maternal instinct defeats the considerable ingenuity with which, in 'Four Daughters,' Director Michael Curtiz managed to keep cinemaudiences straight about, and interested in, the doings of four leading characters in one picture."
+ — **Time** p78 D 18 '39

FRUN TILLHANDA. Europa-Scandinavian talking pictures 82min D 29 '39

Cast: Britta Brunius. Karl-Arne Holmsten. Rut Holm. Anders Henriksson

Director: Gunnar Olsson

Domestic comedy. Filmed in Sweden with English subtitles. Britta Brunius, a girl of good family who wishes to help domestics, takes a job as house maid in a wealthy family. The son of the household falls in love with her.

Newspaper and Magazine Reviews

"It is a highly entertaining domestic comedy, skillfully directed and superbly enacted. Although the plot is insignificant, the fine work of a talented cast and Director Gunnar Olsson's expert pacing keep audience interest at the highest peak throughout the film." E. G.
+ **N Y Herald Tribune** p16 Ja 1 '40

"It gives us a rather attractive picture of life in a modern Swedish city." H. T. S.
N Y Times p9 D 30 '39

GIOVANNI DE MEDICI, THE LEADER. Esperia 88min Ja 4 '40

Cast: Luis Trenker. Loris Gizzi. Laura Nucci. Carla Sveva

Director: Luis Trenker

Screen writer: Luis Trenker

Propaganda film. Filmed in Italy without English subtitles. Giovanni de Medici, 16th century Italian leader, is shown as striving to unite Italy as a nation extending from the Alps to the sea. His life is used to show modern Italian aims in national and international life.

Newspaper and Magazine Reviews

"A super-Western, Italian style, is thundering across the Cinecitta's screen with all the thoughtful and forceful benevolence its Fascist sponsors could muster for it. . . Aside from and besides its obvious tenets, it is mounted on a splendid screen canvas that includes beautiful photography, fine balance of mood and action and exemplary acting. . . It is often stirring, always beautiful and exceedingly well produced." Robert W. Dana
+ **N Y Herald Tribune** p12 Ja 5 '40

"It is full of marching legions—anachronistically black-shirted—and cavalry charges. We concede the handsomeness, the generosity and the physical richness of the production. But, dramatically, it has no greater stature than a lavish pageant performed by an army corps. . . Facts to the side, though, it is an interesting picture, beautifully photographed in the main and blessed with a number of stirring sequences. . . It is, in brief, a good spectacle, and indifferent screen drama, but worth a look if you're curious about the state of the Italian movies: under the government's thumb, if you ask us." Frank S. Nugent
+ — **N Y Times** p15 Ja 5 '40

GRANNY GET YOUR GUN. Warner 55min

Cast: May Robson. Harry Davenport. Margot Stevenson. Hardie Albright

Director: George Amy

Screen writer: Kenneth Gamet

Comedy drama. Based on a short story of same title by Erle Stanley Gardner. May Robson plays a hard-boiled veteran of gold mining camps who is known for her tall tales. When she thinks her granddaughter has murdered a worthless husband, she takes the blame, only to discover later that her granddaughter is blameless.

Trade Paper Reviews

"Here is a good, vigorous, humorous effort which is something of a cross between a Western, a mystery story and a character study, and scores on all points. It is unusual in that the burden is carried by two elderly veteran players, Miss Robson and Harry Davenport, but both are such elegant troupers that they come through in a romp and both are so universally admired that the combination has definite box office value."
+ **Hollywood Reporter** p4 Ja 2 '40

"It is as nifty a piece of entertainment as has emerged from the Bryan Foy division in many a moon. Designed as supporting fare for dualers, feature is more than worthy of spot, with probability it will slide into first position when it hits neighborhoods. . . It is excellent lure for family trade, containing, as it does, elements that will appeal to customers of all ages."
+ **Variety (Hollywood)** p3 Ja 2 '40

HIGH SCHOOL. 20th century-Fox 74min Ja 26 '40

Cast: Jane Withers. Joe Brown, Jr. Paul Harvey. Lloyd Corrigan

Director: George Nicholls, Jr

Original story: Robert Ellis. Helen Logan

Screen writers: Jack Jungmeyer, Jr. Edith Skouras. Harold Tarshis

Comedy. This is the first of four high school films which will be produced over a period of four years. The background of the first is the widely known Jefferson High School of San Antonio. Jane Withers enters confining high school after living free ranch life. Her uncle is the principal. She finds it hard to get on with other students at first.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency D 28 '39

Newspaper and Magazine Reviews

"Jane Withers cuts up with more emphasis than artistry in her latest vehicle, 'High School.' It is some time since I have seen the youngster on the screen. If the new offering is a fair test of her present talents, that is all right with me. For she has not grown better as she has grown bigger. . . It can't be said that the film has much carrying power. Some five writers have put their heads together and concocted a trifling bit of nonsense. . . It is a phony drama of adolescence." Howard Barnes
— **N Y Herald Tribune** p12 Ja 5 '40

Reviewed by Ben R. Crisler
N Y Times p15 Ja 5 '40

Trade Paper Reviews

"If this is not the best Jane Withers picture turned out by 20th-Fox to date, it is pretty close to it. . . Although a little slow in starting, the story holds interest throughout."
+ **Hollywood Reporter** p3 D 30 '39

Reviewed by Walter Selden
+ **Motion Pict Daily** p6 Ja 3 '40

"More matured—and subdued—Jane Withers blossoms out in 'High School,' a picture that will do much toward increasing the patron following of this young 20th-Fox star. Highly entertaining throughout, it is easily the best vehicle she has ever had."
+ **Variety (Hollywood)** p3 D 30 '39

HIS GIRL FRIDAY. Columbia 92min

Cast: Cary Grant. Rosalind Russell. Ralph Bellamy. Gene Lockhart. Porter Hall. Roscoe Karns

Director: Howard Hawks

Screen writer: Charles Lederer

Comedy. Based on the play Front Page by Ben Hecht and Charles MacArthur. This is a remake of the film Front Page. One of the leading characters Hildy Johnson, newspaper man, is changed to become a role for a newspaper woman, Rosalind Russell, former wife of the editor, Cary Grant. He stops her marriage to Ralph Bellamy.

Audience Suitability Ratings

"Mature. Outstanding. Splendid acting and clever dialogue."
+ + **Wkly Guide** Ja 6 '40

Trade Paper Reviews

"Exhibitors should do a heavy business with this release, audiences should vastly enjoy it and Columbia should make plenty. Given a snappy pace, a top flight cast, good production and able direction, film has all the necessary qualities for first-rate entertainment for any type of audience."
+ + **Film Daily** p5 Ja 5 '40

"Columbia has made a fast-moving, always interesting picture out of the story. There may, and probably will be those who will say it is not up to the former version, but it nevertheless furnishes good entertainment."
+ **Hollywood Reporter** p3 N 30 '39

INVISIBLE STRIPES. Warner 75-81min D 30 '39

Cast: George Raft. Jane Bryan. William Holden. Humphrey Bogart. Flora Robson. Paul Kelly

Director: Lloyd Bacon

Original story: Jonathan Finn

Screen writer: Warren Duff

Melodrama. Based on book of same title by Warden Lewis E. Lawes. George Raft portrays a released convict who is determined to go straight. William Holden plays his younger brother, trying to make enough money to marry and ready to become a gangster. Raft returns to a criminal life to aid his brother.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Ja 4 '40

Newspaper and Magazine Reviews

"Movies with a prison background are better than they used to be. . . You can attend 'Invisible Stripes' without fear that you will find any of the outrageous notions often present in post-prison pictures." John Gibbons
Boston Transcript p20 Ja 5 '40

"Adults."
Christian Science Monitor p17 Ja 6 '40

Trade Paper Reviews

"The high production quality of 'Invisible Stripes,' combined with a superlative direction job and some fine performances, give this picture its money-making possibilities. It offers little or nothing that is new in its treatment of the familiar theme of an ex-convict's difficulties in attempting to return to society, but it is so excellently done that it overcomes this failing in a measure. As presented to the preview audience, it can stand some serious cutting to tighten it up and emphasize its dynamic moments."
+ **Hollywood Reporter** p3 D 28 '39

Reviewed by Vance King
+ **Motion Pict Daily** p6 Ja 4 '40

"George Raft's second co-starring feature for Warners indicates that the studio has the right story formula for him, from which both should benefit during his new three-picture deal for the coming year. 'Invisible Stripes' is a fast-action melodrama, with pistol-popping and gangster trimmings, that should hit satisfactory business in the regular runs. . . It's a familiar cinematic yarn, but strengthened by a zippy pace, excellent performances and deft direction."

+ **Variety** p40 Ja 3 '40

"Warners, with a long line of money-making crime pictures written into its production record, clicks with another—'Invisible Stripes.' Yet, while it is hewn from the same basic plank as its flow of predecessors from the Burbank lot, it stands out in sharp contrast because of its red-blooded, action-crammed, suspenseful screen play, its telling direction and its masterful performances. . . It is entertainment all the way from its opening shot to the final fade."

+ **Variety (Hollywood)** p3 D 28 '39

KING OF DIAMONDS. See Re di danari

THE MAN FROM MONTREAL. Universal 60min D 8 '39

Cast: Richard Arlen. Andy Devine. Anne Gwynne. Kay Sutton

Director: Christy Cabanne

Original story: Ben Pivar

Adventure story. Another in the Arlen-Devine series. Arlen, a northern fur trapper, falls in love with Kay Sutton, sister of a gangster who highjacks stolen furs.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency N 16 '39

Trade Paper Reviews

"The film maintains the same entertainment level [as the others in the series], which is just about fair."

+ — **Boxoffice** p61 N 11 '39

"It is one of the most feeble attempts at entertainment to be released under the Universal banner. It is crude in writing, acting and production. Its players give the impression of having been stood against some magnificent scenery and told to recite some duly memorized and stagey lines, without even the benefit of a rehearsal. A preview audience howled unmercifully at the picture's amateur theatrics, the one redeeming grace being Andy Devine's comedy, forced as it may have been."

— **Hollywood Reporter** p4 Ja 2 '40

MONEY KING. See Re di danari

MUSIC IN MY HEART. Columbia 70min Ja 19 '40

Cast: Tony Martin. Rita Hayworth. Edith Fellows. Alan Mowbray. Eric Blore

Director: Joseph Santley

Screen writer: James Edward Grant

Musical. Tony Martin, a foreign singer, is to be deported. He falls in love with Rita Hayworth, a poor tenement girl who is also loved by a newspaper publisher.

Newspaper and Magazine Reviews

"Mr. Martin must carry or sink the picture. For us he fills every requirement of a so-and-so musical comedy script with more than sufficient emphasis. We say so-so script. . . The rather sluggish gaps of transition are too often heavy and vapid. Thus the parts of the film are much better than its whole. Unless you're a glutton for improbable romance you won't find much emotional stir in the prince and Cinderella-like story." Robert W. Dana

+ — **N Y Herald Tribune** p14 Ja 4 '40

"Columbia has pointed the way by producing a picture which has a musical point of view combined with what might be called an every-day or down-to-earth slant on life in general. And the only thing which keeps us from remarking that 'Music in My Heart' fills a long-felt need is the bare possibility that no one in particular has ever felt any particular need for such a union of musical comedy and conventional, low-budgeted cinema as Columbia's current exhibit presupposes." Ben R. Crisler

N Y Times p19 Ja 4 '40

Trade Paper Reviews

"Certainly by now all the mistakes committed in making musicals should be obvious to a studio. The trail has been well blazed by inept efforts. But undeterred by the past, Columbia here fails to dodge the pitfalls. The major mark against this film is the manner in which it dissipates the playing talent."

— + **Boxoffice** p23 D 30 '39

"'Music in My Heart' should prove to be generally pleasing screenfare for any type of audience, and the Tony Martin and Andre Kostelanetz fans should be especially pleased. Martin, making his first screen appearance in some time, has been handed a role that makes or breaks the picture, and he does a first rate job with it."

+ **Film Daily** p5 Ja 5 '40

NORTH SEA PATROL. Alliance 64min D 28 '39

Cast: Geoffrey Toone. Judy Kelly. Clifford Evans. John Wood

Director: Norman Lee

Screen writer: Clifford Grey

Melodrama. Filmed in England. Based on the play Luck of the Navy by Mrs Clifford Mills. This is a remake of the English film made in 1927. The commander of a destroyer flotilla pays a visit to his sweetheart and finds that servants in her home are spies.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency N 2 '39

Trade Paper Reviews

"Although this English import is a pleasing action melodrama for the neighborhood trade, it also takes pains to show the efficiency, determination and ingenuity of England's first arm of defense, her navy. All in all, though, the picture has plenty of high-powered action and thrills. It also is endowed with a pleasing cast that works hard, with some comedy relief thrown in for good measure."

+ **Film Daily** p8 Ja 2 '40

"If 'North Sea Patrol' is a sample of the kind of pictures the war is going to bring, the non-combatant nations, as well as the belligerents, are going to suffer. Opus was produced in England, but it must all have been a dirty plot by German spies, for it certainly doesn't reflect much credit on Britannia. . . With current headlines playing up the warfare at sea, it is likely to stir some marquee interest now. Picture itself will beat the audience into insensibility, however, and the press and word-of-mouth will be brutal."

— — **Variety** p40 Ja 3 '40

RE DI DANARI. Esperia 84min D 21 '39

Cast: Angelo Musco. Rosina Anselmi. Mario Pisu. Vanna Vanni

Director: Enrico Guazzoni

Comedy. Filmed in Italy without English subtitles. A wealthy villager and his sister make their first trip to Rome to save a nephew who has become involved with the daughter of a noble but impoverished family.

Newspaper and Magazine Reviews

"The director has held the dialect to the necessary minimum, which makes things easier for Americans with only a book knowledge of Italian. In the midst of the hilarity there is an occasional note of seriousness as a reminder that even members of the 'upper classes' are human." H. T. S.

+ **N Y Times** p15 D 22 '39

RE DI DANARI—*Continued*

Trade Paper Reviews

"Highly amusing comedy, ably cast, will please the Italian audiences."
+ **Film Daily** p11 D 28 '39

S. O. S. MEDITERRANEAN. Epinay studios Eclair 81min D 30 '39

Cast: Pierre Fresnay. Rolf Wanka. Kim Peacock. Nadine Vogel. Jean-Claude Debully. Ledoux. Aimos. Bergeron. Jean Temerson

Director: Leo Joannon

Screen writer: Leo Joannon

Propaganda film. Made in France with English, German and French dialogue and English subtitles. The film, made shortly before the outbreak of war, was sponsored by the French government and uses ships from the French National Fleet. It was awarded the Grand Prix du Cinema Français but since its release has been banned by the French government. The ports of Tangier on the African coast and Toulon on the French coast and stretches of the Mediterranean are used as background. The film depicts how easily national hatreds may flame into war.

Newspaper and Magazine Reviews

"One has the proper feeling, now and then, of seeing a slice of history in the making. But, while 'Grand Illusion' provided a fatalistic, deeply moving account of current war and some of its results, 'S. O. S. Mediterranean' is concerned with demonstrating how the murder of an unknown man in a foreign port can ignite national prejudices to a desire for war. It points a strong moral lesson with melodramatic adroitness, showing the unity of nations, but it doesn't prove that this is any more than a temporary crisis. . . As an indictment of anything the film is feeble, but it is a fairly passionate, well constructed motion picture." Robert W. Dana
+ — **N Y Herald Tribune** p16 Ja 1 '40

"For a picture which incidentally preaches so beautiful a message of international good will . . . it is a curiously unlikable piece of melodramatics. Both its plot and the fantastic devices it hinges on . . . are similar to those of a Buck Rogers comic strip, without being similarly amusing. . . Pierre Fresnay and the others do the best they can with a story which certainly did not deserve to be banned by the French war censors for its pacifistic conclusion—not with so many other good reasons available." Ben R. Crisler
— **N Y Times** p29 Ja 1 '40

"It is an exciting piece . . . which can't be said to have come right off the griddle since in it we find British, French, and Germans all as the best of friends." John Mosher
New Yorker p59 Ja 6 '40

SERVANT GIRLS. See Frun tillhanda

THEY WANTED PEACE. Amkino-Tbilisi film studios Ja 6 '40

Cast: F. Bagashvili. Tamara Makarova. A. Smirnova. K. Miuffko

Director: M. Chiaureli

Original story: C. Tsagareli. M. Chiaureli

Historical film. Produced in Russia with English subtitles. The time is 1917 when Kerensky continued to send troops to the front. The Communist party urged the soldiers to lay down their arms and ask for peace. The work of Lenin and Stalin in this movement is shown as it ended in success in October with Lenin the head of the Bolshevik government.

Newspaper and Magazine Reviews

"As far as this reviewer could judge, being unfamiliar with the language and not helped greatly by the English subtitles, the Russians want peace so much that they will fight to the very end to achieve it. Of course, this is a propaganda film and the events are greatly exaggerated." E. G.
N Y Herald Tribune p8 Ja 8 '40

"In convenient conformance with the Berlin-Moscow pact and the consequent new party line, the Soviet film-makers are now telling the word that the Russian and the German comrades would have got together back in 1917 if it hadn't been for the Anglo-French 'imperialists.' . . It is about the only new idea contained in the film, for the rest of it is in the familiar vein of Soviet lily-gilding." Bosley Crowther
N Y Times p11 Ja 8 '40

TWO'S COMPANY. Times 64min

Cast: Ned Sparks. Mary Brian. Patric Knowles. Gordon Harker

Director: Tim Whelan

Comedy. Filmed in English with several American actors. The film concerns the hatred of an English nobleman for his neighbor, an American. When their children fall in love all is forgotten.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Jl 13 '39

Trade Paper Reviews

"This import should be of service to the neighborhood trade, with an able cast headed by American players. Picture is fairly amusing as a comedy and it is kept moving fast enough at all times. Principal fault of the film lies in a somewhat stumbling script which does not maintain the humor of the picture quite as much as it could."
+ — **Film Daily** p10 D 28 '39

Last issue

MOTION PICTURE REVIEW DIGEST

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NOTICE

It is with sincere regret that we announce the discontinuance of the *Motion Picture Review Digest* with this issue. Several factors have combined to bring us to this unpleasant but necessary decision.

When the *Digest* began publication in January 1936, the country was in the grip of strong agitation against what were felt to be violations by motion picture producers of ordinary standards of decency and morality. Parents, particularly, were concerned about the films that their children were to see, and libraries were besieged by requests for information. These libraries in turn asked the Wilson Company to provide a service in this field similar to the *Book Review Digest* in the field of books. The *Motion Picture Review Digest* was the answer. . . . But within a few months after the *Digest* began, Hollywood staged its own housecleaning, with the result that today the "movies," if not blameless, at least observe reasonable standards of taste and decency. And with increasing "purity" on the part of the producers, the number of library subscriptions to the *Digest* has tended to decrease!

Although the *Digest* was started primarily for library subscribers, it also received substantial support from the theatre field. This, too, has tended to decline in recent years; partly, no doubt, for the same reasons that affected library subscriptions; partly because of certain trends in the exhibitor field, chiefly the unfortunate tendency away from the independent exhibitor and toward chain-operation.

Believing that these various trends might be only temporary, and believing that every new publication deserves a fair trial, we continued publication in the hope that the *Digest* would eventually be able to pay its way. Now, however, four full years have gone by. A fair test has been made and the trend is apparently adverse. As the publishers, we feel that we no longer have any choice but to cease publication.

Credits and Refunds

This, the final issue of the *Motion Picture Review Digest,* is only the fourth of the new year and new volume. Therefore, no charge will be made to any subscriber for the four 1940 issues thus far published. All subscriptions will be terminated as of the last issue of 1939. To subscribers who have paid beyond that date, we wish to say:

To Theatres, Clubs, Individuals, etc. Credit will be set up on our ledgers immediately for the unexpired portion of each subscription. A check in refund of *your* credit will be mailed to you just as soon as the necessary bookkeeping details can be completed.

To Public, College, and School Libraries. Credit will be set up on our ledgers immediately for the unexpired portion of each subscription. May we respectfully suggest that you allow *your* credit to "sit" for at least a month for the following reason: The H. W. Wilson Company will shortly begin the publication of a new monthly service, known tentatively as the *Current Biography Service,* which we believe will be highly useful and welcome in all libraries. It will be priced, for the first year at least, on the same scale as the *Motion Picture Review Digest.* Work has already begun on the first issue and a copy will be mailed to you in February, without obligation on your part. Many libraries, we believe, will wish to apply their *Motion Picture Review Digest* credits to trial subscriptions to this new service. If you prefer, a refund check may of course be had at any time, upon application. We are merely suggesting that you may wish to see the new service before making your decision.

Hail and Farewell

To our loyal subscribers of the past four years, we say: We want you to know of our gratitude and appreciation for your support and cooperation, and our sincere regret that the pleasant association between us through the *Motion Picture Review Digest* must come to an end. Trusting that we may have the privilege of serving you in other ways in the future, believe us,

Yours sincerely,
THE H. W. WILSON COMPANY

January 22, Vol. 5, No. 4.

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Motion Picture Review Digest

Devoted to the Valuation of Current Motion Pictures

January 22, 1940

CHARLIE McCARTHY, DETECTIVE. Universal 77min D 22 '39

Cast: Edgar Bergen. "Charlie McCarthy." "Mortimer Snerd." Robert Cummings. Constance Moore. John Sutton. Louis Calhern. Edgar Kennedy

Director: Frank Tuttle

Music: Sam Lerner. Ben Oakland. Eddie Cherkose. Jacques Press

Original story: Robertson White. Darrell Ware

Screen writers: Edward Eliscu. Harold Shumate. Richard Mack

Edgar Bergen portrays an entertainer at a night club who is invited to the home of a publisher for a party. The publisher is murdered and Bergen solves the killing.

SEE ALSO issues of January 1 and 8

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ja 11 '40

Newspaper and Magazine Reviews

"Unless wooden-head Charlie gets a better story than this one off the Hollywood assembly line, he'd be much better off heard, than seen. It's a pinned-together murder mystery that hangs together even more loosely than most, and serves merely as a celluloid spool off of which to unroll the usual Bergen-McCarthy duologues. There are some funny moments, but a short would have covered them quite as well." Jesse Zunser
— + **Cue** p31 D 30 '39

"The story is pretty much shoddy, runs into considerable silliness. Charlie McCarthy may somewhat redeem the picture for you, though. As always, he provokes a good many chuckles. All right for the children." Bert Harlen
+ — **Hollywood Spectator** p4 Ja 6 '40

"Those who like Charlie McCarthy should not see his picture. It is one of the stupidest films ever produced. Charlie from time to time goes through his radio routine, while the cheap gangster plot unravels itself around him. To see him so thoroughly misused is irritating. The illusion his voice creates over the radio is destroyed by the demonstration of its mechanics and by the bad acting of Mr. Bergen." Franz Hoellering
— — **Nation** p26 Ja 6 '40

"It is suggested for children's amusement, though much of its story has to do with the underworld. There's a shooting or two, which may regale the little ones' nurses." John Mosher
New Yorker p59 Ja 6 '40

Trade Paper Reviews

"In 'Charlie McCarthy, Detective,' Frank Tuttle took on the tough assignment of combining story interest with the necessity of giving followers of the justly popular Charlie their fill, in abundance, of their favorite. He has come through with remarkable success."
+ **Box Office Digest** p9 D 26 '39

"The Edgar Bergen name will probably carry this along to fair grosses in the majority of locations, but unfavorable word-of-mouth advertising will cut down grosses in subsequent runs. A more insiped frame for the comic capers of Bergen and his puppets would be difficult to imagine. The story is plotless, confusing and decidedly difficult to follow." David J. Hanna
— + **Film Bulletin** p4 D 30 '39

Reviewed by Edward Greif
+ **Motion Pict Daily** p12 D 27 '39

A CHILD IS BORN. Warner 79min Ja 6 '40

Cast: Geraldine Fitzgerald. Jeffrey Lynn. Gladys George. Gale Page. Spring Byington. Johnnie Davis

Director: Lloyd Bacon

Drama. Based on the play, Life Begins, and on the book, A Child is Born, by Mary McDougal Axelson. The setting is the maternity ward of a hospital. Geraldine Fitzgerald portrays a convict mother who is brought to the hospital to have her baby. Gladys George is a night club entertainer who has twins.

SEE ALSO issue of December 25, 1939

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Ja 11 '40

Newspaper and Magazine Reviews

"In spite of the new title, new company and new director, it is substantially the same show which one might have seen on stage and screen some eight years ago. It is not a show, in my estimation, which clamored to be remade. . . Once more it proves to be rather a compilation of case histories than an entertaining photodrama." Howard Barnes
+ — **N Y Herald Tribune** p16 Ja 11 '40

"Unless you are vitally interested in babies, just babies, and the joy and heartbreak they may bring, the Criterion would be a chancey place to go. . . We've no doubt the Warners could—and probably will—produce another letter-perfect copy of the play ten years from now and be as confident of reducing the women of the audience to a state of emotional collapse and the men to an embarrassing degree of self-consciousness toward the little mothers in their households. . . It's a film which we did not enjoy particularly, yet doffed our hat to as it went by. Maternal instinct, no doubt." Frank S. Nugent
+ — **N Y Times** p19 Ja 11 '40

EARL OF CHICAGO. MGM 85min Ja 5 '40

Cast. Robert Montgomery. Edward Arnold. Reginald Owen. Edmund Gwenn. E. E. Clive

Director: Richard Thorpe

Screen writers: Charles de Grandcourt. Gene Fowler. Lesser Samuels

Gangster story with comedy and tragedy. Based on a novel of same title by Brock Wil-

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

liams. This film was originally planned as a British production by Metro but when war broke out the cast returned to Hollywood where the film was made. The film starts out as a comedy when Robert Montgomery, a former Chicago bootlegger who has gone into legal distilling, learns he has inherited an Earldom in England. He goes over accompanied by his lawyer, Edward Arnold. Arnold has been jailed for a crime Montgomery committed and for revenge he destroys the Chicago business and knows that Montgomery cannot sell his estate. Montgomery kills Arnold and is convicted by his fellow members of the House of Lords.

SEE ALSO issue of January 15

Audience Suitability Ratings

"Good. Robert Montgomery's excellent performance makes this tragedy notable. Mature-family." DAR
+ **Fox W Coast Bulletin** D 30 '39

Newspaper and Magazine Reviews

"A story of originality and cleverness, though more could have been done with it. The atmosphere of the English countryside and of a great castle is most engaging. Students will be interested in the setting forth of the significance of rank and tradition in the British social system, as well as in the staging of an elaborate court ceremony." Bert Harlen

+ **Hollywood Spectator** p3 Ja 6 '40

Trade Paper Reviews

"Skillfully directed, played to the hilt, it is, nevertheless a picture that never makes up its mind. For one half the distance it is corking American gangster comedy; for the other half it flounders between straight drama and some sort of message about the glories of being a Briton. . . A puzzler. The critics will boost, but we are afraid the customers will puzzle."
Box Office Digest p6 Ja 2 '40

"Steeped in the tradition of the British peerage, entirely lacking in romantic interest, this bizarre undertaking merits unstinting praise for its deviation from the beaten track in film fare. It is superbly enacted, but must be classified in the doubtful column insofar as returns from the American market are concerned, although undoubtedly the empire and its possessions will find it thoroughly to their liking."
Boxoffice p27 Ja 6 '40

ENTENTE CORDIALE. Max Glass D 24 '39

Cast: Victor Francen. Gaby Morlay. Arlette Marchal. Jean Perier. Jean Toulout

Director: Marcel L'Herbier

Historical drama. Based on the book, Edward VII and his Time by Andre Maurois. Filmed in France with English subtitles. This is primarily a biography of Edward VII who cemented friendly relations between England and France—traditional enemies. Previously Germany had been England's ally.

SEE ALSO issue of January 1

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ja 11 '40

School Evaluations

"Strongly motivated. Extremely artistic in group scenes. Sure and powerful in the development of dramatic effects, evidently quite true to the facts of history. Compelling in interest in real personalities. Strongly acted. I recommend it highly—for schools and adults." . . "Interest to high school students unusually great, linking their interest in history to French. In my opinion, one of the best French films." . . "Diction excellent. School children would have no difficulty in following."
Com on Motion Pict, Dept of Sec Ed, NEA D 15 '39

Newspaper and Magazine Reviews

"A dramatic, and generally interesting, filmic recreation of the historical events between 1895 and 1910. . . Lavish, and produced on a much larger budget than most French films, 'Entente Cordiale' has the benefit of excellent performances by a notable cast." Jesse Zunser
+ **Cue** p31 D 30 '39

"It celebrates with enthusiasm and with an eye to propaganda, no doubt, the beginning of the English-French alliance. . . Only a moviegoer who expects to see a realistic treatment of one of the most decisive developments in our young and historically overcrowded century could be offended or disappointed by it. The more cynical escapist who takes his entertainment where and under whatever pretexts he can will enjoy this newest importation from Paris." Franz Hoellering
+ — **Nation** p25 Ja 6 '40

Reviewed by John Mosher
New Yorker p51 D 30 '39

"It was probably intended as French propaganda for home consumption on the present Anglo-French alliance. . . It leaves the general impression that European crises were comparatively homey affairs 30 years ago."
Time p29 Ja 1 '40

Trade Paper Reviews

"Instead of a well-knit film, it is mostly a series of studied tableaux depicting the events which led to a binding treaty by two traditional enemies. . . In the light of present conditions, the film has added significance."
+ — **Boxoffice** p23 D 30 '39

"Witty, expertly characterized and warmly human in content; film is highly entertaining."
+ **Film Daily** p11 Ja 2 '40

"It is good entertainment. It is excellent French propaganda of non-objectionable nature, subtly bally-hooing French-British friendship against common enemies. In addition to that, it is remarkably well acted and possesses excellent photography."
+ **Hollywood Reporter** p5 My 19 '39

Reviewed by Edward Greif
+ — **Motion Pict Daily** p30 D 28 '39

" 'Entente Cordiale,' as one of the most outstanding productions of its type ever made in this country [France], is set for some excellent returns in France and should also go over abroad. . . While all the acting is commendable, Victor Francen carries most of the picture."
+ + **Variety** p14 My 17 '39

EVERYTHING HAPPENS AT NIGHT.

20th century-Fox 76-78min D 22 '39

Cast: Sonja Henie. Ray Milland. Robert Cummings. Maurice Moscovich. Leonid Kinskey. Alan Dinehart. Fritz Feld

Director: Irving Cummings

Screen writers: Art Arthur. Robert Harari

Romantic drama. Two newspaper men are sent to a small town in Switzerland to find a Nobel Peace prize winner whom the world believes murdered. Sonja Henie is the daughter of the scientist and both reporters fall in love with her.

SEE ALSO issue of January 1

Audience Suitability Ratings

"Entertaining. Family." Am Legion Auxiliary

"Beautiful scenes of the snow-covered Swiss Alps furnish a fitting background for the matchless skating of Sonja Henie. For further attraction, the picture has excellent acting, a dramatic plot, and an abundance of clean comedy. Family." Calif Cong of Par & Teachers

"This light social drama, whose title is a decided misnomer, has enough suspense and political intrigue to hold the interest. Mature." Calif Fed of Business & Professional Women's Clubs

"Family. Good. Beautiful scenery and photography and the best Sonja Henie story yet—suspenseful, convincing. Refreshing entertainment for all." DAR

"The picture is most attractively staged and is directed with clever finesse. Delightful entertainment for all audiences. All ages." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

EVERYTHING HAPPENS AT NIGHT —*Continued*

"Crisp dialogue, amusing satire, beautiful snow scenes together with the intricate skating of the star combine in making this picture very entertaining and delightful. Family." S Calif Council of Fed Church Women
Fox W Coast Bulletin D 23 '39

Newspaper and Magazine Reviews

"I didn't care overly much for it, even with Ray Milland, Robert Cummings, and Maurice Moscovitch." Jesse Zunser
+ — **Cue** p54 D 23 '39

"It has gay atmosphere, some diverting humor, and the incomparable skating of Sonja Henie, seen here in perhaps her loveliest number. Very much escapist drama, but beguilingly so. Aside from the 'poetry in motion,' good for the souls of everybody, there is nothing especially in the picture to call to the attention of study groups, except to observe the wonders Hollywood crafts of make-up, lighting and costuming have worked with the skating star, who is super-glamorous in numerous scenes." Bert Harlen
+ **Hollywood Spectator** p6 Ja 6 '40

"It continues prudent but so far rather unproductive efforts to turn Sonja Henie into a dramatic actress against the day when even Henie fans may tire of seeing Henie skate. It is a trite little, tight little tale. . . Sonja Henie on blades is still the best part of one of her pictures."
+ — **Time** p29 Ja 1 '40

Trade Paper Reviews

"In many ways, the most enjoyable Sonja Henie picture to date. And this despite the fact that Sonja presents only one big skating number in the course of the evening's entertainment. . . It presents a corking story."
+ **Box Office Digest** p10 D 14 '39

"Sonja Henie's latest has her doing a little more acting than in her previous pictures and her skating is still something to thrill the fans. The star's lines show she is gradually mastering the English language and there are not so many sibilant sounds as in her former films."
Boxoffice p33 D 23 '39

"Pleasant, light-weight entertainment with many diverting moments, chiefly due to the comedy antics of Ray Milland and Robert Cummings. As a starring vehicle for Sonja Henie, however, 'Everything Happens at Night' fails to take advantage of the blonde star's skating ability—her chief reason for screen popularity." Frank Leyendecker
+ — **Film Bulletin** p7 D 30 '39

THE FIGHTING 69TH. Warner 90min

Cast: James Cagney. Pat O'Brien. George Brent. Jeffrey Lynn. Alan Hale. Frank McHugh

Director: William Keighley

Screen writers: Norman Reilly Raine. Fred Niblo, Jr. Deah Franklin

War film. It is based on the famous 69th New York Regiment which had a distinguished record during the World War. Woven into the plot is the rejuvenation of a tough and cowardly private who aids his regiment at the cost of his life; the spiritual work of the famous Father Duffy and the work of the regiment itself in France.

SEE ALSO issue of January 15

Trade Paper Reviews

"A masterpiece of production artistry, 'The Fighting 69th' is a truly great picture. . . Everyone who played a part in its production is worthy of all praise. At the boxoffice, it should be a smash."
+ + **Hollywood Reporter** p3 Ja 4 '40

"It is a vigorously melodramatic war picture which should turn in moderate grosses on the marquee power of the starring trio of James Cagney, Pat O'Brien and George Brent. . . With an all-male cast, picture carries no semblance of romantic interest. . . It is a handicap in interesting the distaff side of film patrons, important at the box office."
+ — **Variety** p14 Ja 10 '40

"In performances, in direction, in the screen play, all admirably blended, there has been created a valiant, spirited film of patriotic fervor to stir the pride of the beholder, without resorting to national hatreds; of spiritual triumphs even more than physical valor, under the ultimate tests. In timeliness, in wise and showmanly treatment, and with its cast draw, 'The Fighting 69th' is an entertainment natural for any theatre situation and unquestionably is a big money production."
+ **Variety (Hollywood)** p3 Ja 4 '40

GULLIVER'S TRAVELS. Paramount-Fleischer 74-82min D 22 '39

Director: Dave Fleischer

Music: Ralph Rainger. Leo Robin. Sam Timberg. Al Neiburg. Winston Sharples. Victor Young

Singers: Jessica Dragonette. Lanny Ross

Screen writers: Edmond Seward. Dan Gordon. Ted Pierce. Izzy Sparber

Full length cartoon feature in Technicolor. Based on the book of same title by Jonathan Swift. It is not to be confused with the Russian version of Gulliver's Travels made with puppets. The tale concerns the adventures of a shipwrecked sailor who finds himself in the land of the Lilliputians. After causing consternation, he aids the people in their war against neighbors and brings about the marriage of a son and daughter of two kings.

SEE ALSO issues of January 1 and 8

Audience Suitability Ratings

"Excellent. Delightful comedy for children becomes clever satire for the analytical. Family." DAR

"A beautifully executed cartoon picture. The action and dialogue, although true to the storybook type, cleverly suggest the situations and problems of the present day, demonstrating the influence of a big mind over the absurd trivialities of little men, apropos of war and peace. A picture for old and young. Family." S Calif Council of Fed Church Women
+ + **Fox W Coast Bulletin** D 23 '39

"It has charm and appeal for all audiences. Nothing to frighten the children. Family." Calif Cong of Par & Teachers

"Gaily enchanting. . . An outstanding production with highest praise due not only Paramount Studio but every one contributing to its beauty, motion, music and fine entertainment qualities. Excellent for all ages, ideal for children. All ages." Gen Fed of Women's Clubs (W Coast)

"Pleasing songs and a fine musical score add to its entertainment value. Family." Nat Council of Jewish Women

"A delightful animated Technicolor fantasy. . . The music is full of humor and natural melodic rhythm and a fine story buildup. Family." Nat Fed of Music Clubs
+ + **Fox W Coast Bulletin** D 30 '39

School Evaluations

"As an artistic work, I believe it is not so great as 'Snow White.' It does have a definite social value, but of course its greatest appeal will be to the vast multitude of inveterate 'funny' readers who will find it most satisfying. I like the unconscious satire in the artificiality of hero and heroine. The technical weaknesses were rather disappointing. There is, of course, a yawning gap between this production and Swift's 'Gulliver'." . . "Delightful and humorous without any terrifying incidents or characters." . . "Delightful picture, with a charm for all. It lacks the terrifying element of 'Snow White'." . . "I enjoyed this more than 'Snow White.' I believe pupils will enjoy the interpretation of the Lilliputian inventions as well as the story itself." . . "It possesses satirical, social values." . . "Excellent." . . "A delightful combination of humor, imagination, technical skills and art." . . "The picture is technically excellent. Too bad the story had to be changed. Jerky continuity." . . "Difficult to find a basis for classroom discussion. A harmless adventure into fairyland. A broad background, highly imaginative, but in some parts difficult to follow the continuity.

The facial expressions of chief characters poor." . . "More creativeness than in 'Snow White.' More suitable for young children than 'Snow White'." . . "This version is a vital departure from the text. Such a free adaptation is good or bad in its own right only and must be appraised independent of Swift." . . "It lacks the charm and finish of Walt Disney's 'Snow White' but the difference in story and purpose would account for that." . . "Really outstanding."
Com on Motion Pict, Dept of Sec Ed, NEA D 15 '39

Newspaper and Magazine Reviews

"This second of the feature cartoons is diverting, it presents a good deal of whimsy, visual beauty, engaging music, and succeeds in putting across a timely and socially important theme. Do not approach it expecting it to measure up to 'Snow White,' however." Bert Harlen
+ **Hollywood Spectator** p6 Ja 6 '40

"Seen with 'Snow White' still a vivid memory, the rival fantasy comes off second best; nevertheless, the Fleischer production stands on its own footage as a diverting enough film for adults and a top-flight-of-fancy for youngsters."
+ **Newsweek** p30 Ja 1 '40

"Nothing of Jonathan Swift's subtle satire has been lost in the transition, and you should have a fine time."
+ **Photoplay** p62 F '40

"It is a noble effort, but in craftsmanship, color, delicacy of treatment and invention, 'Gulliver's Travels' falls considerably short of 'Snow White,' although reminiscent of it. . . The closest 'Gulliver's Travels' comes to invention of Disney calibre are Sneak, Snoop and Snitch, King Bombo's secret agents, to whom he sends letters beginning: 'Dear Spies.' "
+ **Time p29 Ja 1 '40**

Trade Paper Reviews

"It is inevitable, of course, that Max Fleischer's first feature cartoon should be compared to Disney's 'Snow White.' It was probably inevitable, too, that Mr. Fleischer should come off second best. 'Gulliver's Travels,' however, will delight the kiddies. Grown-ups will find it too much on the prosaic cartoon style to amuse them, but millions of them will take their kiddies to see it and relish the joy it will bring to the youngsters." David J. Hanna
+ **Film Bulletin** p5 D 30 '39

HIS GIRL FRIDAY. Columbia 92min

Cast: Cary Grant. Rosalind Russell. Ralph Bellamy. Gene Lockhart. Porter Hall. Roscoe Karns

Director: Howard Hawks

Screen writer: Charles Lederer

Comedy. Based on the play Front Page by Ben Hecht and Charles MacArthur. This is a remake of the film Front Page. One of the leading characters Hildy Johnson, newspaper man, is changed to become a role for a newspaper woman, Rosalind Russell, former wife of the editor, Cary Grant. He stops her marriage to Ralph Bellamy.

SEE ALSO issue of January 15

Newspaper and Magazine Reviews

"You may find the tone of this on the mild side when you think back to the language they used in the other ripsnorting version. . . No matter what fault you might find with the picture itself, you know you'll be entertained by the cast."
+ — **Photoplay** p63 F '40

Trade Paper Reviews

"Charles Lederer has done an excellent screen writing job . . . and producer Howard Hawkes has made a film that can stand alone almost anywhere and grab healthy grosses. With more of the feminine-romance angle injected than was in the original, this new edition becomes more the modern-style sophisticated comedy than the hard, biting picture of newspapermen that Hecht and MacArthur painted in their stage play."
+ + **Variety** p14 Ja 10 '40

"Slapstick moving at lightning-like speed, conversation flowing at the rate of 240 words a minute, innovations in direction and in the overlapping of wordage are only a few of the factors that go to make 'His Girl Friday' the biggest laugh-generator screened in years. Add to these elements the brilliant performances of Cary Grant and Rosalind Russell and members of their big supporting cast, and you've got something that is sure-fire for heavy coin at the box office."
+ + **Variety (Hollywood)** p3 Ja 5 '40

HUNCHBACK OF NOTRE DAME. RKO 114-117min D 29 '39

Cast: Charles Laughton. Sir Cedric Hardwicke. Thomas Mitchell. Maureen O'Hara. Edmond O'Brien. Alan Marshal. Walter Hampden

Director: William Dieterle

Dance director: Ernst Matray

Music: Alfred Newman

Screen writers: Sonya Levien. Bruno Frank

Drama. Based on the novel of same title by Victor Hugo. A silent version of the film was made by Universal in 1923, starring Lon Chaney. The place is Paris at the close of the fifteenth century. Charles Laughton portrays the hunchback, bell ringer of Notre Dame, who loves a gypsy dancer who has been kind to him. The girl becomes the symbol of the oppressed in their first strivings for democracy.

SEE ALSO issues of January 1 and 8

Audience Suitability Ratings

"Mediocre. Adults." DAR

"A stupendous production of the all-time Victor Hugo classic, vividly remarkable for its photography, especially the marvelous Cathedral details. Charles Laughton, despite his grotesque, repelling make-up, cleverly evinces his ability to arouse the sympathy of the audience." Adults." S Calif Council of Fed Church Women
Fox W Coast Bulletin D 23 '39

"Matter of taste. Adults." Am Legion Auxiliary

"Tensely absorbing melodrama, presented in a somber key, with sordidness and viciousness its dominant note, and with a historical accuracy of detail that makes it an educational and documentary contribution. . . Charles Laughton (in spite of his grotesque makeup) is able to elicit sympathy for a character that is shocking and revolting in the early scenes. The supporting cast is excellent. Adults." Calif Cong of Par & Teachers

"Mediocre. Unwholesome. Expensively produced but too horrible and ghastly for entertainment. Adults." DAR

"The director's work is notable, stark realism has been achieved. Depressing and gruesome for the young and sensitive. Adults." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women
Fox W Coast Bulletin D 30 '39

School Evaluations

"Great dramatic appeal; literary value; historical interest. For college groups, senior high school, too strong for younger groups." . . "Excellent. I recommend a guide to its study with emphasis on the social and historical implications, also on the technical aspects of production." . . "It is a masterpiece; undoubtedly one of the outstanding pictures of the year. Some students (younger) would be frightened. Could be used as a basis for discussion in classes in World History and Modern European History:—to illustrate life in France before the Revolution." . . "For limited groups of students. Bound to be misunderstood because of surface ugliness. Good for seniors in High School. Greatest bit of acting seen; powerfully dramatic and possessing philosophical greatness." . . "A remarkable production indeed. Laughton is splendid. The mob scenes are fine. Stirring and terrifying. In spirit it is faithful to the Hugo novel. This film is enjoyable and should awaken an interest in reading this novel and others of this romantic genre. Colorful and exciting." . . "Picture gives a fine introduction to study of Hugo. It will also create discussion

HUNCHBACK OF NOTRE DAME—*Cont.*

about whether the Catholic Church will censor it. There is much to learn about the spirit of mobs—is force more effective than the printed word. The picture is really wonderful—but so frightfully gruesome, it leaves one speechless." . . "Children will want to read this classic after this most melodramatic presentation. Some of the mob scenes were a bit artificial, but this is a minor defect, when you consider the grande manner of the production. Music, too noisy; it exhausts one." . . "I think Hollywood and Victor Hugo speak the same language in many respects." . . "Gruesome and offensive—but representing the spirit of the book." . . "One might wish that the medieval flavor had been better preserved by restraining some of the popular current speech idiom. Lessons of racial tolerance and the power of public opinion are effective and could prove highly suggestive for lively discussions." . . "Only for adults. Really too terrifying for most school grades. Some excellent material from art point of view, but would never recommend it for school children." . . "I did not like it as it seemed to me very exaggerated. Charles Laughton's makeup was too repulsive, so much so that when he was on the screen I could not look at the picture." . . "Protagonist too grotesque; characterizations unmotivated; historically inaccurate."

Com on Motion Pict, Dept of Sec Ed, NEA D 20 '39

Newspaper and Magazine Reviews

"Moves rather laboriously—despite triumphs of Hollywood technicians' arts and excellent characterizations—from contemplation of the hideous to emphasis on the terrible, with little relief. Adults."

+ — **Christian Science Monitor** p17 D 30 '39

"Charles Laughton's performance seems static principally because it has difficulty coming through the most repulsive make-up that has ever been used in a film. . . Rest assured; 'Hunchback' is not dull." Philip T. Hartung

Commonweal p266 Ja 12 '40

"It is exciting, melodramatic, impressive. But, to be fair, it is not quite the stirring story Victor Hugo conceived. . . If you can forget the difference in emotional emphasis you will thoroughly enjoy the picture, for it is still good entertainment, although a bit gruesome. The performances are extraordinarily fine." Jesse Zunser

+ **Cue** p31 D 30 '39

"Whether you judge the new offering on grounds of Grand Guignol horror, fidelity to the original book or exciting and sustained action, it is every inch as good as its predecessor. Charles Laughton gives a terrifying and only occasionally hammy portrayal. William Dieterle has staged the show brilliantly, keeping it swift-paced, significant and savage. Despite these virtues, I cannot see why any one was so ill-advised as to re-create a dated legend at this particular period. For 'Hunchback of Notre Dame' is definitely dated. . . I cannot see how it could have been better produced, directed or acted at this moment, but I still don't see why the whole enterprise was undertaken." Howard Barnes

N Y Herald Tribune p16 Ja 1 '40

"We prefer to avert our eyes when a monstrosity appears, even when we know he's a synthetic monster, compounded of sponge rubber, greasepaint and artifice. Horror films have their following, but children should not be among them. The Music Hall is no place for the youngsters this week. Take warning! . . It is to Mr. Laughton's credit that he is able to act at all under his make-up, to suggest exaltation, hatred and to evoke pity. Yet we cannot truthfully say we enjoyed him or his picture. The film is almost unrelievedly brutal and without the saving grace of unreality which makes Frankenstein's horrors a little comic. . . 'The Hunchback' belongs between the covers of his book or back in the simpler days of the movies; he's a bit too coarse for our tastes now." Frank S. Nugent

+ — **N Y Times** p29 Ja 1 '40

"Although it was released during the seasonal festivities, 'Hunchback of Notre Dame' is emphatically not the holiday treat parents planned for the youngsters home from kindergarten. Those who saw the 1923 adaptation of the Victor Hugo classic have an idea of what to expect in the way of melodrama, but compared with the elementary horrifics of the Lon Chaney film, this Charles Laughton successor is a post-graduate exercise in the macabre. . . Like Laughton, an excellent supporting cast play their roles to the hilt—and sometimes well beyond it—in the flamboyant spirit of their material. . . Movie-goers not partial to the frankly horrendous, and the extra-brutality of the torture chamber . . . will find plenty of faults with the 'Hunchback of Notre Dame.' . . For the sensation seeker, however, the film is a high-powered jolt of cinema hocus-pocus."

Newsweek p37 Ja 8 '40

"Charles Laughton's contribution is one of his best performances, as he manages to make hunchbacked Quasimodo not only monstrous but pitiably human."

Time p56 Ja 8 '40

Trade Paper Reviews

"From start to finish it is absorbing, fascinating entertainment—spectacular, vivid and breathtaking. It is obvious that no effort was spared to assure its boxoffice potentialities. Interest is centered largely on Charles Laughton whose interpretation of Quasimodo is thrillingly effective." David J. Hanna

+ + **Film Bulletin** p5 D 30 '39

INVISIBLE STRIPES. Warner 75-81min D 30 '39

Cast: George Raft. Jane Bryan. William Holden. Humphrey Bogart. Flora Robson. Paul Kelly

Director: Lloyd Bacon

Original story: Jonathan Finn

Screen writer: Warren Duff

Melodrama. Based on book of same title by Warden Lewis E. Lawes. George Raft portrays a released convict who is determined to go straight. William Holden plays his younger brother, trying to make enough money to marry and ready to become a gangster. Raft returns to a criminal life to aid his brother.

SEE ALSO issue of January 15

Newspaper and Magazine Reviews

"Another Warner sociological-gangster drama, with both elements treated vigorously. The playing is good. A merit of the film is its emphasizing the fact that employers do not cooperate as they should in the rehabilitation of exconvicts, though the trials of the released prisoner in the picture seem overdrawn. Too grim and ballistic for the children." Bert Harlen

+ **Hollywood Spectator** p4 Ja 6 '40

Trade Paper Reviews

"Lloyd Bacon's direction, a grand balance of fast-stepping pace and milking of individual moments, makes this latest version of the Warner Brother picture good entertainment, and almost makes one forget that basically it is nothing more than formula No. 666 of the Warner saga."

+ **Box Office Digest** p6 Ja 2 '40

"This has nothing new in story, cast or motivation to distinguish it from the many other prison-gangster pictures which during recent years have come from the same studio and, therefore, will perform its best service in entertaining those who never tire of that type of film."

Boxoffice p27 Ja 6 '40

LIGHT THAT FAILED. Paramount 97min F 2 '40

Cast: Ronald Colman. Walter Huston. Muriel Angelus. Dudley Digges. Ida Lupino. Ernest Cossart

Director: William A. Wellman

Screen writer: Robert Carson

Drama. Based on the novel of same title by Rudyard Kipling. Ronald Colman portrays a painter who goes blind. He discovers that a street girl whom he used as a model has destroyed a painting. He returns to the Sudan to fight and die for his country.

SEE ALSO issues of January 1 and 8

Audience Suitability Ratings

"Good. Adults." DAR
+ **Fox W Coast Bulletin** D 23 '39

Newspaper and Magazine Reviews

"It may have seemed interestingly alive when it was written, but now it seems very last century and stodgy. . . William A Wellman has directed this picture carefully; it's too bad that it had to have a beginning and end." Philip T. Hartung
+ — **Commonweal** p266 Ja 12 '40

"Recommended to students of the screen as a valuable study in film craftsmanship. Note the quiet simplicity with which dramatic climaxes are built to, and the believable humanness of all the characters. Scarcely for children; no sacrifice of good taste, and exhibitors can promise their patrons Ronald Colman's best performance." Wilfred Beaton
+ **Hollywood Spectator** p3 Ja 6 '40

"It is unevenly told, but Ida Lupino, as the girl who destroys her own portrait, makes the picture worth seeing." Franz Hoellering
+ — **Nation** p740 D 30 '39

"The film is a mixed blessing; it is a laggard, loquacious drama, unevenly plotted, but sustained by the admirable acting of a fine cast. . . The somber story of Dick Heldar . . . has its gripping moments as well as its dull and absurd ones. Such validity as the film occaasionally achieves rests chiefly in Ronald Colman's persuasive, understated characterization in the principal role. . . It will please Kipling's admirers, misogynists, and masculine audiences in general."
+ — **Newsweek** p37 Ja 8 '40

"As you might well expect, with Colman and Walter Huston and Producer-Director William Wellman working together, the picture is a standout and a probable hit. It's just as teary as can be, rating our official rating as a four-handkerchief film. . . On the whole, the film is done in good taste and is less sentimental than the book."
+ **Photoplay** p63 F '40

Time p56 Ja 8 '40

Trade Paper Reviews

"The quality of the picture, Kipling and Ronald Colman may combine to ease our worries about the heaviness of the story and the slightly strong British propaganda. Watch the first city openings carefully. It's a fine picture."
+ **Box Office Digest** p11 D 26 '39

"This turns out to be a film of uneven merit. Many of its scenes carry undeniable dramatic power. In sweep and handling, its desert battle sequences are thrillingly done and beautifully photographed. Probably, however, it is its leisurely pace, undoubtedly deliberately sought out by its producer-director, William A. Wellman, which appears to set 'Light That Failed' apart from the fast-moving, modern scene in which it is expected to make its impression."
+ — **Boxoffice** p23 D 30 '39

"This will rate among the finer film dramas of the new year. . . Despite its virtues there is serious doubt that 'Light That Failed' will achieve the success it deserves at the box-office. Your reviewer was impressed by the fact that the picture lacked many ingredients that go into the accepted formula for successful mass entertainment. The action element is slight. It moves rather slowly. The romantic complications are not such that they will prove either intriguing or satisfactory to the general public—particularly women. It will do best in deluxe and class houses." David J. Hanna
+ **Film Bulletin** p7 D 30 '39

MEXICAN SPITFIRE. RKO 67min Ja 12 '40

Cast: Lupe Velez. Leon Errol. Donald Woods. Linda Hayes. Elizabeth Risdon. Cecil Kellaway

Director: Leslie Goodwins

Music director: Paul Sawtell

Original story: Joseph A. Fields

Screen writers: Joseph A. Fields. Charles E. Roberts

Comedy. The story concerns Donald Woods, young business man, who elopes with Lupe Velez, night club entertainer. The ex-fiancée of the man tries to break up the marriage. Leon Errol plays a double rôle as Uncle of the bridegroom and an eccentric English Lord.

SEE ALSO issue of December 25, 1939

Audience Suitability Ratings

"Adults." Am Legion Auxiliary

"Diverting slapstick farce. Adults." Calif Cong of Par & Teachers

"This will only be appreciated by those who enjoy unrestrained, boisterous slapstick-type comedy. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"Hilarious fun for the family if the type is enjoyed. Family." Gen Fed of Women's Clubs (W Coast)

"The repartee is sparkling, the comedy broad but amusing, and the entire cast is good, and well directed. Family." Nat Council of Jewish Women

"An amusing farce with plenty of laughs and good clean humor. The slapstick scene at the end fails to detract from the entertainment value of this hilarious picture. Family." S Calif Council of Fed Church Women
+ **Fox W Coast Bulletin** D 23 '39

"Adults."
Nat Legion of Decency Ja 11 '40

Newspaper and Magazine Reviews

"Very broad farce. It has rough edges, but the main situation is very amusing, and there is a capital comedy performance by Leon Errol. A concluding episode of pie throwing will make you laugh in spite of yourself." Bert Harlen
+ **Hollywood Spectator** p17 D 23 '39

"If the screen only flickered more, one might think one were back in those halcyon screen days when cops kept pouring out of cars, the air was thick with pastry and there was a general atmosphere of nonsense about film doings. 'Mexican Spitfire' is nonsensical and almost brazenly slap-stick, but its comic cut-ups are not always hilarious and they are by no means sustained." Howard Barnes
+ — **N Y Herald Tribune** p16 Ja 10 '40

"It is slapstick pure and edifyingly simple, well-paced and abundantly pastried, with Lupe Velez and Leon Errol tossing lines and custards with great abandon and playing it in a mood of sustained frenzy that should be eminently gratifying to all collectors of nonsense items." Frank S. Nugent
+ **N Y Times** p16 Ja 10 '40

Trade Paper Reviews

"'Mexican Spitfire' is slapstick and screwiness on a high wide and handsome scale. It goes a little too far overboard to be considered really good; it goes far enough to give a whale's size of satisfaction in many houses."
+ **Box Office Digest** p6 D 14 '39

"Starting as a riotous farce and winding up in a blaze of slapstick, this runs the entire comedy gamut—with the exception of the subtle—and packs more laughs than there are beans in a bowl of chili, with fiery Lupe Velez furnishing the pepper and droll Leon Errol the salt."
+ **Boxoffice** p29 D 16 '39

"'Mexican Spitfire' is a screwball, slapstick comedy which, at least, proves that both Lupe Velez and Leon Errol should be allowed to do better things. The gags are timeworn and the story ridiculous."
Film Bulletin p6 D 30 '39

MEXICAN SPITFIRE—*Continued*

"Slapstick comedy rich in laughs should serve well on any program."
+ **Film Daily p8 D 14 '39**

OF MICE AND MEN. United artists-Roach 104-107min Ja 12 '40

Cast: Burgess Meredith. Betty Field. Lon Chaney, Jr. Charles Bickford. Roman Bohnen. Bob Steele. Noah Beery, Jr. Granville Bates

Director: Lewis Milestone

Music: Aaron Copland. Irwin Talbot

Screen writer: Eugene Solow

Drama. Based on the novel and play of same title by John Steinbeck. The film concerns lonely itinerant laborers in California. Lon Chaney, Jr portrays a great hulking moron with the soul of a child. He is cared for by Burgess Meredith. At the ranch Chaney unwittingly causes the death of a woman and is shot by his friend Meredith.

SEE ALSO issue of January 8

Audience Suitability Ratings

"Excellent. The film shows the inevitable tragedy of subnormal minds undirected. Adults." DAR
+ + **Fox W Coast Bulletin D 30 '39**

Newspaper and Magazine Reviews

"Very substantial cinema, forceful of theme, vivid in characterization. Excellently, though not superbly, done. Study groups will find considerable to opine about in the treatment of the material, especially with respect to the heavy reliance on the stage production for the screen play and in the performances. Not objectionable for the children on moral grounds, but there are happier subjects for young minds to contemplate." Bert Harlen
+ **Hollywood Spectator p7 Ja 6 '40**

"It could not have been an easy task to take John Steinbeck's wormwood-and-sugar and get it on celluloid in a form palatable to the average theatergoer. Hal Roach, director of comedies, has somehow managed it. . . It will wear you out emotionally, but it's worth it."
+ **Photoplay p62 F '40**

Trade Paper Reviews

"There are so many unpleasant facts in life, and so many of the most unpleasant seem to be known to John Steinbeck, that one must hesitate before making the slightest sort of guess as to the box office appeal of 'Of Mice and Men.' . . Hot for many spots where the sensational success of the play will sell. A masterful production, so you needn't worry on that score. But very heavy and unpleasant for most audiences. Not for the days the whole family comes."
Box Office Digest p13 D 26 '39

"Here was a story which, because of its psychological and sociological ramifications, presented a picture-making problem considerably more difficult than most, a problem which was gloriously solved through flawless casting and the masterful direction of a delicately wrought screenplay. The result is an intensely dramatic feature which must win unstinting acclaim from all who see it."
+ **Boxoffice p23 D 30 '39**

"A memorable, unusual, tense and exciting drama, 'Of Mice and Men' will rank as one of the great achievements of the motion picture screen. Lewis Milestone has delivered a picture of magnificent daring—a powerful study of human emotions that will long be remembered by those who see it. Although faithful to the John Steinbeck book and play, the objectionable features have been deleted and are not missed. . . The film's boxoffice fate is not easily predicted. Booked into small houses for extended first runs it should attract discriminating audiences and seekers after the unusual." David J. Hanna
+ + **Film Bulletin p4 D 30 '39**

Reviewed by Vance King
+ **Motion Pict Daily p7 D 27 '39**

JUN 3 1940

"John Steinbeck's 'Of Mice and Men' reaches the screen after noteworthy success in both novel and play form. It should repeat its box office as a picture. . . Critics and class audience will give it top rate attention; while the strange quality of appeal wrapped up in the dramatic tragedy through excellent presentation of characters and situations will catch profitable audiences to turn in a good account of itself at the boxoffice. . . Result is a most sincere job of expert screen craftsmanship. . . Milestone's deft direction provides one of the best production achievements of the season."
+ + **Variety p40 Ja 3 '40**

SWANEE RIVER. 20th century-Fox 84min Ja 5 '40

Cast: Don Ameche. Al Jolson. Andrea Leeds. Felix Bressart. Chick Chandler. Russell Hicks

Director: Sidney Lanfield

Music director: Louis Silvers

Screen writers: John Taintor Foote. Philip Dunne

Musical drama. Filmed in Technicolor. This is a cinematic biography of the life of Stephen C. Foster, composer of American folk music. Don Ameche plays the unhappy composer and Al Jolson is E. P. Christy, the "Ethiopian Entertainer." Music heard is "Oh, Susannah", "The Camptown Races", "Old Kentucky Home", "Ring, Ring the Banjo", "Jeannie With the Light Brown Hair", "Old Black Joe", and "Swanee River."

SEE ALSO issue of January 8

Audience Suitability Ratings

"Good. Mature-family." DAR
+ **Fox W Coast Bulletin D 23 '39**

"The story of the life of Stephen Foster portrayed in exquisite coloring and settings can be classed as one of the beauties of the year. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Good. Mature-family." DAR

"A beautiful picture that will be greatly enjoyed. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"An appealing, artistic and human tragic story. . . This picture is heartily recommended by every member of the preview committee. Family." Nat Fed of Music Clubs

"All will enjoy this unusually delightful presentation; none should miss it. Greater credit is due all responsible for the making of this fine picture. Family." S Calif Council of Fed Church Women
+ + **Fox W Coast Bulletin D 30 '39**

"Family. Outstanding."
+ + **Wkly Guide D 30 '39**

Newspaper and Magazine Reviews

"It is a pretty free biography. But perhaps one should'nt quarrel with these overly romanticized celluloid biographies. We must remember their object is to entertain, not instruct. . . 'Swanee River' is pleasant, nostalgically, unexcitingly entertaining. I don't know how any picture that offers eight of Foster's delightful songs could be otherwise. . . Al Jolson, of course, sings Stephen C. Foster's songs as if they were Jolsonian Mammy's, and it is his performance that holds the picture together." Jesse Zunser
+ — **Cue p35 Ja 6 '40**

"As a musical production, the picture has uncommon emotional force. Though scarcely penetrating as biography nor presenting a very vivid portrait of Stephen C. Foster, the film captures much of the spirit of American life in the past century. Never have Foster's songs been presented more stirringly. . . The re-creation of a 19th Century theatre and the staging of a minstrel should be interesting to students of the drama." Bert Harlen
+ **Hollywood Spectator p5 Ja 6 '40**

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